

**A NARRATOLOGICAL ANALYSIS OF 'MIRINA KALEKÎ
RIND' (THE DEATH OF ELDERLY RIND) AND 'ROJEK JI
ROJÊN EVDALÊ ZEYNIKÊ' (A DAY FROM THE DAYS OF
EVDALÊ ZEYNIKÊ) BY MEHMED UZUN**

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BY


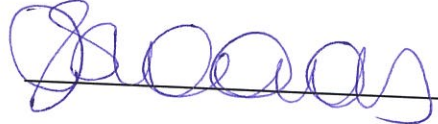
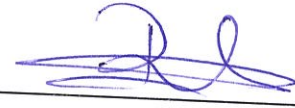
ÜMRAN RODA KAVAK

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Cultural Studies

Examining Committee Members:

	DECISION	SIGNATURE
Assoc. Prof. Berat Aıl (Thesis Advisor)	<u>Accepted</u>	
Assist. Prof. Hacer Esra Almas	<u>Accepted</u>	
Assoc. Prof. Ramazan Aras	<u>Accepted</u>	

This is to confirm that this thesis complies with all the standards set by the Graduate School of Humanities and Social Sciences of İstanbul Şehir University.

Date
08.08.2019

Seal/Signature


I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and standards of ethical conduct. I also declare that, as required by these rules and standards, I have fully cited and referenced all material and results that are not original to this work.

Ümran Roda KAVAK



ABSTRACT

A NARRATOLOGICAL ANALYSIS OF 'MIRINA KALEKÎ RIND' (THE DEATH OF ELDERLY RIND) AND 'ROJEK JI ROJÊN EVDALÊ ZEYNIKÊ (A DAY FROM THE DAYS OF EVDALÊ ZEYNIKÊ) BY MEHMED UZUN

Kavak, Ümran Roda

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This thesis aims to analyse what kind of novels Mehmed Uzun presents to his readers in the early period of his authorship, in the context of the narrative strategies used by him. The research topic will be enriched in relation to the kind of narrative strategies Uzun used such as the identities of the narrator, the focalizer, and the actor, and whether they overlap, or differ, and the types of focalization and speech. In addition, what kind of a form came in the end/ in its latest version will also be examined. Based on a textual analysis, the study examines Uzun's two novels, *Mirina Kalekî Rind (The Death of Elderly Rind)* and *Rojek ji Rojên Evdalê Zeynikê (A Day From the days of Evdalê Zeynikê)* from the early period of his literary corpus. The theoretical framework of this study relies on Mieke Bal's narratology model. This thesis will provide others who will study Uzun a new perspective about his early period novels that include oral culture traces mostly in a modern novel form as it questions narrative strategies used by the author. As a result of narratological analysis of both novels in three levels being fabula, story, and text separately, the findings show that although there are many common features in both novels, there are also differences. Moreover, by positioning different narrators like a character-bound narrator at the second level (CN2), and an external narrator at the first level (EN1) in the primary narratives as well as including embedded narratives within them, and using internal, double and embedded focalizations, and constructing narrators, focalizers, and actors in different identities etc, Uzun presents a *dengbêj* and an exile narratives serving to protect and transmit oral culture, and Kurdish cultural memory

in deeper level, in a modern novel form, through all the narrative strategies mentioned above.

Key words: narratology, Mehmed Uzun, narrative strategies, *dengbêj* narrative, oral culture



ÖZ

MEHMED UZUN'UN '*MIRINA KALEKÎ RIND*' (YAŞLI RİND'İN ÖLÜMÜ) VE '*ROJEK JI ROJÊN EVDALÊ ZEYNIKÊ*' (ABDAL'IN BİR GÜNÜ) ROMANLARINA DAİR
ANLATIBİLİMSEL BİR İNCELEME

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Bu tez Mehmed Uzun'un yazarlığının ilk döneminde, kullandığı anlatı stratejileri bağlamında okurlarına ne tür romanlar sunduğunu incelemeyi amaçlamaktadır. Araştırma konusu anlatıcı, odaklayıcı, ve aktörlerin kimlikleri, ve bunların örtüşüp örtüşmedikleri veya farklılık gösterip göstermedikleri ve odaklanma ve söylem türleri gibi yazarın kullandığı anlatı stratejileri ile ilişkili olarak zenginleştirilecektir. İlaveten, en sonunda ortaya nasıl bir form çıktığı da irdelenmektedir. Çalışma, metin çözümlemesine dayanarak, Uzun'un edebi külliyatının ilk döneminden '*Mirina Kalekî Rind*' (Yaşlı Rind'in Ölümü) ve '*Rojek ji Rojên Evdalê Zeynikê*' (Abdal'ın Bir Günü) olmak üzere iki romanını incelemektedir. Bu çalışmanın teorik çerçevesi Mieke Bal'ın anlatıbilim modeline dayanmaktadır. Bu tez, yazarın kullandığı anlatı stratejilerini sorguladığından Uzun'u çalışacak olanlara modern bir roman türünde çoğunlukla sözlü kültür izlerini içeren ilk dönem romanları hakkında yeni bir bakış açısı sağlayacaktır. Her iki romanın da olay, hikaye ve metin olmak üzere üç seviyede ayrı ayrı bir şekilde anlatıbilimsel incelenmesinin bir sonucu olarak, bulgular iki romanda birçok ortak özellik olmasına rağmen, farklılıkların da olduğunu göstermektedir. Dahası, ana anlatılara ikinci seviyede bir karakter anlatıcı ve birinci seviyede bir dış anlatıcı gibi farklı anlatıcılar yerleştirerek ve onlara gömülü anlatılar dahil ederek, ve iç, çift ve gömülü odaklayıcılar kullanarak, ve farklı kimliklerde anlatıcılar, odaklayıcılar ve aktörler inşa ederek, Uzun, aslında, modern bir roman biçiminde ağırlıklı olarak geleneksel unsurları içeren ve sözlü kültürü, Kürt kültürel hafızasını

korumak ve yaymak için yukarıda bahsedilen tüm anlatı stratejileri aracılığıyla *dengbêj* ve sürgün anlatıları sunmuştur.

Anahtar kelimeler: anlatıbilim, Mehmed Uzun, anlatı stratejileri, *dengbêj* anlatısı, sözlü kültür



To my grandmother, Xecê, who is the source of my inspiration.



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LIST OF ABBREVIATIONS

EN	External narrator
CN	Character-bound narrator
EF	External focalizer
CF	Character-bound focalizer
EN1	External narrator at the first level
CN2	Character-bound narrator at the second level
p	Perceptible
np	Non-perceptible
CF-p	Character-bound focalizer, and perceptible
CF-np	Character-bound focalizer, and non-perceptible

CHAPTER 1

INTRODUCTION

This thesis aims to analyse what kind of novels Mehmed Uzun presents to his readers in the early period of his authorship, in which he contextualizes oral culture elements in a modern novel form, in the context of the narrative strategies by him. The research topic will be enriched by posing few questions, such as what kind of narrative strategies did Uzun use? Who is the narrator, the focalizer, and the actor? Do they overlap, or differ? What kind of a focalization is used? What kind of a speech is used? What kind of a form came in the end/ in its latest version? Can his first novels be regarded as narrative texts, or non-narrative texts? How does Uzun transmit oral culture to the readers? Did he succeed in embedding traditional elements in a novel form? What is the underlying position that Uzun's texts invite the reader to take in relation to both the traditions they depict, and to the role of the narrator/focalizer?

Uzun is one of the most productive and influential authors in Kurdish literature, and he gives the reader the opportunity of reading his novels both in Kurdish and Turkish languages easily as all of his novels were translated into Turkish. This is what first drew my attention. However, my interest in studying Uzun came from a personal curiosity. As a child, who was born into a traditional Kurdish family, and grew up with a rich corpus of Kurdish stories, *dengbêj* narratives, and *strans* (a kind of song but does not refer to it accurately) told by my grandmother (she was also told by her grandparents), I was surprised when I came across them in one of Uzun's novels. For example, one of the *dengbêjs*, *Evdalê Zeynikê* had come into being in Uzun's novel in flesh and body, and this time I was not listening to his narratives or stories told by someone else, but I was reading them for myself in a novel, and in a different context, and through the perfect imagination of a novelist. When I read Uzun's first period books, I wondered whether a narratological analysis could be applied to his early period novels, which has both traditional implications and modern techniques together in a novel. Since two books by Uzun that are the subject of this thesis contain carriers or representatives of oral culture within themselves, which affected me in

my childhood, *Evdalê Zeynikê* in *A Day from the Days of Evdalê Zeynikê* and *old Rind* in *The Death of Elderly Rind*, I will examine what kind of narrative strategies constitute his early period novels.

At the end of this thesis, I expect to see what kind of a text came out in Uzun's early novels through the narrative strategies that the author used, and whether they are narrative, or non-narrative texts. Furthermore, as a result of my analysis, and as a result of narrative levels that are used, I may come across an original style and type that Uzun created, which means he might have made a different form mostly based on oral tradition, *dengbêj* narratives, and his exile experiences. In this regard, this thesis will provide others who will study Uzun a new perspective about his early period novels that blend oral culture traces and modern techniques in a melting pot, as it questions narrative strategies Uzun used while writing his first novels, and what type of a narrative text he presents to the readers. Its different perspective makes my study important, and differentiates it from other studies.

1.1. Literature Review

As this thesis will focus on the narrative strategies in two Kurdish novels by Mehmed Uzun, first, a Kurdish literature review is needed to be presented. However, in order to understand Kurdish literature, the language this literature is based on and the novels and poems, which are written in this language needs to be explained. The Kurdish language is known as one of the most spoken languages both in the Middle East and in Near Asia after Arabic, Persian, and Turkish. Moreover, as well as belonging to the family of Indo-European languages, it at most part uses the Latin alphabet, which consists of thirty-one letters, and which is a phonetic alphabet. (Pariltı&Galip, 2010) However, Bodur suggests that there are other alphabets that the Kurds use according to geographical location: (1) Latin alphabet: used by Kurds living in Turkey and a group of Kurds living in Syria. (2) Arabic alphabet: used by Kurds living in Iraq, Iran, and a group of Syrian Kurds. (3) Cyrillic alphabet: used by Kurds who had been living in USSR (former Soviet Union) (Bodur, 2009). To Pariltı and Galip (2010), there are four dialects of the Kurdish language: (1) Kurmanjî is spoken by Kurds living in Turkey, Syria, and Caucasia, and in northern regions of Iraq and Iran.

(2) Soranî is spoken by Kurds in Iraqi Kurdistan Federal Region and Iran. (3) Dimilî (Zazakî) is spoken by Kurds living in Dersim, Muş, Bingöl, and Siverek. (4) Goranî is spoken by Ehli Hak people in Kermanshah region in Iran, and this dialect has been disappearing.

As it may be noticed, the Kurdish language is divided among four different countries and four different dialects. What is the reason behind this? Why is there not a unity in language and literature? The answer comes from Ahmedzadeh,

The fact that Kurds, after World War I, were divided among the newly-emerged nation-states resulted in fragmented politics and identities in the different Kurdish societies. Having been subjected to different political, cultural, and social systems, their literature developed without having any organic interrelationship with each other. (Ahmedzadeh, 2007, p.579)

Yekdeş and Erdem agree with Ahmedzadeh by stating: “Fragmented structure of geography at the end of 19th century has caused Kurdish literature to have a fragmented structure” (Yekdeş&Erdem, 2014, p.329). It is clear that division of geography into four parts after the World War I causes the division of literature as well. Thus, Kurds use four distinct dialects, and live in four separate lands, which makes access to resources and a literary environment difficult.

In the case of Turkey, when Turkish nation-state was founded, Kurds’ autonomy came to an end, and Kurds were also tried to be assimilated ethnically, culturally, and linguistically. As Zeydanlıoğlu notes, the Kurds, whose population is very crowded, and who are not Turkish, and speak Kurdish, were a handicap to Turkey’s “Westernness” and modernization. Therefore, a programme of turkification was carried out in order to eradicate the ethno-religious diversity of the country, and the country was tried to be homogenized, and crystallized. The Kurdish identity was denied as many other ethnic identities, and the Kurds were regarded as Turks. Any activity in this language was prevented. (Zeydanlıoğlu, 2009) As Scalbert-Yücel suggests: “The use of Kurdish language was prohibited soon after the creation of the Turkish Republic in

1923, and again, more strongly, after the coup of 12 September 1980, when expression of cultural difference was prohibited” (Scalbert Yücel, 2011, p.172). Since Uzun is an author from Turkey, the situation of Kurdish language in Turkey at that time should be noted. As it can be understood from Zeydanlıoğlu and Scalbert Yücel’s expressions, Kurds, who are different from Turks in terms of their identity, language, literature, and culture stood as a barrier for Turkey’s modernization, so the use of Kurdish language was prohibited. As a result of this policy, a Kurdish novel form did not find a suitable environment to blossom.

Where and when did Kurdish literature blossom then? With reference to Pariltı and Galip (2010), although the Kurdish language began to be used in the seventh century AD, first Kurdish poems were written in the tenth century. Moreover, they also note that classical Kurdish literature started in madrasas, where productive poets were raised, and literary works were written in Arabic during this period. First and important Kurdish poets such as Elî Herîrî (first Kurdish poet), Melayê Cizîrî, Melayê Bateyî, Mele Perîşan, and Feqiyê Teyran lived in the madrasas, which were schools of science, arts etc. Although they grew up in madrasas and learned Arabic and Persian perfectly, they wrote Kurdish poems and divan poems. Then, paraphrasing what they state, came Ehmedê Xanî, who is one of the most prolific Kurdish authors, and he devoted his life to writing in Kurdish, and criticized Kurdish *beys* for not paying much attention to the Kurdish language. One of the well-known masterpieces of Xanî is *Mem û Zîn*, which is a significant epic in Kurdish literature. Yet, to Pariltı and Galip (2010), Kurdish literature, which was living its heyday in madrasas, experienced a serious silence when Bedirxan seigniory collapsed. In addition, Turkey started to use the Latin alphabet (in 1928) and this pressed the prohibition of the Kurdish language, and fines were applied to those who spoke Kurdish. However, even if Bedirxan seigniory collapsed and its intellectuals were sent to exile, they revived the Kurdish language, and paid much attention to Kurdish language studies abroad. For example, Miqtad Mîthat Bedir Khan published the first Kurdish newspaper, name of which is *Kurdistan*, in Cairo in 1898. For Pariltı and Galip (2010), such newspapers published in exile can be regarded as the first Kurdish texts. They think Bedirkhan brothers stood in a crucial point in Kurdish literature as they published newspapers such as

Kurdistan in 1898, *Jîn* 1918, and magazines such as *Hawar* published by Celadet Alî Bedir Khan between 1932-1943 in Damascus, which was the first magazine written with the Latin alphabet, and *Ronahî* between 1942-1945 and *Roja Nû* between 1943-1946 published as a continuation of *Hawar* magazine by Celadet Ali Bedir Khan and his brother Kamuran Bedir Khan. To me, these journals and magazines are important in that they provided place for Kurdish authors, and poets to write and publish their works. According to Pariltı and Galip (2010), especially *Hawar* magazine occupied an important place as it prepared a basis for modern Kurdish literature, and it worked as a bridge between classical Kurdish literature and modern literatures in the world. In my opinion, Mehmed Uzun had the same mission. This means he as well created a bridge between traditional Kurdish *dengbêj* narrative, and a modern novel. Another common point between Bedirkhan brothers and Uzun is that they were forced to exile, but there they brought a fresh look to the Kurdish language, which was seen as a non-existent language, and they brought past and present together in their literary works. Thus, it can be said that despite its negative connotations, the exile, indeed, was a chance for them to recreate the language, and literature out of its ashes. The exile that they were exposed to was not a penalty, but a reward actually.

After stating Kurdish poems that are said to be constructed in the madrasas, and Kurdish magazines and newspapers in Cairo, Damascus by Bedirkhan brothers, as for Kurdish novel, it is claimed that Kurdish novel was formed at a belated time, and in a distinct manner than that of other states. Paraphrasing Kulek, novel is a western literary genre, and is: “the literary manifestation of modernity”, (Kulek, 2014, p.66) which emerged with the establishment process of nation-states. However, the Kurdish novel came out late and in a different way. Ahmedzadeh expresses this belatedness as a consequence of nation-states’ ruling Kurds’ lands, and hindering the appearance of their novel in 20th century.

As Ahmedzadeh explains,

The whole twentieth century witnessed the various levels of a denying policy towards the Kurds, conducted by the newly formed nation-states which governed different parts of Kurdistan. As a result, the emergence of the Kurdish novel was hampered by various political and social

barriers...Nevertheless, despite its delayed rise, the Kurdish novel established its existence towards the end of the twentieth century. (Ahmedzadeh, 2007, p.579)

It can be noted that the novel of Kurds, who had no state, came up despite this fragmentation, and limitations, but late.

1.2. Ereb Şemo and the first Kurdish novel *Şivanê Kurmanca* or *Şivanê Kurd*

Though Uzun is thought to be the founder of the modern Kurdish novel, the first Kurdish novel was not written by him. The first Kurdish novel is stated to have been written by Erebê or Ereb Şemo, which is *Şivanê Kurmanca* or *Şivanê Kurd* in Yerevan (in former Soviet Russia) in 1935.

Paraphrasing Mistefa Aydoğan, it is learned that Erebê Şemo Şamîlov was born in the Susize village of Kars in 1897. After primary school, he started working as a labourer on the railroads in 1913. (Aydoğan, 2015) Then, as Pariltı and Galip (2010) notes, he came together with the Bolsheviks, and began to work for Soviet revolution. Due to such works, he was kept in prison for a while, and then joined the Red Army. Speaking Russian, Armenian, Turkish and English at an advanced level, Şemo translated for the Russians during the First World War years. After the war was over, he began higher education in Moscow in 1920. He conducted studies in Armenia in 1924, and in East Institute in Leningrad in 1928. Together with Ivan Marogulov and H. A. Orbeli, he prepared the Kurdish alphabet out of the Latin alphabet in 1929. Moreover, Pariltı and Galip (2010) also state that he studied Kurdish grammar with Qanadê Kurdo and İshak Sukerman. Şemo, who owned such medals as the Red Flag and Brotherhood of people given by the USSR, died in 1978. He has three novels other than *Şivanê Kurd*, they are *Dimdim* (Dimdim Castle in 1966), *Jiyana Bextewar* (Happy Life in 1969), and *Hopo* in 1969.

Rephrasing Kulek (2014), as it can be understood from its title as well, *Şivanê Kurmanca* mentions the shepherding, miserable conditions of and brutalities carried on Kurds of Soviet Union - Soviet Union Kurds are the ones, most of whom are in fact

from Caucasian (regions of Qers and Serhad) -during Bolshevik Revolution, and although Uzun is seen as the founder of the modern Kurdish novel, rephrasing Kulek, Carlanê Çaçan, the head of Kurdish writers in Armenia stated Erebe Şemo is the actual father of the Kurdish novel.

The first Kurdish novel, *Şivanê Kurmanca* or *Şivanê Kurd* written by Erebe Şemo, was thought to be written first in Russian, then in Kurdish, and this caused debate among academics. Scholars did not agree on whether *Şivanê Kurd* was first written in Russian with the name of *Kurdiski Pastux* in 1931 in Leningrad, and then was translated into Kurdish. It was thought to be written in the Cyrillic alphabet in Russian first, and then was translated into Kurdish and written in the Latin alphabet. However, according to Pariltı and Galip (2010), Mustafa Aydoğan, who is the Kurdish translator of the novel, put an end to this debate by explaining that the novel was written and published in the Kurmanjî dialect of the Kurdish language in Russia in 1935, and then was translated into Russian.

Rephrasing Pariltı and Galip (2010), *Şivanê Kurd* can be evaluated as an important and valuable book in that it gives detail about linguistic meaning, reminds the forgotten Kurdish words, describes the period with all the vitality, and narrates the communist regime through the eyes of a Kurd this time.

Şivanê Kurd is known as nothing more than the memories of the author, mentioning the period, and enabling the reader to witness the historical event told in the novel. As Allison explains: "Ereb Şemo could have made it a symbolic or allegorical tale of stereotypical characters, a sort of full-length. Instead, however, he chose to use his own life and embark on a work of memory" (Allison, 2004, pp.115-116). That is why it can be expressed that *Şivanê Kurd* is an autobiography of Erebe Şemo.

Paraphrasing Allison (2004), *Şivanê Kurd*, is described in the first person, in a linearity, without flashbacks, but there are a few allusions to the current condition, i.e. to the time of narration. In addition, there are some episodes as well, where the author restates Kurdish story of *Siyabend* and *Xecê*. The book is about the misery of the

author's childhood that is a shepherd boy, who endeavoured to support his family. Through conversations, someone's past is narrated. As for the style, and characters, Allison states: "Ereb Şemo's conversational style, with the anecdotes and the references to what became of the individual characters, is highly reminiscent of ordinary speech patterns" (Allison, 2004, p.116). However, this prototype novel (*Şivanê Kurd*) is of course produced in a different way than the modern one, which belongs to Uzun. As Allison states,

This is a rather different way of producing a novel than that of Mehmed Uzun, for instance, who writes a very literary Kurdish, very different from the way people speak. This is not to deny that there is artistry in *Şivanê Kurmanca* in the organization of episodes, in the expansion of narrative to novelistic length, and in the choice of folkloric and didactic details. (Allison, 2004, p.116)

Keeping in mind that İbrahim Seydo Aydoğan states the first novels coming out in former Soviet Union were more ideological (Aydoğan, 2011), it can be expressed that this is apparent in *Şivanê Kurd* as well. Paraphrasing Allison (2004), even if the main theme is public right, *Şivanê Kurmanca* is an investigation of what is Kurdishness. Ereb Şemo describes the interaction between different classes in the Kars area, displaying non-Kurdish approaches to Kurds (Kurmanj) and relationships between wealthy and destitute Kurds. *Şivanê Kurmanca*, like his other works, shapes a Kurdish identity. Moreover, Ereb Şemo tries to remind horrible inequalities of the past, either by the *agha* and *beg* families or by the working class. I would like to focus on identity concern of a nation, which is clear in Ereb Şemo's *Şivanê Kurd* as well, it can be considered that literature has a close relationship with the identity of a nation while thinking the close relationship between novel and nation, especially in the case of the Kurds, who were/are 'an already denied, suppressed, and marginalized stateless nation'. Paraphrasing Ahmadzadeh (2007), literature, particularly novel, is a form, which enables a ground for following the creation of identity, and maybe the deficiency of a nationally and socially established national Kurdish identity is the most effective factor in the history of the appearance and improvement of the Kurdish novel, and he also expresses that the process of modernization has already altered the traditional, religious, regional, and tribal identities among the Kurds, producing

movements in favour of a national identity. The Kurdish novel is also a result and a symptom of these modernization trends. Furthermore, he denotes that the Kurdish novel that has a close link with the nation's identity concern, came out as a consequence of modernization, which led Kurds to wake up.

The emergence of the Kurdish novel was allowed only in the former Soviet Union, and the reason behind this, according to Allison (2004), is that the former Soviet Union knew there was a majority of intellectuals who spoke their language, and brought valuable works. As Allison explains it: "Of the new regimes that were in place in the years following the First World War, the only one which regarded the Kurdish language as something which could be positively harnessed to the national development was the Soviet Union" (Allison, 2004, p.106). Here, she underlines the importance of Yerevan, where the first Kurdish novel was published as follows: "It was also the home of the first (and perhaps the only) modern Kurmanjî-speaking intelligentsia for whom the mother tongue was not a despised minority dialect, but a viable instrument of academic discourse and mass communication (via books, newspapers and radio) with a literate public" (Allison, 2004, p.99). To sum up, it can be concluded that Yerevan in Armenia, was the place for the first Kurdish novel to come out, because there was a large number of intellectuals, whose mother language was Kurdish, and they used this dialect in both academic and daily life. In addition to this, it displays that there were suitable sources, and facilities to make researches on the Kurdish language and literature there. Further, they could achieve to the sources needed. Besides, the first novel's being written and published in Yerevan verifies the claim that the Kurdish novel flourished in diaspora, and developed there. As Kulek states: "Kurdish novel is the novel of diaspora that came up, rooted in diaspora, and secured its position there" (Kulek, 2014, p.65). As Ahmedzadeh too expresses: "Kurdish diaspora has functioned as a golden opportunity for the development of the Kurdish novel" (Ahmedzadeh, 2007, p.586). It is apparent that diaspora was the home to Kurdish novel to flourish and grow.

Very much like Ereb Şemo and first Kurdish novel, Uzun too produced literary works abroad, in diaspora due to political conditions of Turkey at that time. But for the grant

of diaspora, especially in Former Soviet Union, Yerevan, Kurds could not have a novel form. Galip verbalizes this: "It should be noted that Kurdish novelistic discourse owes much to Kurdish intellectuals and writers of the Former Soviet Union (FSU), who made a substantial contribution to the development of the Kurmanjî dialect of Kurdish and thereby to the emergence of the Kurdish novel" (Galip, 2014, p.83).

Similar to İbrahim Seydo Aydoğın, Ahmedzadeh gives a long and general explanation and criticism about Kurdish novels as follows,

The Kurdish novels have not been successful in combining native questions with universal ones. While some of them hardly overcome the traditional patterns of narrative, others imitate internationally recognized schools of narration techniques. Some of the Kurdish novelists have been ambitious enough to touch on ontological and existential questions. But these ambitious steps have not always been accompanied by a proper language able to deal with such issues. Vocabulary and structure have been deficient. The language of some of these novels is mostly the language of romance, which, contrary to the language of the novel, is lofty, elevated, poetic, and epic. The events of some of the Kurdish novels remind the reader of Wellek's definition of the romance, which "describes what never happened nor is likely to happen." The limited dialogue in such novels is far from being personalized according to the speaker's characteristic features. The characters of such novels lack their own individuality and mostly represent social types. (Ahmedzadeh, 2007, p.587)

Ahmedzadeh draws attention to some of the defects in the Kurdish novel which was at the beginning of the road. However, I would argue that it is quite possible to encounter deficiencies in the first novel forms of the Kurds, who knew modernity, and novel form late, and lived in four different geographies dividedly, and did not have a unity both in language and literature.

Paraphrasing İbrahim Seydo Aydoğın (2014), there were no published Kurdish novels between the years 1940-1970, and in 1980, there were 5 Kurdish novelists, and 12 novels. Until the 1990s, the number of Kurdish novelists was 14, and there were 27 Kurdish novels. Furthermore, there were 13 Kurdish novelists, and 20 Kurdish novels between 1991 and 1998. However, after 1990s, especially in 1999, the number of both Kurdish novelists and novels increased greatly.

Scalbert Yücel explains the reason for this as,

After Turkey had permitted the use of the Kurdish language in 1991, literary activities in Kurdish reappeared throughout the country, from large cities like İstanbul in the west to south-eastern Anatolia. As this more liberal climate expanded during the 1990s, a literary circle began to form, becoming stronger and unified as it gathered writers in the diaspora as well as local writers together around literary journals, publishing houses, cultural centres and cafés, and during festivals and literary events. (Scalbert Yücel, 2011, p.172)

It can be stated that together with the permitted use of the Kurdish language in Turkey, the Kurdish novel, which had paused for a while, revives, and this shows that a country's language policies and the conditions of the day also affect the novel closely.

There are two other authors, Heciyê Cindî and Eliyê Ebdilrehman. They were both contemporaries of Erebê Şemo and were living in the USSR. For Kulek, a common cause of these three novelists' writing novels is that by writing in Kurdish, in fact, they tried to prove their existence in the communities in which they lived (Kulek, 2014, p. 80). In this case, it can be pointed out that writing in Kurdish was developing a political attitude towards the system, and was a resistance against disappearance.

There were some other authors (as Cemîl Saib's *Le Xewma*, Ahmed Muxtar Caf's *Meseley Wijdan*, Rehîm Qazî's *Pêşmerge*, and Ibrahîm Ehmed's *Janî Gel*) from Iraqi Kurdistan, who tried to write novels, but they were not in proper novel form, or they failed to create a literary tradition (Kulek 80). However, these novels are literary treasures for folklorists since they are based on oral culture, and contain a lot of idioms, stories (*çîrok* in Kurdish), and expressions (*gotin* in Kurdish). Aydoğan adds by suggesting that these novels of the former Soviet Union Kurds were ideological. As it is seen in Erebê Şemo's *Şivanê Kurd* as well, the Bolshevik Revolution, and Kurds' conditions are told in detail. Aydoğan states their characters were either idealized, and good (those were the ones, who were working for the benefit of bolshevism) or bad (those were the ones, who were for feudalism) (Aydoğan 1). I would argue, this is an essentialist approach of Kurdish novelists as there is a clear-cut boundary between good and evil characters. Aydoğan criticizes this by stating there are still

idealized characters in most of the Kurdish novels, which shows the author sees his characters only from one dimension. Therefore, the characters of Kurdish novels are not strong. Moreover, there are very few Kurdish novelists, who are able to get into the psychology or mindset of their characters.

According to research of Pariltı and Galip (2010), there have been 242 Kurdish novels thus far. Ahmedzadeh (2007) states that bearing in mind the socio-political conditions of the Kurds, this is a relatively good record.

1.3. Mehmed Uzun

As he is the focus of this thesis, a short biography of Mehmed Uzun needs to be given here in order to have a notion on which this study is. Paraphrasing Pariltı and Galip (2010), Uzun was born in the Siverek region of Urfa (a city in the south east of Turkey) in 1953. He was imprisoned at a young age. After released from prison, he settled in Sweden in 1977. Sweden is Uzun's exile country, but it enabled him to write books, essays. It is the place where made Uzun a great author, even if the word 'exile' takes a lot from someone, it offers many things, too. Uzun expresses his yield in exile as: "During my fifteen-year stay in Sweden, I had a very good place in Sweden. I wrote four novels, published a number of magazines, joined the Board of the Writers' Union, and I was a respectable man, who has a strong position in intellectual community" (Kızılkaya, 2014, p.31). Just as the first novel was produced in diaspora, *Şivanê Kurmanca* in Yerevan, Uzun's novels, which are subjects of this thesis, came up in diaspora, too. To me, this results from the suitable conditions. He could come and go to Damascus, or other places freely, and could access to the needed resources for his study abroad.

Paraphrasing Pariltı and Galip (2010), he wrote his novels in Kurdish, many essays in Turkish, Kurdish, and Swedish. His books were published in more than twenty languages. The author, who began to be recognised since the late 1980s, reached a significant number of readers in Turkey in the last few years. He has seventeen books, eight of which are novels, *Tu (You)* in 1985, *Mirina Kalekî Rind (The Death of Elderly Rind)* in 1987, *Siya Evînê (In the Shadows of a Lost Love)* in 1989, *Rojek Ji Rojên Evdalê*

Zeynikê (A Day From the days of Evdalê Zeynikê) in 1991, *Bîra Qederê (The Well of Destiny)* in 1995, *Ronî Mîna Evînê Tarî Mîna Mirinê (Bright as Love, Dark as Death)* in 1998, *Hawara Dîcleyê I: (The Sound of Dicle I: The Cry of Dicle)* in 2002 and *Hawara Dîcleyê II : (The Sound of Dicle II: The Exiles of Dicle)* in 2003, and *Ruhun Gökkuşağı (Rainbow of Soul)* in 2005, and four essays books *Nar Çiçekleri (Pomegranate Flowers)* in 1996, *Dengbêjlerim* in 1998, *Hêz û Bedewiya Pênûsê (Kalemin Gücü ve Görkemi)* in 1993 and *Zincirlenmiş Zamanlar Zincirlenmiş Sözcükler* in 2002, one book review *Destpêka Edebiyata Kurdî (Kürt Edebiyatına Giriş)*, two anthologies (*Antolojiya Edebiyata Kurdî / Kürt Edebiyatı Antolojisi*) and *Världen i Sverige (Tüm Dünya İsveç'te)*, an epic-lament poem book *Mirina Egîdekê (Bir Yiğidin Ölümü)*, and two interview books *Ziman û Roman (Language and Novel)* in 1997, and *Bir Dil Yaratmak* in 1997).

Although Sweden, which embraced Uzun when he escaped from the bad conditions of his country, and functioned as a place for writing his essays, and novels through a denied language, far away from his own country, the author of exile, Uzun's will was to be buried in his homeland, Diyarbakir, when he died. He had stomach cancer, and was treated for a long time, but as soon as he learned that he was going to die within a week, he calls Şeyhmus Diken, and transmits him his decision about going to Diyarbakir although his physical statement was not appropriate for such a long journey. He cites it as,

This is it, they say, Şeyhmus. As of today, they have broken in chemotherapy treatment. Meet your relatives, friends, and family now. Make your will, and do not pin your hopes on other things. You only have one week left to live. I made my decision. I'm coming to Diyarbakir. (Diken, 2009, p.21)

His will was carried out as he wished. After staying, and being treated for a while in Diyarbakir, he died there, and was buried there with the participation of countless people.

To me, by writing first in Kurdish, then both in Kurdish and in Turkish, and making his novels' translated into Turkish by helping Muhsin Kızılkaya, Uzun appeals both to

Kurdish readers, and Turkish readers in Turkey. As Scalbert Yücel expresses: “Choice of one or two languages for writing does not require inclusion of the author or poet in a specific literature because the writer can use this as a language strategy for writing” (Scalbert Yücel, 2011, p.81). This is what Uzun does. Paraphrasing Scalbert Yücel (2011), Uzun not only published novels; he also wrote a number of essays on Kurdish literature in Kurdish but mainly in Turkish. He used the Turkish language as a strategy to be able to reach the Turkish reader mass as well, and this enabled him to pass to another literary space. As Scalbert Yücel notes: “Uzun’s use of both Kurdish (for his novels) and Turkish (for his essays on literature) was certainly the way to become known in both fields. Writing in Turkish was also a way to maintain a position in the Turkish literary milieu. Besides, as a bilingual writer, he plays in two territories” (Scalbert Yücel, 2011, p.182). Parallel with her, I think Uzun located himself in the Kurdish field, because he used Kurdish, and he was an innovator who introduced a new genre, the novel, into Kurdish literature. Moreover, he used Turkish language as a tool for addressing Turkish readers as well, and he wanted to have a place in Turkish community as well. As a bilingual author, this shows his mastery in the use of languages.

Besides his competence in using languages, Uzun also created a new space by combining the traditional space and modern space. *Dengbêj* narrative is one of the most important representatives of this space. He presents *dengbêj* narratives within a modern form, which owns an authentic space.

Dengbêj narratives of Kurdish literature, mainly based on oral culture, have important place in Uzun’s novels as well. While writing a ‘modern’ novel form, instead of breaking with tradition, Uzun makes the tradition permanent and visible by transforming it into a written form. According to Eliot, tradition requires the historical sense, which “involves a perception, not only of the pastness of the past, but of its presence” (Eliot, p.14). ‘Past’ (oral culture) and ‘present’ (modern novel) in Uzun’s novels nourish and transform each other. Moreover, Eliot also adds that with this historical sense, one writes with a feeling that includes not only those of his time but also all European literature since Homer. He can also create a simultaneous order by

introducing the literature of its own country as well. Moreover, Eliot expresses that one must have knowledge of tradition for arts such as poetry, literature, and painting. Having the knowledge of *dengbêjs* like Evdalê Zeynikê, Ehmedê Fermanê Kîkî, and Biro as well as artists like Melayê Cizîrî, Ehmedê Xanî, and the rich Kurdish oral culture before him, and placing them in a modern novel form, and upon considering his books' being translated into many foreign languages, it can be stated that Uzun addresses to the whole world, not only to the Kurds. Therefore, his appeal is beyond Kurdish literature, and is a universal one. Uzun regenerates and sustains the Kurdish oral culture, and attaches his readers from past to the modern times. In his novel *Rojek Ji Rojên Evdalê Zeynikê*, Uzun deals with one day from the life of legendary *dengbêj*, who is Evdalê Zeynikê, or in his other novel *Ronî mîna Evîne Tarî mîna Mirinê*, he begins with the tale of *dengbêj* Biro, who is in the deathbed. Who the *dengbêjs* are should be explained here. Roger Lescot defines them as,

These professional poets, who over the course of years furnished their memories as apprentices of certain old masters, assumed the task of conserving the traditions of the past and, if some new event were to occur, the celebration of the heroic deeds of the present. ... They sometimes faced each other in competitions which were held regularly until quite recently. Every emir or chief of an important tribe maintained one or more of these bards, whose songs, because of the contemporary allusions they might contain, sometimes also had political connotations. Thanks to their unlimited repertoire and matchless gift of improvisation, these men transmitted, from the remotest centuries until today, poems with thousands of verses. (Lescot, 1977, p.798)

In addition to Lescot's definition, Scalbert Yücel explains the word's meaning as: "The term *dengbêj* is a Kurdish term composed of the words *deng* [voice] and *bêj* (present tense of *gotin*, to tell)" (Scalbert Yücel, 2009, p.3). Kızılkaya presents another description about them by stating,

They called those men as *dengbêjs*.
They were a kind of historian.
Spokesman of the society...
Transmitters of the word...
They were narrators. (Kızılkaya, 2000, p.14).

Kızılkaya (2000) also identifies them as being the common memory of a public, whose memory is aimed to be erased. In addition to this, Kızılkaya (2000) expresses each passenger caravan would have a *dengbêj*, and each of those guests, who came on long winter nights, meant a narrative. In this case, my grandmother, Evdal, Rind, and Uzun, all of them, are in themselves a narrative. Further, Kızılkaya (2000) points out that those guests, or passengers used to bring a new world to that village, or home, with which they could discover. Uzun too tries to show, and present that another world is possible thanks to 'word'. The person, who would take those people to that new world was a *dengbêj*. (Kızılkaya, 2000). The crucial point here is that the turn to tell would come those people as well one day, because, as Kızılkaya notes, "The word was in a circulation" (Kızılkaya, 2000, p.16). As it has been expressed before in this thesis, as an author, who is aware of the concerns of his nation, and protecting cultural memory of it, and thus taking responsibility, Uzun lays this burden on his readers, too. As a reader, first my grandmother, then Uzun gave responsibility of writing this thesis to me in order to convey my cultural memory.

From these interpretations, it can be stated that they have a very good memory, so they carry oral culture elements such as poems, *strans*, and stories from past to present. Further, they have *dengbêj* call-and-response duets with each other. They also sing with or without a musical instrument, generally without. They are carriers and transmitters of a rich Kurdish oral culture, and their traditional narratives are incorporated into a modern novel form in Uzun's novels, which verifies that he created something original, and idiosyncratic.

As regards studies on Uzun, there are four theses that have been written about Mehmed Uzun thus far. One was written by Ekin Bodur in 2009. She concentrates on Uzun's role as a founder author in the modern Kurdish novel, and answers the question "How does Uzun create modern Kurdish novel?" The other thesis is written by Alparslan Nas in 2011; "Between National and Minor Literature in Turkey: Modes of Resistance in the works of Mehmed Uzun and Mıgırdiç Margosyan". This thesis is a comparative study, in which Nas compares modes of resistance in literary works of Uzun and Margosyan, and he aims to show the unique, complex dynamics of

postcolonial conditions in Turkey. Moreover, he claims Uzun and Margosyan attempt decolonization and perform resistances through literature. The third thesis is written by Canan Bolel in 2013; "Analysis of Kurdish Nationalist Discourse in Mehmed Uzun's Literature through the Ethno-symbolist Approach". She examines the points of Kurdish nationalist discourse that remain same and change in Uzun's novels through socio-political changes in Turkey, and expresses that even if the novel language, in which Uzun has frequently included Kurdish ethno-symbolic values, has gradually shifted to a multicultural side, the Kurdish nationalist discourse continues. The last thesis is by Burhan Işık in 2015; "Social Life of the Kurds in *Hawara Dîcleyê* by Mehmed Uzun". In this thesis, Işık sheds light on the Kurds' social lives, and recognizing Kurds from the *dengbêjs'* speeches, and witnessing their lives and hearing their voices in Uzun's work named *Hawara Dîcleyê*.

By being one of the most productive authors out of two in Kurdish literature, and very much as Ehmedê Xanî, and Bedirxan brothers, Uzun revived the language, made the best of Kurdish language, and laid the foundations of a literature, and created a new form out of it, and by doing this abroad instead of disconnecting his ties with his mother language abroad. He also introduced Kurdish literature to the world. Moreover, he blended traditional elements of oral culture and modern novel techniques in a pot, standing like a bridge between past and future as *dengbêjs* that he used in his works. Therefore, he and his milestone novels deserve to be studied.

CHAPTER 2

THEORETICAL FRAMEWORK AND METHODOLOGY

In this study, in order to make the aim of this thesis clear, by employing the methods of close reading, and comparative analysis as tools, I will adapt Mieke Bal's narratology model to this thesis, who is a theorist of narratology.

2.1. Mieke Bal's Narratology Model

First of all, I would like to give a general information about narratology, and its levels such as fabula, story, and text used in this thesis. Then, I will examine and evaluate Mehmed Uzun's two novels from early period of his authorship in the context of narrative strategies used by the author to see what kind of novels he offers to the readers in his early period. The reason why I use narratology as theoretical framework is that it deals with elements of fictional text as novel theory does. However, the theory of novel, as a whole, is not enough for analysis of this thesis as it usually examines one aspect of the fiction, for instance, only psychologically. Out of such a need came narratology, because it enables a structure that is thorough in itself, for this thesis. In addition, parallel with Bal (2009), narratology collected the whole dissimilar differences and terms in a system. Thus, this system helps the fictions to be expressed, commented, and analysed wholly. Besides, as narrative focuses on the structure in itself, narratology is of great importance here.

Bal's theory is based on the notion of a narrative text's consisting of various levels as text, story, and fabula. Such a distinction is done for a better analysis of a narrative text. As she suggests: "A narrative text is a text in which all three characteristics (text-story-fabula) are found" (Bal, 2009, p.10). Furthermore, Bal (2009) adds these three layers which are comprised of fabula, story, and text should be studied one by one, but this does not imply that they are totally separate from each other. The difference between layers is theoretical.

To this model, paraphrasing Bal (2009), the outermost level is the text. The text which can be considered as a concrete element is a written form of narration. Another element, the story, is included in the text and is described as the presentation of the fictional events in the narrative. This presentation varies according to the author. In fabula, which is the last level, the events are presented in the order of the author. In fabula, elements such as character, time, place and event are demonstrated logically and chronologically. In other words, fabula is the stage in which the events are put in an order. In the story, the narrator presents the order of these events to the readers according to his own style. As for the text, it is the final stage where the narrative is presented to the reader.

As it has just been expressed in the previous paragraph, the outermost level in a narrative is the text. A narrative text is a text in which a person tells a story to another person through a mediator, or an instrument, and the instrument is turned into signs. These signs are generated by an agent, who cannot be described with a writer, painter, or filmmaker. Instead, the writer draws himself away, and creates a symbolic speaker that is narrator.

Bal conveys this,

A narrative text is a story that is 'told', conveyed to recipients, and this telling requires a medium; that is, it is converted into signs...These signs are produced by an agent, who relates, who 'utters' the signs. This agent cannot be identified with the writer, painter, composer, or filmmaker. Rather, the writer withdraws and calls upon a fictitious spokesman, an agent technically known as the narrator. (Bal, 2009, p.9)

She shows a narrative agent or a narrator as being a linguistic, visual, cinematic subject, a function, and states it does not have to be a human. As she explains: "I discuss the narrative agent, or a narrator, I mean the (linguistic, visual, cinematic) subject, a function, and not a person, which expresses itself in the language that constitutes the text" (Bal, 2009, p.15).

In the text layer, Bal pays attention to who carries out the narration, and how it is expressed. Bal cites: "When describing the text layer, it is thus important to ascertain

who is doing the narrating.” and “how all this is narrated” (Bal, 2009, p.9). For this, it is significant to differentiate who speaks in the text. Is it the author, or the narrator? To be able to make such a distinction enables the reader understanding different voices that utters in the text. As she herself expresses: “The distinction between author and narrator helps to disentangle the different voices that speak in a text so as to make room for the reader’s input in judging the relative persuasiveness of those voices” (Bal, 2009, p.17).

In a narrative text, while mentioning about who speaks in a narrative text, to Bal (2009), there are two kinds of ‘speakers’. While one does not have a status in the fabula, the other has. This discrepancy goes on even when the narrator and the actor overlap in one person. Bal states: “Two types of ‘speakers’ utter the signs that constitute a narrative text; one does not play a role in the fabula whereas the other does. This difference exists even when the narrator and the actor are one and the same person as, for example, in a narrative related in the first person” (Bal, 2009, pp.9-10).

Another point in her theory is that she claims that the narrator is always a first person linguistically, and hence he cannot be mentioned as “it”. The agent that speaks does not talk about itself. Even if it does, it does not make any sense in the analysis. Grammatically speaking, this narrating subject is always a ‘first person’. The idea of a third-person narrator is nonsense. A narrator can mention about someone else, a ‘he’ or ‘she’, and could be a narrator as well. She also alleges that second-person narrators are not only impossible, but are also not useful to the reader. As she claims: “Second-person narrators are not only logically impossible, but also not manageable for a reader” (Bal, 2009, p.31).

As she puts forward,

The speaking agent does not mention itself in the process. It might just as well have done so. This does not change anything in the analysis...From a grammatical point of view, this narrating subject is always a ‘first person’. In fact, the term ‘third-person narrator’ is absurd: a narrator is not a ‘he’ or ‘she’.

At best the narrator can narrate about someone else, a 'he' or 'she' - who might, incidentally, happen to be a narrator as well. (Bal, 2009, p.21)

She tries to explain her claim that the narrator is always first person through the following sentences. Paraphrasing what she states;

b) I shall be twenty-one tomorrow.

c) Elizabeth will be twenty-one tomorrow.

Rewriting them as:

(I say:) I shall be twenty-one tomorrow.

(I say:) Elizabeth will be twenty-one tomorrow. (Bal, 2009).

Re-phrasing Bal's statement (2009), a speaking subject, an I, expresses these two sentences. What makes them different from one another is their object. In b, 'I' talk about itself while in c, 'I' mentions about someone else. At this point, when a narrator cannot allude itself clearly in a text, an external narrator (EN) enters. If 'I' is presented through a character in the story, the character-bound narrator (CN) comes out since he will speak of himself. Bal (2009) mentions about two types of narrators here, on the basis of described object: one is an external narrator (EN) that is not a character in the narrative whereas the other is a character-bound narrator (CN) being a character as well as a narrator. As the object differs, the narrators also vary.

She explains this,

When in a text the narrator never refers explicitly to itself as a character, we speak of an external narrator (EN). This term indicates that narrating agent does not figure in the fabula as an actor. On the other hand, if the 'I' is to be identified with a character, hence, also an actor in the fabula, we speak of a character-bound narrator, a CN. (Bal, 2009, p.21)

If there are an EN and a CN, narrative discourse of truth should be questioned, because on one side, there is a narrator that speaks about other people, or things whereas on the other side, the narrator mentions about himself or herself. As Bal denotes: "A narrator that tells about others and a narrator that tells about him- or herself- such a narrator is personified- entails a difference in the narrative rhetoric of 'truth'" (Bal, 2009, p.21). Paraphrasing her (2009), the narration that a CN (character-bound narrator) performs is not only true, but the one that an EN (external narrator)

can also utter a story about others as true. As a narrator can mention about a rhetoric of truth, it can also express something invented. Invention, in this sense, refers to fictionality. Bal suggests this as such: “The fabula is fictitious, invented” (Bal, 2009, p.24).

In her theory, besides types of speakers in a text, Bal (2009) presents different kinds of the ‘I’ narrator, and she states that they cannot be analysed altogether. Therefore, she focuses on them through four different passages. With these examples, she also concentrates on the term ‘focalization’ because narrator and focalization go hand in hand while forming a narrative status. As Bal denotes: “Narrator and focalization together determine the narrative situation” (Bal, 2009, p.18). This is the basis of her theory. The segments are taken from Couperus’ novel *Of Old People*, and they are as follows:

d) Steyn’s deep bass resounded in the vestibule.

Come Jack, come dog, come along with your boss! Are you coming? The happy bark of the terrier resounded. Up and down on the stairs stormed his enthusiastic speed, as if tripping over his own paws.

Oh that voice of Steyn’s! Mama Ottilie hissed between her teeth, and she angrily turned the pages in her book.

e) I sat quietly dozing in the room. But, again, I was not allowed to remain so. Hardly had I sat there five minutes when there it was again. Steyn’s deep bass resounded in the vestibule. Oh, that voice of Steyn’s!

f) One day a gentleman, whom I shall, for simplicity’s sake, call Steyn, went for a walk with his dog, while his wife sat dozing in the room. Steyn’s deep bass resounded in the vestibule. She started at his voice, because she is very sensitive to sounds. Oh, that voice of Steyn’s!

g) Though Steyn assured me repeatedly that he only went out to walk his dog, his wife remained convinced that he kept a mistress. Every time he went out, she was irritated. One day it happened again. Steyn’s deep bass resounded in the vestibule. Oh, that voice of Steyn’s!

Paraphrasing Bal’s view (2009), in d and f, the narrative subject ‘I’ is not a character in the story that it narrates, but in e and g, it is a character at the same time. Yet, in

all the segments, there are common features as: there is a speaking agent that states the event and its perception. Besides, there is someone who hears the sound of that voice and is disturbed. Furthermore, there is an event in a fabula, which is the sound of Steyn's voice.

In d, the readers are presented everything, the voice is of the character Steyn's; the perception, namely the irritation, is Steyn's wife Ottilie (a character-bound focalizer) or (CF), and there is an EN (external narrator) which is the speaking agent. The readers are shown the narrator (EN), the focalizer (Ottilie), and the actor (Steyn) in different identities. If one wants to show how the sentence is structured, it can be formulated like this: "EN [CF (Ottilie)-Steyn]".

In e, upon looking at the sentence of: "Steyn's deep bass resounded in the vestibule.", the readers understand that the event is brought about by the actor Steyn, its perception by the focalizer 'I', and the narrative act by the narrator 'I'; both 'I's are attributed to Ottilie, the same name and the same identity. Therefore, the formulation is as such: "CN (Ott.) [CF (Ott.)-Steyn]".

In f, the narrator 'I' emerges in the text. It refers to itself, but it is still not a character in the fabula. Thus, the readers have a situation of double focalization. In fact, focalization cannot belong only to the external narrator after the sentence of: "Steyn's deep bass resounded in the vestibule." The narrator's showing itself explicitly in the text, indicating itself as 'I', and thus its not being neither a character nor an actor should be taken into account. This case can be explained with these two terms as 'perceptible' (p) or 'non-perceptible' (np). The analysis of that sentence may be: "EN (p) [EF1 [CF2 (Ott.)]-Steyn(p)]."

In g, the narrator is at the same time an actor, and the readers are presented discussions between the actor Steyn and the agent showing himself or herself as 'I'. The narrator 'I' keeps himself/herself outside, only watches the events, and tells the story according to its point of view. So, this kind of a narrator is a witness. As the narrator behaves as if it witnesses, it also tries to show how it reached its information.

What is done in the first sentence of the text is this. Steyn himself is the one that enables the readers with the source of information at that time, but it may not be true to say such a thing for the rest of the segment. Maybe Otilie has transmitted this anecdote to the narrator. If so, it will be shown at one point in the text. If not, the readers can assume that the narrator and the character-bound narrator were there during the scene. If the readers presuppose that it was as they think, focalization is done through the character-bound narrator (CN) that alludes himself, and is therefore perceptible in the text. This being the case, the formula is "CN (p) [CF ('I'-Steyn (p))].

Paraphrasing Bal (2009), with these examples, it can be said there are four separate narrative positions here. In d and f, the narrator is not within the fabula, but in e and g, it is within. In d, the focalizer is a character. In f, since external agents leak into the story, it can be thought there is an embedded focalization in it. In addition, Otilie is both a narrator and a focalizer, namely the same person. In g, the narrator and the focalizer overlap, but being different from e, not as one of the active actors, but in the identity of a witness.

Paraphrasing Bal (2009), she denotes that sometimes the narrative 'I' 'acts', but this action cannot go beyond witnessing. Or, as it is in d and f, a narrator might not be noticed or understood for a while, but when it alludes to itself all at once, the reader realizes with difficulty. Even so, it cannot pass the limit of testimony, but the case is different for focalization. There is no such a thing as focalization must always be and go on with the same agent. To me, Bal's success in this study is to separate the concepts of point of view and narrator. In order to analyse this in more detail, she uses smaller units other than narrator and point of view. The actor is one of these small units. When analysing the narrative, it is thought that separating the narrative into such small units makes understanding it abstract and difficult.

Bal (2009) also mentions about the time when the relationship between narrator and focalizing agent is not clear, it gets easier to look at the complicated connection among the narrator, the focalizer, and the actor, and at the times they do or do not

coincidence with one another in the form of a single person. As it can be deduced from what Bal says,

When the connection between these two agents is not self-evident, it becomes easier to gain insight into the complexity of the relationship between the three agents that function in the three layers-the narrator, the focalizer, the actor-and those moments at which they do or do not overlap in the shape of a single 'person. (Bal, 2009, p.18)

Bal (2009) gives Steven Spielberg's film *Schindler's List* as an example in order to display the complicated link among the narrator, the focalizer, and the actor. She states Schindler is an actor, and one of the Nazis, who enjoys the benefits of war, and holocaust of Jews, thus seems as a bad man at the beginning of the film. However, encountering with, and seeing Stern, a Jew, and a little girl with a red coat, he sees, and notices how cruel things they did to those people, and somehow changes his religion at some point, and he is turned into a character. Bal relates the conversion scene with seeing, vision, or insight in a narratological sense. Moreover, Schindler's seeing, perceiving the little girl with a red coat is an issue of focalization. So, he is a focalizer as well. During the holocaust, the corpses are carried on carts. Schindler looks for the little girl. The moment Schindler sees the little girl, which makes him a good man from a bad man, and the little girl's journey from being alive to dead is matched in the film. According to Bal (2009), this matching is an act of narration as seeing is the object of narrating deed. As she states: "Seeing constitutes the object of narrating" (Bal, 2009, p.18).

As for a text's being narrative, or non-narrative, Bal (2009) gives a short passage of an old-fashioned Dutch children's book named *Danny Goes Shopping* by L. Roggeveen as an example to measure being a narrative or non-narrative text. Summarizing it, Danny watches the arrival of a bridal pair that will marry, and mayor is waiting for them. Paraphrasing Bal (2009), in the given sentences, she alleges that many things get lost in the given excerpt. For example, there is no event described from sentence 9 to number 15. At one point in the excerpt, it is expressed the couple loves each other 'fortunately'. The word 'fortunately' is an opinion here, and it describes a

'balance' between the two. This word cannot be identified as descriptive, because it assigns to something more general and cultural rather than fabula. If a part of a passage attributes to something general, then it is argumentative that has something to do with an external issue, not to an object or an aspect of fabula. As Bal points: "Argumentative any statement refers to something of general knowledge outside the fabula" (Bal, 2009, p.33). Moreover, argumentative textual passages include ideas and acknowledgements about the real condition of the world. Further, the argumentative sections of a text provide accurate information about the ideology of a text. She verbalizes this as: "The argumentative parts of the text often give explicit information about the ideology of a text" (Bal, 2009, p.33).

Except status of a narrator, Bal (2009) also mentions about elements outside the narrative such as description, motivation, explanation, speeches, and embedded texts etc. For her, one of these elements is description, and it is an advantaged position of focalization, and affects the text ideologically and aesthetically. Bal articulates this: "Description is privileged site of focalization, and as such it has great impact on the ideological and aesthetic effect of the text" (Bal, 2009, p.35). What constitutes description is a subject matter, a 'theme', (e.g., 'house') that is defined object, and a sequence of 'sub-themes' (e.g., 'door', 'room') which are the elements of the object. Rephrasing Bal (2009), description is a textual piece in which aspects are ascribed to objects. For instance, the bushes are tall, or the flowers are bright. Descriptive verses deal with characters instead of events, and are both essentially and rationally required. Essentially, they make fabula discernible and actual. Rationally, the components of fabula should be described, so their roles can be regarded as reasonable.

Bal puts forward this as,

Rather than recounting events, they qualify the characters. Although descriptive passages would appear to be of marginal importance in narrative texts, they are, in fact, both practically and logically necessary. Practically, they help the imagined world of the fabula become visible and concrete. Logically, fabula elements need to be described so that their functions make sense. (Bal, 2009, p.36)

Another element outside the narrative is motivation. Paraphrasing Bal (2009), if accuracy or even possibility is not adequate in making narrative significant any more, then solely motivation can indicate possibility, and so making the contents convincing. (41) Hence, she states that motivation could be regarded as a form of realist narrative discourse, and: “that absorbs descriptions within the narrative” (Bal, 2009, p.41).

To this theory, there are three kinds of motivation, which are by speaking, looking, or acting. The most persuasive, and common, and the least visible one is motivation through looking. In such a case, motivation has a mission of focalization. Bal defines it as: “motivation via focalization” (Bal, 2009, p.43). Looking entails both time and a cause. However, rephrasing Bal (2009), act of looking should have ‘its exterior motivation’ as well. The character can see the object only through adequate light. For this reason, there should be a window, an open door, an angle of vision that have to be identified, and so motivated. If a character does not only look, but also describes what it sees, then it means there is a change in motivation, so Bal suggests motivation is embedded to description. She states: “The motivation is easily integrated into the description itself” (Bal, 2009, p.42). She also adds that for the motivation via speaking, for this act, there has to be a listener, to whom the ‘I’ speaks, and it must have information that the listener does not, but want to own.

Rephrasing Bal (2009), at the text level, motivation happens when the character itself describes an object, as a CN; at the level of story when vision of the character provides the motivation; and the level of fabula when the actor performs an action with an object. In fabula, the description is completely turned into narrative, and description is joined into the text.

Emotive sentence is another element outside the narrative. In such an emotive sentence: “Oh, that voice of Steyn!” (Bal, 2009, p.48), the word ‘Oh’ has an emotive function. Paraphrasing Bal (2009), when a narrator mentions about itself or its feelings with an emotive expression, then that state is about the narrator. Even when it does not do this clearly, the readers know that the ‘I’ talks about itself. As such, the actor shapes the fabula with similar status as a narrator. By adding an emotive

sentence, the external narrator's voice is made more perceptible. If an external narrator perceives or is influenced by the action, it means that it was there, on the stage, during that event. Thereby, as Bal points: "The narrative 'I' has become, by implication, a testifying actor" (Bal, 2009, p.50). This is called a character-bound-witness (CN-witness). Rewriting what Bal (2009) denotes, first level is that when the narrator refers to itself clearly, and to the reader implicitly. Second level is that when the actor (the speaking actor) speaks to another actor. She states this as: "When an utterance which is narrated at the second level is not perceptible, this is also an indication of fictionality, an indication that the narrated story is invented" (Bal, 2009, p.50). In this case, although the narrator pretends to tell about the ideas of actors, it does not. Sometimes the narrator can narrate the story of CN2, or sometimes that of CN3. So, it can be expressed that two focalizations are narrated.

As for levels of narration, Bal (2009) suggests that narration can be at several levels. In addition, the difference in these levels is essential for identifying the effect of main narrator.

As it has been expressed in the previous paragraphs, who speaks in the text is important for determining the speaker in the text. Sometimes, the speakers can change. According to Bal (2009), declarative verbs in a narrative text shows that the speaker will shift, which means another speaker will emerge. For instance, while analysing the sentence used before: "Mama Ottilie hissed." the EN lets Ottilie enter into the scene, and speak. So, the character Ottilie is now a speaker at the second level (CN2). However, Bal (2009) adds that such a strategy of a CN2 is not completely persuasive. Even if Ottilie speaks for a short time, she does not narrate, which means it is not a story. That CN2 is a speaker of the second level. In addition to this, summarizing what Bal (2009) states, when the narrator 1/N1(p) passes to the second level, then the narrator gets the actor's words, which is called as indirect discourse. The readers are presented two language situations here; a personal and an impersonal. This language situation is essential for identifying the position of narrator. In personal language, there is a communication between the speaker and hearer whereas in impersonal one, there is a contact between the speaker and

others. In the place where the impersonal language situation is used, there is an indirect discourse. If personal language situation is utilized, then there is direct speech. Bal renders that there are three kinds of speech; direct, indirect speeches and free indirect discourse. In addition, she also mentions about narrator's text, which is an inversion process that goes through the narrator. (Bal, 2009). Moreover, it is relative. Bal's examples are as below:

Direct speech	m) Elizabeth said: 'I refuse to go on living like this.'
Indirect speech	nI) Elizabeth said that she refused to go on living like that.
	nII) Elizabeth said that she would not go on living like that.
Free indirect discourse	oI) Elizabeth would be damned if she'd go on living like this.
	oII) Elizabeth would not go on living like this.
Narrator's text	pI) Elizabeth did not want to go on living in the manner disclosed.
	pII) Elizabeth had had it.

With reference to Bal (2009), it can be inferred that the sentence in m is a direct discourse, because words used belong to the actor itself. In nI, words of the actor are conveyed as much as possible. Upon looking at the content, the same thing can be said for nII as well. The presence or absence of a conjunction or a declarative verb can also lead to differences between expressions, and this can be seen between nI and nII; on the one hand, and oI and oII; on the other hand. In sum, in indirect speech, there is a higher level than that of the fabula. The narrator's text clearly shows vocabulary of an actor that is described through a declarative verb and a conjunction, or something that replaces it. The words of the actor seem having been transformed into a very accurate and detailed form. Besides, the first feature differentiates indirect speech from direct speech. The second one makes indirect speech different from free indirect discourse that is more indirect. The third feature divides (free) indirect discourse from the narrator's text. In other words, direct speech transmits the words of the character as much as possible, but in indirect speech, the statement changes as a result of an interference. The free indirect speech takes the degree of being indirect up to a higher level. Furthermore, the exact, detailed statements of the actor are separated from the narrator's text. Here, Bal distinguishes the actor's

'detailed, precise statements' from the narrator's text. She does this to separate the narrator's speech from the character's. However, to me, what she wants to mean by 'detailed, precise expressions', and even if she tries to answer whether they belong only to the character, her answer is lost between so much detail and classification.

Bal (2009) states that she deals with direct, indirect, and free indirect discourses as they relate to the position of the narrative agent with respect to the object of narration. Bal states: "Indirect discourse, free indirect discourse, and the narrator's text in which language acts are narrated are all forms in which the words of an actor are narrated at first level" (Bal, 2009, p.56). It is understood clearly that through these three types of speeches (indirect, free indirect discourses, and narrator's text), an actor's expressions are conveyed at first level.

Moreover, she explains speeches at the first and second levels as follows,

In the basic narrative situation, speech is only possible on one narrative level in the personal language situation. At first sight this happens when the narrator addresses herself explicitly, or implicitly, to the reader, at the second level, when an actor speaks to another actor (this may be the speaking actor himself). At times, the readers find a 'mixture' of the two narrative levels, which is called text interference. (Bal, 2009, p.52)

For narrator's text, and actor's text, Bal (2009) names narrator's text as primary, and actor's text as embedded, but she states she does this only in technical sense. She also adds although the texts do not intrude, the readers can still mention about a dissimilarity in the connection between the primary narrator's text and the actor's embedded text. She uses an analogy of main clause and subordinate clauses for clarifying the relationship between main text and the actor's text, or embedded texts. She denotes that narrative text is a unity to which all the other texts are connected. In addition, Bal (2009) mentions about various connections between primary text and embedded text, so she alleges that one cannot state a fixed role or mission of the text, because it changes each time.

She cites,

The contents of the embedded text sometimes link with those of the primary one, sometimes it is even its natural sequel. At other times it is perhaps

completely divorced from the primary text; or it has an explanatory function; it is similar to the primary text; it contradicts or contravenes it. In each case, the relationship is different. It is, therefore, impossible to just suppose that, as a general rule, the assertions of either a narrator or an actor carry the meaning of the whole text. (Bal, 2009, p.69)

Bal (2009) gives *Arabian Nights* as example. The readers are presented Scheherazade's story as the primary narrative, and the new stories that she has to tell to her husband each night so as not to be murdered by her husband (king) as embedded narrative texts. She expresses X that Y expresses that Z expresses. Here, as a character, she becomes a narrator. Thus becomes a CN.

Every narrative or utterance requires a speaker. If there is a speaker, there is an interlocutor. In *Arabian Nights*, the king, Scheherazade's husband, is Scheherazade's interlocutor. However, there is also another interlocutor in this story, and it is her sister, Dinarzade, who conceals herself under the bed of king in order to make the couple go on narrating by holding a narrative clock. According to Bal (2009), the two interlocutors share the same level, narratively speaking.

Back to the embedded text, Bal (2009) claims that if an embedded text displays a total story that has a detailed fabula, then we slowly get away from, and thus forget the fabula of the primary text. This is the case in *Arabian Nights*. The act of forgetting indicates that Scheherazade got her way, which means she makes her husband to forget to kill her.

For embedded fabula and main fabula, Bal (2009) denotes in some narrative texts, the embedded fabula can get, and becomes the main fabula which reorganizes the remained part of the fabula presented in the present. This disagreement between the past and the present cannot be resolved.

Bal (2009) points that sometimes in a text, a primary fabula can have a less space than an embedded text does. It results from the small number of events. However, the embedded story only explains the primary fabula, which means it does not

change the condition, but the function of the embedded fabula can be something else in another text such as exposition, rejection, and so on.

It is expressed that fabulas can have resemblance to one another. However, if they were completely similar, then we would have the same texts, and primary text would make references to itself. Yet, Bal (2009) suggests resemblance cannot be identity. If fabulas are claimed to be similar, then one or more elements, or terms must be common. The number of common terms should be considered then. Even if in some works, fabulas are identical, it should not be forgotten that the author reflects his own style and uses his own language in the text. Bal adds, and mentions about the possibility of the embedded fabula's resemblance to the primary one except for the end. It means that albeit there is the possibility of resemblance of embedded fabula to the primary one, their ends are different. (Bal, 2009). Therefore, to me, in the text the readers look at, they see the author, his literary identity. This is what makes the works unique, or different from the others. Therefore, although the fabula is the same, there may be changes in the text level. This means that even if the fabula is the same, different texts and perspectives will emerge. Bal states this: "Even from one written text to another- indeed, from one version to another- the effect changes with any alteration in the author's use of language" (Bal, 2009, p.76). A similar story can have many diverse versions, which means there are various texts in which the same story is expressed. Even if the story is similar, there could be distinct texts. Bal denotes this: "There are different versions; in other words, there are different texts in which that same story is related. Evidently, narrative texts differ from one another even if the related story is the same" (Bal, 2009, p.6). At this point, the embedded story is vital, too, because it is like a reading guide of the text.

In addition to embedded text, embedded fabula, and embedded story, Bal (2009) also speaks of mirror-text, which reflects the embedded fabula, and she notices an actor himself/herself might depict the mirror-text as a sign. As Bal describes: "The actor is able to interpret the embedded fabula as a mirror of what is about to happen" (Bal, 2009, p.64). So, he/she can affect the consequence of fabula in which he/she exists. In this way, he/she can give direction to his/her destiny. Rephrasing Bal (2009), a

mirror-text is significant in that it is like an instruction for reading, understanding literature.

The embedded text that constitutes a part of literature has at least two meanings. If it does not, then it is not literature. Actor-witness should be able to interpret this doubleness in meaning of the embedded text properly. What constitutes an embedded text might be anything, but the most common form is dialogue, because through the dialogue, the actors, not a primary narrator, expresses themselves via the language. Uttering a language generates meaning in the text. Another form that constitutes an embedded text is monologue, or soliloquy in which one actor thinks, or speaks. The essence of a monologue can be anything.

The second narrative level in narratology is story. The story is the way in which the sequence of events described in the fabula is presented to the reader by the narrator, and it is what constitutes the text. Bal expresses this as: "A story is the content of that text" (Bal, 2009, p.5). Bal names the characteristics as aspects that she uses in distinction of story from text and fabula. (Bal, 2009).

The first aspect of story is time, and Bal denotes time to tell an event and time of that event's occurrence is different from each other. In other words, time experienced and time when the story is narrated are not the same. This discrepancy reflects how the author narrates his novel. Bal states this as: "The time of telling, the time of the events, and the suspense of time when these two do not match up" (Bal, 2009, p.78). Fabula time and story time are different from one another. For me, it is just as our dreams. Our dreams, in fact, last a few seconds. However, when we tell them, they span a time of minutes, even hours. The time of dreams experienced and that of the dreams described are not the same. How can one understand whether the narrated event belongs to fabula time, or story time then? Bal (2009) expresses if there is the word 'then' in a sentence, then the time of fabula is given, but if there is the word 'now', story-time is mentioned. That is why, the subject of the primary

story-time is relative. The reader determines a prime, a main event, and identifies the rest events as retroversions, but in a related manner. (Bal, 2009).

In the story, density of time might get complicated. For example, Scheherazade in *Arabian Nights* makes everything very complicated in order to save her life. Bal points: "This temporality is itself complex" (Bal, 2009, p.78). By doing so, she cadges time, from narrative, not from the king.

Another aspect of story is sequential ordering. The events are described in an order that is different from their chronological order. As Bal states: "The presentation of events is in an order different from their chronological order" (Bal, 2009, p.76). , and as she carries on: "The relations are being explored which hold between the order of the events in the story and their chronological sequence in the fabula" (Bal, 2009, p.79). For example, Bal (2009) states normally, nobody can get somewhere without setting off; namely, first, the act of departing should be done to go there. Otherwise, it is impossible to go there before leaving. Nonetheless, it is likely to happen in a story. In modern novels, yet the case is different. Chronological order is intentionally mixed in order that it creates an inaccessible simultaneity.

Related to sequential ordering, Bal (2009) signifies that a linguistic text's being linear is that words and sentences are lined up after one another. Thus, upon ending a book, a person might not remember the beginning. Yet, in a narrative text, it is likely to come across a double linearity: one is of a text with the chain of statements, and the other is of the fabula with succession of events. This linearity can be destroyed by making the reader read more effectively, and this is possible with a diversion in successive arrangement. Playing with sequential order is not only a literary tradition, but it is also a way of highlighting particular things, stressing aesthetic and psychological impacts, and presenting different understandings of an event, and so forth.

The discrepancy between the order in the story and the chronology in the fabula is called chronological diversion or anachrony, and practically speaking, every novel has

anachrony. It is used as a tool for understanding certain literary impacts. Therefore, Bal argues three features of chronological deviations that are 'direction, distance, and span' (Bal, 2009, p.82). It can be said that if the chronological order of events has been disobeyed, the aim is that the complicated structure draws the readers a picture of the underlying complexity of the fabula as a whole. According to Bal (2009), the event described in the anachrony is either from a moment in the past or in the future. She uses the concept retroversion for the first one, and anticipation for the second. Nonetheless, Bal argues, if an event happens in the consciousness of a first-person actor, or a speaker, or a character, then it cannot be regarded as a deviation in chronology, and this kind is identified as an 'unreal' or 'false' anachrony, because the act comes true in the mind, so maybe the act of remembering that event occurs there. The event itself does not happen. (Bal, 2009).

According to the manner in which it is transmitted, there is more or less a distance between the occurrence of event in the fabula and its being narrated. Bal (2009) expresses that this distance covers a period of days, months, or years. The concept 'span' shows the expansion of time included by anachrony, and similar to its distance, the span of an anachrony can show a large variability. For instance, in such a sentence: "Last year, I went to Indonesia for a month." The event was a period of one month, but its being narrated was one year later. This is understood from the sentence's starting with 'last year'. As Bal cites: "The span of the retroversion is a month while its distance is a year" (Bal, 2009, p.91). Similar to this statement, Bal (2009) also expresses it is possible to find a gap in chronological order. For instance, in a novel, the readers are stated that the heroine is pregnant, and at the beginning of the next chapter, they find themselves in a baby's room, which means information about birth process is skipped. Paraphrasing Bal, the anachrony may be either incomplete or complete. If after a (short) span, an onward bounce is repeated, then a retroversion is not complete. (Bal, 2009).

Previously, it was stated the events of anachrony in the past are called retroversions whereas the ones in the future are named anticipations. Paraphrasing Bal (2009), anticipations are limited to one (generally hidden) reference to the result of the

fabula, and they either produce tension or present a determinist view of life. The common pattern of anticipation is the summary given initially. If there is 'from now on' in a sentence, it means that there is an anticipation there, and that it will happen again in the future. There are two kinds of anticipations: announcement and hint. Rephrasing Bal (2009), announcement is explicit, and the reader is transmitted something will happen later. Furthermore, such words as 'later' , 'expect', or 'promise' are used for this purpose. On the other hand, hint is implicit, and clues in a text may serve as hints. Moreover, an announcement has a mission of preventing suspense whereas a hint raises it.

Bal (2009) stresses that even it is known that there is a deviation available, sometimes, either the readers can't clear up the information, or there is very little information to describe the inversion more. This is named as achrony, which is a departure from time, and therefore cannot be examined more. For example, upon looking at this sentence: "I have never seen him without his wig" it can be thought that there is a connection with past, but the distance is not clear, it is also a question if the span is limited to past or not. Moreover, there might be an allusion to 'present' as well if this condition did not end. It is hard to examine the deviation here. So, it is an achrony. (Bal, 2009, p.97).

In this theory, third aspect of story is rhythm. Rhythm is a speed of expression through which different events are described, and what matters is the relationship between the quantity of time included by the fabula and that of space in the text; the number of pages, and lines. It gives the readers how much space is left for every event, or chapter. It can be stated that if a chapter occupies a larger place than the other, it means that chapter is paid more attention, and is told in a more comprehensive manner than the others. The others might be summarized swiftly, and thus have less space.

There are five tempi in rhythm: ellipsis, scene, summary, pause, and slow-down. Paraphrasing Bal (2009), ellipsis, the first tempo, is the thing that has been excluded in the story. When the reader knows something must have happened, but does not

know the exact place, he understands that something is missing. On the basis of given information, the reader can figure out or insert what has been excluded. In this sentence: "When I was back in New York after two years" there is an ellipsis, because the reader realizes that a time (two years) has been skipped. However, in this sentence: "Two years passed", there's a minimal summary or a summary with maximum speed: two years in one sentence" (Bal, 2009, pp.101-2). The other tempo in rhythm is summary, and Bal (2009) describes the summary as a means of demonstrating, collecting information, or combining scenes. In summary, the most outstanding feature is rhythm. So, in a fabula, when a condition changes, the rhythm of the narrative changes as well. More important parts are summarized in a detailed and slow pace, while less important ones are explained quickly and briefly. If an event is presented, then it is a scene, which is another tempo in rhythm, but if an object is told, it is a description. The stage, which is a kind of narrative form, emerges by combining the time experienced in the narrative with that of the story. (Bal, 2009, pp.103-4). Slow-down is a tempo that is very slow in narration, and fabula is described for pages slowly and in detail before the actual event. (Bal, 2009, pp.104-5). When an impressive delay is to be highlighted, slow-down operates like an enlarging instrument, which means a small part of fabula is reported for pages. When a component is focused much more, fabula prevails static, but the moment it goes on once more, it is noticed that time has not progressed at all. This is a pause, which is the last tempo in rhythm. The reader thinks no more of fabula that does not move. (Bal, 2009)

Frequency, which is another aspect of story, rephrasing Bal (2009), is the mathematical link between the events of fabula and the ones in the story. Moreover, as Bal states, just as two similar texts are not the same, two events are never identical, because the first event is different from the second one. In frequency, she mentions about the term 'repetition'. Briefly, she suggests a repetition can happen only once in the fabula, but it can be described a few times in different versions, or there may be one event and one presentation. It is also possible that the readers can come across with different events and different narrations, or one event and distinct

interpretations, which is repetitive. Another form is that there may be various events, but one description. (Bal, 2009)

In this part, the characters, another aspect of story, will be handled. Bal (2009) names characters as paper people, and she denotes a character is a particular concept while an actor is a more general and conceptual term. She expresses that readers see, feel, and like or don't like the characters, and the characters can only be minimized into the actors through a practice of abstraction. In addition, the characters are different from each other, and each has a separate function. In this case, people with whom literature deal are not actual people. They are produced from a 'fantasy, an imitation, a memory', so they are paper people, without flesh and blood'. A character does not have a personality, ideological concerns, and abilities, but it has features which lead readers to think that it has. So, it helps the readers make psychological and ideological identifications. To Bal (2009), readers enjoy literature most when characters resist them rather than being rejected and pushed to fulfil their anticipations. The characters should not be compressed into certain patterns, but released. Characters, individualized actors, are handled in terms of their connection to the events in fabula.

To Bal (2009), a character can be foreseeable roughly on the ground of information. The reader has information about a character either through the character itself or the reader's deduction from the character's actions. In other words, a character can mention about itself clearly, or the reader sets up patterns, qualifications about the character with regard to what it does. So, the first one is an explicit information whereas the latter is an implicit one. Nonetheless, the question of reliability or unreliability should be regarded. Bal (2009) adds when historical characters are usually kept alive in the novels, the readers already have information about them, but when the readers find them in another state that is in opposition to their former knowledge, this time, those characters lead to a bewilderment, uncertainty, or comedy. In addition, a character's having a name is significant in that it indicates it has a sex, gender, social position, geographical root, and more. The names contain

clues about the characteristics of the characters. The character's features can trigger the reader because the reader is in an expectation. (Bal, 2009)

Bal (2009) states that representation of a character is shaped in cooperation of repetition, data collection, connections to other characters, and transformation, or change. For her, some of these attributes pertain to a social or family part. For example, a character may be a farmer and a father at the same time. Both roles decide his attributes.

Bal (2009) also suggests that there may be equivalent characters, which have similar significance and essence. However, there are not only resemblances, but also dissimilarities between other characters. Generally, the reader can see a link or a difference in terms of character's condition and its surroundings.

For a hero in the story, Bal (2009) expresses that there are kinds of heroes such as active, successful hero, the hero victim, and the passive anti-hero.

About space, it is one of the aspects of the story. In Bal's theory (2009), space is where the characters inhabit in the story, and the characters bear their senses into the space. These senses are sight, hearing, and touch. Two types of connections can be mentioned between characters and space via these three senses. First one is that the space where the characters dwell or do not completely dwell, and it is called as frame. The second is the manner with which that space is completed that is named thematised space. A space that the character lives through can be secure (safe), or insecure (unsafe). This depends on the place's being inner or outer. However, it does not mean that an inner space is always safe while the outer one is unsafe. It is up to the meaning that the reader ascribes to it. For instance, an inner space can sometimes mean an imprisonment, thus it is unsafe, whereas an outer space indicates a freedom, hence being a secure place. (Bal, 2009, pp.136-7). Spaces also have various roles in a story. Space provides areas where events can occur. As Bal denotes: "It gives space to events, so that events can, as the phrase goes, take place" (Bal, 2009, p.138). As such, to Bal's model (2009), they are solely a frame, a place of

action, and thus the space takes a back seat. The other is that the spaces are brought into the front as a theme. They function as an object of the description itself. In this case, space turns to a performing place instead of being the place of action. It affects the fabula.

Bal explains these missions as,

Where both frame-space and thematised space are concerned, space can function steadily or dynamically. A steady space is a fixed frame, within which the events take place. A dynamically functioning space is a factor which allows for the movement of characters. Characters walk... (Bal, 2009, p.139)

According to Bal (2009), the reader anticipates a change, freedom, wisdom, or knowledge as a result of character's this movement.

To Bal's theory (2009), the story covers the processes in which fabula is described. When it comes to this process, the relationship of places with particular perception points are discussed. What forms the place of the story are the places looked in connection with their perception. This perception mark can be a character that is located in a space, and beholds it, and responds to it. In addition, an anonymous perception mark can also lead in expression of specific places. The term of space is compressed between focalization and that of place that is a category of fabula components. Bal also states a touring external focalizer too can perform spatial descriptions, and that look can attach the character to the space.

In the space, objects can be decisive in filling the space, because they have spatial position. Their shapes, measurements and colours have spatial effect. According to the example Bal gives, an empty room have various meanings for different cultures. People from west think emptiness as an objection whereas for Japanese, it is like a depository of eternal feasibilities. (Bal, 2009).

It is said that in modern literature, the relationship between space and character can be seen clearly in the naturalistic novel. Bal explains the reason of this as: "It claims to depict the influence of the environment on people" (Bal, 2009, p.141). Thus, the

status of place, the environment in which characters are put affects their state of mind. Besides this, Bal (2009) also expresses that if information about the place is frequently retold, perhaps it is done to emphasize the fixity of the frame.

Bal (2009) mentions about two types of presentation of a space: explicitly and implicitly presenting space. When the space is described directly, it is an explicit way of presentation whereas if it is narrated indirectly, through the objects in it, and the reader reaches it via its deductions, then it is an implicit way of narration. She also points out the descriptions about the space. She reports: "When separate segments of narrative are devoted to the presentation of information about space alone, we have descriptions" (Bal, 2009, p.143). Besides, she declares if a space is depicted from a distance, a general view is transmitted to the reader and there is no elaborate explanation. However, on the contrary, if a space is told from a close distance, the reader is deprived of general view due to the lack of details.

Last aspect of a story is focalization, which is the most important part of Bal's model. For Bal (2009), being the stratum between the text and the fabula, focalization plays a part in the story. Paraphrasing her theory (2009), focalization is that any time events are described, they are described with a particular view. A point of view is a definite form and perspective of observing things. According to Bal (2009), the term 'focalization' is different from other terms used in this area such as 'point of view, objectivity, narrative perspective, narrative situation, narrative viewpoint, and narrative manner. She expresses that these terms do not agree on one point. It is that they cannot distinguish between the vision via which the components are displayed and the identity of the voice articulating that vision. With reference to Bal: "They are all, however, unclear on one point. They do not make a distinction between, on the one hand, the vision through which the elements are presented, and, on the other, the identity of the voice that is verbalizing that vision" (Bal, 2009, p.146). Bal utilizes the word 'focalization' for word of 'perspective', but demonstrates that it is more effective on meaning. To Bal (2009), the main instrument of manipulation (operation) is perspective, through which the components of fabula are introduced. Moreover, being a technical feature, perspective attributes a point of view to a certain agent. Paraphrasing Bal (2009), objectivity is a try to express solely the thing that is seen or

understood in another manner. Perception is up to several factors that trying to be objective is ineffective. Some of these factors are such as a person's status in relation to the perceived object, light condition, distance, former knowledge, psychological approach to the object. In focalization, the question who is seeing should be noted, because focalization is perceiving the connection between the vision and that what is seen. Bal (2009) sees focalization as the connection between a discerning subject and a discerned thing, and expresses that it gives a novel touch to the story with subjectivity. Moreover, she identifies focalization as a term having technical features, and little benefits, and states that it is a kind of technique in photography and cinema. Therefore, its technical features are stressed.

As it can be concluded from what Bal (2009) claims, focalization concept must have a subject, and an object in relation to this subject. So, the focalization relationship is formed according to the subject and object elements. First of these elements is focalizer. The subjects that perceive and interpret in the story are focalizers. The subjects that fulfil the action in the fabula are actors. Bal states: "Focalizers, in the story, are the subjects of perception and interpretation. Actors, in the fabula, are the subjects of action"(Bal, 2009, p.12). Bal (2009) explains the term 'focalizer' based on a bas-relief named *Arjuna's Penance* that had been constructed at Mahaballipuram, in south of India in the seventh century. The illustration of the bas-relief can be seen in Bal's book in the page 148. At the upper left side of the relief, there is a wise man called Arjuna, who is described in yoga position. There is a cat at the bottom right, and there are mice around the cat. Mice are smiling. Bal comments on this image, and then explains its relationship with the focalizer. Arjuna is meditating in yoga position to get the grace of Lord Siva. The cat, affected by its attractiveness, begins to impersonate Arjuna. When the mice understand they are secure, they start laughing. The pieces of this relief constitute a significant narrative. In terms of focalization, it can be interpreted as such: the viewer makes out the relief in a body, namely as a whole. However, there is a sequence in time. First, Arjuna is in yoga position. Afterwards, the cat follows him. Then, the mice begin to laugh. The cat sees Arjuna. The mice see the cat. The spectator sees the cat that Arjuna sees and the cat sees the mice. Then, the viewer realizes the mice are right. These series of three

events are rationally connected in a chain, which is a fabula. These events happen via the movement of the actors. Each one of stative verb of perception shows a focalization. Every action indicates an event. The image of the relief can be seen as a (visual) sign, and its contents as fabula. To sum up, focalization is the link between the 'vision', agent that perceiving with eyes and that what is seen. This connection is an element of the story segment, and the content of the narrative text. A states that B sees what C is performing. (Bal, 2009, pp.147-8).

To this theory (2009), the focalizer, being the subject of focalization, is the mark seen through the components. This point can be with a character, a component of the fabula, or outside it. If the focalizer matches up with the character, that character will be more advantageous than the other characters. The reader looks at the fabula via the character's eyes, and tend to obtain the vision described by the character. Bal denotes: "The focalization has a strongly manipulative effect" (Bal, 2009, p.157). By this, she means that expressing opinions about other characters affects the reader's determining its side.

In focalization process, the object, which is in relation to the subject, is important, because it can initiate multiple inter-related focalization processes, and this structure with multiple layers offers a rich text to the readers. Here, to Bal (2009), the point is that whether an object is perceptible, or not (non-perceptible). If a character really sees, feels, and touches the object, then that object is perceptible (p). Nonetheless, if an external focalizer can get into a character's mind, and present its thoughts, feelings, or dreams, then the mentioned object is non-perceptible (np). Bal also suggests a differentiation of being perceptible or not is significant for the authority construction between the characters. As an example, a CF-p (character-bound focalizer, and perceptible) is more advantageous than a CF-np (character-bound focalizer and non-perceptible). The manner an object is displayed provides information about both the object itself and the focalizer. Here, in this case, it is not that important how or what the object is, but how the character experiences it. (Bal, 2009, p.156).

In Bal's focalization, it is significant to determine 'which character focalizes which object' because focalizer presents the reader the view of the object. While doing this, it tells something about itself as well. When it comes to focalization, the below questions can be asked:

- 1 What does the character focus on: what is its ambition with this?
- 2 How does it carry out this: with what manner does it examine the objects?
- 3 Who concentrates on it: whose focus is the object?
- 4 What does the focalizing character focalize?

Paraphrasing Bal (2009), the focalized object does not have to be a character. An external focalizer or a character-bound focalizer can focalize to objects, sceneries, happenings, every component as well.

In addition to focalized object, Bal also explains levels of focalization through three statements below:

e Mary participates in the rally.

f I saw that Mary participates in rally.

g Michelle saw that Mary participated in the rally.

Upon reading these three sentences, it can be understood that Mary attended to a rally. So, this case is perceptible. The existence of an agent is needed, which perceives, and its perceptions are transmitted to the reader. In f, 'I' is the agent. In g, Michelle does the perceiving. However, in e, as no side is shown, there is an EF (external focalizer), outside the fabula.

In a story, the issue that who knows more than the other can change. For instance, at times, the focalizer might know less than the characters, or sometimes, both the focalizer and the reader might know more than the character does. The reader's and character's knowledge in relation with information brings four possibilities with itself, with reference to Bal, 'Who did it? What happened? How will it end? Will it realize this in time' (Bal, 2009, p.164).

For Bal (2009), there are five types of focalization; internal focalization, external focalization, double focalization, ambiguous focalization, and embedded focalization. Paraphrasing Bal (2009), if focalization is given through a character that stands in fabula as an actor, then there is an internal focalization. However, when an unknown agent, outside the fabula, performs as a focalizer, it is an external focalization (EF). Sometimes the focalization can pass from an EF to a CF. Parallel with Bal (2009) again, a character-bound focalizer (CF) can sometimes watch the object fewer, but comments it to a greater extent. It is possible to see many various characters as focalizers in a story. In addition, the whole story can be presented (focalized) by an EF. In such a case, the reader can come by an objective narrative as the characters will not express the events from their point of view. (Bal, 2009, pp.152-3). The verbs used such as “see” and “hear” show the level of focalization changes. For instance, “One day, sitting on the terrace of Vernet’s restaurant, he saw a young woman walking along the promenade; she was fair...” Bal states this shift as: “In the third sentence a shift of level takes place, indicated by the verb ‘to see’” (Bal, 2009, p.163). Bal (2009) also mentions about a double focalization and an ambiguous focalization. She points out that when the focalization is done both by an EF1 (external focalizer in first level) and a CF2 (character-bound focalizer in second level), then there is a double focalization, but if the reader has difficulty in determining who focalizes, then there is an ambiguous focalization there. For Bal (2009), both the narrator and the character can be a focalizer. Although the narrator does not change, character-bound focalization (CF) can differ from one character to another. So, the readers see the different characters that observe the same information in another way.

The innermost level in a narrative text is fabula in this theory. (Bal, 2009). The form of the fabula that has turned into story is conveyed through a focalizer to the reader in the text. Here, focalization is important. However, the narrator in the narrative does not have to be the focalizer. (18) The focalizer can be someone outside the fabula as well. The place where the focalizer is located is in the transition phase from fabula to story. The focalizer shows how the events are presented to the reader when the fabula transforms into the story. Bal (2009) suggests that the reader obtains the story through the text, and it is fabula, and its remembering mark what stays after

finishing the reading. As Bal verbalizes: “The fabula is a memory trace that remains after the reading is completed” (Bal, 2009, p.10).

Fabula is the chain of incidences in a course. As Bal reports: “The series of events involved in that process can be considered a fabula” (Bal, 2009, p.35).

A fabula is the chain of actions that are led or lived by the actors, and these actions are connected to each other chronologically and logically. Bal cites this: “A fabula is a series of logically and chronologically related events that are caused or experienced by actors.”(Bal, 2009, p.5). Bal (2009) identifies elements of fabula as being actions, actors, time, and place. (8). An event is moving from one condition to another condition. However, an action occupies time even if it is not that important. An actor is the person who fulfils the action. Nonetheless, she expresses that this actor does not have to be a human. It could be anything. In addition, the actors in fabula layer are turned into characters, who are individualized in story layer. With reference to Bal: “The actors are provided with distinct traits. In this manner, they are individualized and transformed into characters”(Bal, 2009,p.8).

In relation with this theory, it is stated that what forms the fabula might be separated into ‘fixed’ and ‘changeable’ elements. In the fixed ones, there are objects whereas processes are available in the changeable elements. They both cannot work in the absence of each other. By processes, Bal means events which is the first component of fabula. She states: “Processes are the changes that occur in, with, through, and among the objects; in other words, the events” (Bal, 2009, p.189). Bal (2009) explains events as a shift from one condition to another condition, led or lived by actors, and this shift shows a change, and she uses three principles to facilitate and limit the examination of events. They are change, choice, and confrontation.

She sets two examples in order to show change.

a John is ill.

b John falls ill.

Here, paraphrasing Bal (2009), the first example displays a state, and the second one a shift. The distinction is given through the verb of 'fall'. The sequence of events might be analysed for understanding where sentence b might happen.

c John was cleaning his house.

John's sickness interferes his deed, and hence, shows a change.

Bal (2009) also denotes the progress of the fabula is related to the fact that events that have been mentioned before make sense in a sequence. It is stated that when a choice is made, it decides the flow of events following the developments in the fabula. In other words, the choice of the actor makes it likely for a subsequent event to occur. Upon looking at Bal's instance: "The statement 'she turns left' may be considered to constitute an event: because the actor chose a certain route, she arrived in time to make the following event possible" (Bal, 2009, p.191). According to the third principle of facilitating and limiting the examination of events, confrontation decides format of fabula. The confrontation is done between two actors or groups of actors. Each stage of fabula is comprised of three elements: two actors and one action. The sentence formula should be as: subject-predicate-(direct) object. As an example; Liz writes a letter. In this example, the subject is Liz, the predicate is 'writes', and the direct object is a letter. However, a letter is not an actor. Therefore, the confrontation cannot be done, but as it is clear that writing a letter requires a receiver (someone). So, though the second's actor existence is not mentioned, it is meant. It can be written again as: Liz writes a letter (to John), or (her friend). As such, the relation to the fabula can be thought. The fabula comprises a process altogether whereas each event might be named a process, or a segment of it. (Bal, 2009, p.193).

While constructing a fabula, Bal (2009) expresses some steps. The first one is that one can bring the events together in accordance with actors' identities. The second is that categorization is likely relying on the confrontation. Here, the important thing is what kind of a contact exists; verbal, mental, or bodily. The third is that one can order the events in opposition to time warp. The fourth, and last step is that the locations too determine the establishment of a structure. For instance, what types of contrasts are

used, like inner-outer, high-low etc. The reason of doing such an analysis is for associating possibilities with each other. (Bal, 2009, pp.200-1).

To Bal's theory (2009), events in the fabula should be chosen, and their series should be established. At this point, actors, which is second element of fabula, are significant, because they either lead or are subjected to the events. It is stated that some actors do not have a functional position in the fabula, because they do not lead or are not subjected to a functional event. Therefore, they might be omitted during evaluation process, but this should not be thought as they are not important. They just do not constitute a significant unit in the construction of the fabula. If the act of the actor is an event, or has another mission in the fabula, then it is worth thinking. Bal states this mission spatially as: "They (actors) might also serve as an indication of a specific use of space, they guard the boundary between inside and outside, and demonstrate this boundary's permeability" (Bal, 2009, p.202).

Rephrasing Bal's expression (2009), a significant way of comprehending the fabula is dividing smaller entities of the actors into classes. First of all, the purposeful connection between the components of the story should be examined. The actors possess an objective (a purpose), and they desire this purpose. This goal means accomplishment of a likeable, an acceptable thing or avoiding from an unlikeable, an unacceptable thing. In other words, there is an actor that goes after a goal. Here, the link between the actor that goes after a goal, and the goal itself is vital. For Bal, it is very much like a subject and direct object of a sentence. The connection between subject and object is critical in that it is what makes the fabula work. Bal displays this: "The relationship between subject and object is the most important; it is the motor of the fabula" (Bal, 2009, p.208). However, the object does not have to be a person at all times, because the subject might have an intention as to achieve a specific condition. The basis of the fabula pertains to its dimension of intention. As a result, for this aim, a subject is needed. Therefore, a subject is generally a person or an embodied animal (in animal fables), not an object. In order to achieve the object, the aim of the subject alone is not enough. Powers are decisive in letting the subject achieve its goal or hindering it. At this point, receiver is the one that gets the object.

Power is a conceptual thing, not a person, such as a community, fate etc. The receiver might be personified. In a play, many powers can be seen together. As an example, Bal (2009) states a character's greed and a communal power might clash, both existing in a play at the same time.

Paraphrasing Bal (2009), the intention in a fabula is not that easy to reach. The subject encounters with opposition, and thus gets help. The one from whom help is received is called helper. As for opponent, it is a power that is not positive, and hinders the subject from achieving its aim. Bal suggests if the subject is not sympathetic enough, the helper can also look so to the readers. Therefore, the reader will sympathise to the opponent. As an example of the helper and opponent, in such a sentence: "John wants to marry Mary", the opponent might be Mary's father or mother while John's having a good job or an intercessor aunt or uncle may be the helpers. Bal (2009) suggests that a helper is essential, but it alone is not enough to help the subject to achieve its goal. Yet, both helpers and opponents are important in that they enable riveting in the fabula, and make it readable.

In some fabulas, to Bal, there may be a subject and an anti-subject, which is not an objector, but is in contrast. It takes a stand to the subject at definite times in search of its goal. While pursuing its own goal, its goal can overlap that of the first subject. If an actant possesses his/her individual plan, and deeds to reach this goal, then he/she can be called an autonomous subject.

What is an actant that has been mentioned in the former paragraph? Rephrasing Bal (2009), actors' classes are named as actants, and they have some specific common features. This common feature is connected to the fabula as a whole. Actants are found in every fabula, because connections are established through the actants. The connections are necessary for a process, without which a fabula cannot be formed. In addition, there are infinite number of actors, but the reader can come across only with one actor, or more than one. Bal (2009) also states that if the role of actant in power is changed, replaced to somewhere else, then the plot shifts, too.

Third element of fabula is time. Fabulas have a time of span. Thus, it should be noted how long a fabula lasts as a whole. In addition, it should also be noted whether there is the passing of time, because the events occur at a specific period of time and in a particular line. (Bal, 2009, pp.214-5).

It is stated that there may be distinctions in the fabulas of narrative texts. Bal suggests that the difference is between crisis and development. The crisis is a brief span of time, in which the events are constrained, but in the development, there is an extended period of time that indicates an improvement. Bal (2009) also adds that most of modern novels and stories have a crisis style, which means that they are composed in a short span of time. She also mentions about some ways of shifting the time series of a fabula, and states these methods of changing the time series through elimination, condensation of duration, and the parallel development of many phases of the fabula affect the chronology of the fabula. She especially focuses on elimination, or ellipsis, because according to her, elimination leads to breaks in the order of chronology. Bal expresses this as: "incomplete information, which is never filled out, leaves gaps in the constructed fabula, and thus blurs our impression of it" (Bal, 2009, p.218). As a result, a span of time is escaped.

What is series that has been mentioned in the former paragraph? Paraphrasing Bal's model (2009), it is denoted that series is a reasonable term, which means a situation occurs as a result of the other. For example, action of reaching somewhere requires the act of leaving first. Thanks to the information presented in the text, one can discover the chronology of the fabula though there may not be a following arrangement. Bal states this as: "On the basis of the information offered in the text, it is possible to find the chronology of the fabula even if the order is not sequential" (Bal, 2009, p.218). Bal (2009) also touches on the interferences in chronology, and suggests such interferences might have importance for the view of the fabula. Why is sequential order that vital? For Bal, answer is that in order to show the distinction between fabula and story, the events are put in a chronological series. (Bal, 2009, p.219).

Last element in fabula is location. Bal (2009) states that events occur at some place, and these locations can be inferred. Going on with Bal's example: "John was pushing his shopping card when he suddenly saw his hated neighbour at the check-out counter" (Bal, 2009, p.219). The readers infer that the place of the event is a supermarket. If the location is not displayed, readers produce a location. They do this by conceptualizing the scene. Bal explains this as: "When the location has not been indicated, readers will simply supply one. They will imagine the scene, and in order to do so, they have to situate it somewhere, however vague the imaginary place may be" (Bal, 2009, p.220).

Upon looking at the relation between locations, paraphrasing Bal (2009), it can be seen that an opposition between inside and outside is related, and inside shows protection whereas outside displays danger. However, it can be understood that these lines or meanings are not strict, which means they can change depending on the context. For instance, inside might also mean confinement, and outside independence. Moreover, it is also possible that the readers can encounter with a mixture of these connotations, or advancement from one to the other. The sample of location mixture could be a contrast between a square in the centre, in which actors are made to meet one another, and the encircling world, where every actor has to take care of himself. Bal (2009) expresses the locations through their contrasts. Contrasts related to the locations might be abstract such as: "high-low, favourable-unfavourable, fortunate-unfortunate, heaven-hell, far-near, open-closed, finite-infinite, familiar-unfamiliar, safe-unsafe, and accessible-inaccessible" (Bal, 2009, p.221). The border between two conversed locations has a particular function like being, "a transitory place between outside and inside, the sea between society and solitude, all function as mediators"(Bal, 2009,p.222).

To sum up, as Bal opens many concepts to discussion, she makes a great contribution to narratology by establishing a comprehensive narrative model. However, since she makes evaluations over very small units, understanding the narrative grows difficult and becomes abstract.

CHAPTER 3

COMPARATIVE ANALYSIS OF UZUN'S FIRST NOVELS

As Uzun creates his own style by combining oral tradition and modern novel in his early novels, but since it is not what this thesis analyzes, narrative strategies in his two novels from early period that are *A Day From The Days of Evdalê Zeynikê* and *The Death of Elderly Rind* will be examined in the context of Mieke Bal's narratology model. Both novels will be analysed on the levels of fabula, story, and text separately.

1

3.1. *The Death of Elderly Rind* (1987)

Fabula Level

Serdar Azad, who is a graduate of law faculty, and writes about agenda, has to fled to abroad due to political turmoil in his country. When he crosses the border, Serdar Azad and his friend go to the nearest village on the border. The season is the autumn, and that evening, Serdar Azad meets Elderly Rind, and the book opens with Serdar Azad's statement: "I knew him at the dawn of that night, which is full of horror. We left the border behind us that night... we turned our faces to good luck, and our back to the fate..." (Uzun, 2015b, p.7). From this quotation, it can be understood that Serdar tries to pass the border, but it is a fearful experience, and he knows Elderly Rind that night by chance. Then, he expresses his encounter with old rind as follows: "Life is a picture painted with beautiful colours of coincidences" (Uzun, 2015b, p.7). He implies the nice, casually meeting with Elderly Rind, because Rind is the one, through whom Serdar will know himself, and their first conversation is on the sun at that time. As Serdar knows him, and notices he is not like a peasant there, Serdar wonders, and wants to know more about him, so he comes and goes many times to the village.

Serdar has many dreams. In his last dream, he states his sailing through a dark, narrow, and depressing channel, with Elderly Rind. In this journey, the boat, which

¹ Since novels used are in Turkish, the English translations belong to me.

conveys the actors to the vast sea from a place that is dark, and the lights only reach as a leak, and is foggy, and smoky, is a very large and leather bound book. In this journey, where it passes through a dark canal surrounded by trees and boughs towards the light, the narrator also describes wild, furious, and bizarre creatures. Serdar's another dream is about leaves of a book. In his dream, he states that Rind takes him to a forest, which is huge, and shines with different colours, and the leaves of a tree are in fact the leaves of a book. Another dream belongs to Rind. As that of Serdar's, the book image is what is outstanding in Rind's dream as well. The pages of a book fly into the sky one by one, and then transform into white doves in the sky. The image of a book is reproduced in their dreams. Moreover, the dark, gloomy atmosphere in the dreams indicates the characters' tediousness, the hardships on the way. Rind tells Serdar that after becoming blind, he takes shelter in the dreams, and their timeless and unlimited worlds. Serdar states that like his dreams, the pipe, *strans*, stories, sagas, sounds, and ancient things are all parts of his life. Dreams reflect the feelings, thoughts of the characters, which might not be uttered in daily life. As Yılmaz states: "In modern novels, dreams are used as an important tool to give details of the emotional worlds of people" (Yılmaz, 2011, p.47). Symbolically expressing, the book image is utilized to stress the importance of reading book as it is the only thing taking people from dark to the light, from illiteracy to brightness. Thus, reading act is accentuated throughout Rind's statements when he mentions about how he loved books, and reading thanks to his grandfather, and it is the only way of improvement.

Rind expresses that people lost the meaning and sound in today's words, sentences, stories, but in the past, everything had a meaning and sound. In addition, he puts forward today's words and expressions function as a place of escape and hiding, which is fake and mannered.

While going to the village, Serdar normally stays in the shepherd's house, but once he goes there a day, he stays in Rind's room with him. Serdar sees a poem on the wall of Rind, and asks Rind to whom that poem belongs to, and learns that it is of Melaye Ciziri. His curiosity, and interest in his own mother language, and culture are doubled.

In addition, when Serdar leaves the village, Rind asks him whether he knows anything about *rinds*, Serdar states he had never heard before. Even if Serdar wonders him, and his poems, and philosophy of *rind*, Rind does not give him much. Therefore, when he is back to his new country, he starts to make a research about them. A Kurdish writer from Iran sends a letter to Serdar about *rinds*, and *rind* tradition, then the Sun rises for Serdar. He learns more or less, but it does not satisfy him, as he guesses Rind is a *rind*, and thus does not tell him anything, but only asks him if he has knowledge about it or not. Serdar never gives up. Therefore, he goes to the village again with the letter related with the *rind* tradition, and as a result of Serdar's insistence, Rind shares with Serdar, and this is their last meeting.

As a *rind*, an old, beautiful, and wise man, Rind gives Serdar some advices. When Rind understands Serdar goes to very far places, he gives him a vital recommendation: "Do not part from your own roots and footsteps, your soil and your language. They are the fountains of our happiness in this wicked life" (Uzun, 2015b, p.36). The last day before Serdar's departure, Rind gives Serdar another advice, and suggests: "When you want to purify your soul from the dirt of the outside world and get away from it, you should come to the peasants, and stay with them for a while... They abstain from the outside world..." (Uzun, 2015b, p.97). Like for many other different communities, for Kurds as well, old people's (*rinds'*) advices, information about worldly things are significant. Rind reminds Serdar how important it is for someone to know, and remember his language, culture, and history. Further, with the second advice, Rind suggests Serdar coming to this village for a reclusion if he wants to sever all ties with outside world.

Rind dies one day, but contrary to the name of the book, which suggests his death, he becomes immortalized, becomes a saint, who is holy, and whose grave is visited by hundreds of people.

After the death of Elderly Rind, Serdar Azad decides to write his experiences, memories with Rind. This is the main narrative of the novel. He suggests: "And now,

after my last dream, I understand that I have to write you and the days we spent together...” (Uzun, 2015b, p.8).

After the fabula summary, as regards to the main actors, they are Serdar Azad, and Elderly Rind, and the other actors are Serdar’s friend, a shepherd, and the villagers. As for actors’ classes, actants, and their functions in the fabula, it can be arranged as,

Table 3.1. Actants in *The Death of Elderly Rind*

Actor/Actant-Subject	Function	Actor/Actant-object
-Serdar Azad	wants to pass	the border
-Serdar Azad	wants to know	Rind, <i>rind</i> philosophy, and himself
-Elderly Rind	wants to live	a life of reclusion
-Serdar Azad’s close friend	wants to help	Serdar
-A shepherd	wants to help	Serdar

The main actor Serdar is depicted as someone, who is graduated from faculty of law, and writes things about political issues, and thus he has to abandon his country, and find asylum in a foreign country. For this, he has to pass a border first. Therefore, he stays in a village near the border, and from his interest in the Elderly Rind, and endless questions, it is also clear that he is curious and obstinate as well. On the process of crossing the border, he is displayed as being afraid. That is all about Serdar before passing the border.

With reference to Bal (2009), the actor might have an intention as to achieve a specific condition. As a hero, Serdar has two aims. First, his intention is to pass the border, and find asylum in abroad. Second, and the most important one is to learn who Rind is, and what the philosophy of *rind* tradition is. Bal (2009) also expresses that one needs a power in search of his aim. A helper is a power that the actor gets help for reaching his goal. About his first aim that is to escape abroad, Serdar’s

helpers are his friend, and the shepherd. For his second aim, which is to find out Rind, the tradition of *rind*, and himself as well, the letter from Iran and Rind are his helpers.

According to the narrator Serdar's information, another actor Rind is a blind, but wise, very old, and very short man. His skin is shrivelled, and he wears a simple cloth; a long, and white dress, and a *şal û şapîk*². Moreover, he has a long beard. He is from Diyarbakir. He studied language and literature in Istanbul and Cairo, and lived in Baghdad for a time. He has knowledge about prominent Kurdish epics such as *Xecê û Siyabend*, *Mem û Zin*, and poets, and authors like Ehmedê Xanî, Firdevsi, and many foreign authors. He has been to different countries such as Greece, Venice, the whole Middle East, North Africa, and countries in Mediterranean Sea etc. He speaks a few languages, and is well equipped. He also witnesses both world wars. While mentioning about the Second World War, Rind describes devil as a black, scrag, and cruel man killing millions of people. He states: "Yeah, that was such a time. That black, scrag man, who killed millions of people to dominate human, and humanity, stuck like a knife into our heart" (Uzun, 2015b, p.15). Further, he is a master in playing the pipe. His appearance with a man wearing *şal û şapîk*, and playing pipe, he displays the traditional side of the book, but the role given to this man is exactly opposite. He is a man who is wise, lover of books, reads, and writes poems, can speak many languages, and was once extrovert. This is the modern side of the book. Through narrative strategies, what he tries to do is this, blending both of them in a novel. Very much like Uzun himself, Rind is like a bridge that unites the tradition and modernity in the novel. Uzun's use of such a character results from Kurdish society's respect to the old, wise man, and their advices, the lessons they give. Kızılkaya too expresses that the public used to show a special respect to the old people, and *dengbêjs* transmitting information. (Kızılkaya, 2000, 23). Rind is such a kind of old, and wise man that has a special corner in Kurdish people's lives with his knowledge, and is an epitomist person.

² A traditional Kurdish dress of men

Serdar's friend, who is one of the actors, is the one, with whom Serdar tries to pass the border, but this character does not have a name, and as the story goes on, it is learned that he is in prison, and nobody knows about his end.

In the fabula, a shepherd and some other villagers are referred, too, who do not have names, but help Serdar for passing to the other side of the border. They do not have that vital function in the fabula.

Fabula time that is narrated time is an autumn night. As Serdar displays: "It was an autumn night" (Uzun, 2015b, p.12). Here, there is an achrony, because, paraphrasing Bal's theory once more, it can be stated that it seems that there is a link with the past, an autumn in the past, but which autumn it is, and it belongs to which year are not given. As the distance with the past is unclear, the departure from time cannot be clarified.

The places of fabula, which is another element of the fabula, are a small village near the border, over which Serdar flees, and Stockholm in Sweden, which is Serdar's country of exile, and Serdar describes this place as where sea and horizon converge, and seems like a dark line behind the sky. The other places are Rind's old, and small house in the village that is very old, and broken-down, but is compatible with Rind's modest life, and a backroom in Rind's childhood house, which burns down in a fire in 1925, and an old neighbourhood in Sweden, and its streets, houses, wells, and the fountain.

As it has been stressed before in this thesis, to Bal's theory, three principles are utilized for facilitating and limiting the analysis of events in the fabula, which are change, choice, and confrontation. About the choice, Bal (2009) utters when a choice is made, it determines the flow of the following events in the fabula. In this novel, Serdar's exile, crossing the border is an event, which is a choice, because he does that as he prefers, wants, and this action provides the others events to occur. After his choice of passing to the other side of the border, other events like knowing Rind, and *rind* tradition come true.

The objects that fill the location of the fabula have distinct functions. They are books in the dreams, the boat in the dream, Rind's pipe, which works as a tool that settles him down, and as a friend with which he shares his loneliness, and unhappy houses of the village, a swallow, which has a nest in Serdar's house when he was a child. The swallow is like an angel, and comes to Serdar's house every spring. Serdar feeds it, and it flies over his head happily. An intimate bond is established between them. However, one day it does not return for a long time, but comes again when there is no hope. Rind's childhood house in Diyarbakir, with many rooms, a big garden and a deep well, is just like the one Serdar sees in his new country. Besides, the other objects are a firewood and a sandglass in Rind's childhood house in Diyarbakir, and Rind's grave in the village, which is simple, sad, and silent just like him. Moreover, the fountain constructed by Rind for the village is another object in the fabula. A fountain is a symbol of generosity, plentifulness. A *rind* shares what he has with other people, because he is generous, which is a requirement of being a *rind*. In addition, the package that Rind prepares and leaves for Serdar is another object in the fabula. In it, there is a notebook, a letter, and two cassettes, which alone is the entire corpus of Kurdish literature.

Besides objects, Uzun adds different ethnic communities to this novel as well. In Rind's childhood neighbourhood, there are Assyrians, Jewish, and Armenians as well, and these people's relationships are very intimate. By adding such objects, and actors to the fabula, Uzun depicts a colourful fabula setting that shows the richness of the differences.

The objects in the fabula after Serdar's exile are new roses, big and white houses, wells in the gardens, books written in foreign languages etc. One of these objects is a red rose that Serdar carries with himself from the beginning of his journey to the end, and reminds him whatever he left behind. Here, rose has a function of reminding him his past, his ex-homeland, and reproducing his memories. In addition, the new roses that he picks from his new exile homeland will help him adapt to his new life, and place. Yards are also objects that have impact on Serdar, because they help Serdar accept his new life. As he states: "So I embraced my new life in the silent

friendship of the yards" (Uzun, 2015b, p.41). Lighter is another object that Serdar bought, and brought for Rind and the shepherd. Kindling, which is another object, and burns in brasier seems as a hot Sun to Serdar. Plus, a dais and a carpet, a horse and a sandglass in Rind's dream fill the fabula. The bird in Serdar's dream that is in a foreign place, and holds a rose in its mouth, and does not know what to do, but flies from pillar to post around Serdar's house, and over the sea, and finally gets lost is also another object. The objects after the exile attach Serdar to his new country whereas the ones before the border remind him his past.

The relationship of the narrator Serdar, who is an actor as well in the fabula, and the other actors, especially, Rind, is one-way although it seems Serdar speaks with Rind via dialogues, and should be dynamic, because in fact, everything is transmitted from a fixed narrator, Serdar Azad, and even the dialogues are uttered by Serdar in the form of a monologue, too. However, if the reader thinks the dialogues of Serdar with Elderly Rind, the relationship can be regarded as dynamic, but in fact, when Serdar's monologues that are shown as dialogues with Rind are considered, then it can be seen as a one-way relationship.

About the places of fabula as being inner or outer, paraphrasing Bal (2009), while creating the fabula, she mentions about some steps. One of them is location. She expresses that the locations to decide the establishment of a structure with the types of contrast places that are used, like inner-outer, high-low etc. If the places in this fabula are to be reminded, they are the small village near the border, and Stockholm, and the other places are Rind's old, and small house in the village, and a backroom in Rind's childhood house, and an old neighbourhood in Sweden with its streets, houses, wells, and the fountain. From all of these places, the outer places are the small village on the border, and Stockholm, and the old neighbourhood in Sweden whereas the interior locations are Rind's old, and small house in the village, and the backroom in his childhood house. These places are all fixed places. In addition to this, a contrast is noticed in these places. While the outer spaces should covenant a freedom, and an airiness, these outer places put limits for the characters, or function as closed locations. The small village on the border is a detached place, which functions as

being closed to outside, and is like a cave of seclusion. Further, Stockholm, and the old neighbourhood in Stockholm are the places of exile, which make Serdar feel as orphaned, desperate despite all its good conditions. For Serdar, it is like a prison that four corners of which are surrendered by walls. It keeps Serdar within its borders, and causes his longing his homeland. As for inner places, Rind's old, and small house in the village, and the backroom in Rind's childhood house, contrary to their functions, which are closed, in fact, are the places where characters find themselves, feel free, and there is no limitation there. In both of these places, characters produce, act as they wish, and are happy. Rind is happy about his modest life far from the outside world, here, in the village, and plays his pipe, and is within village life. Moreover, in the backroom of his childhood house, Rind reads, writes, and searches what he wants, improves himself, and it is important in that it is the place where makes Rind a *rind* by opening a door to the philosophy of *rind* tradition. To sum up, the places in the fabula are presented in a contrast form with the characters' moods. This is to reverse the automatic perception of the readers about the places, and their functions. By this, the fabula is saved from being boring, static. Except Stockholm, which seems as an open place, but works as a place of exile, and thus closed, Serdar is together with all the characters in these places.

Referring Bal (2009), in the development style, there is an extended period of time that indicates an improvement. This fabula is constructed with development style, because it contains a long period beginning from Serdar's attempt to cross the border to his exile in Sweden.

Story Level

In story level, the events in fabula are presented to the reader according to the narrator's own style, unlike in fabula. In other words, there is a difference between chronological order of the events and story time, which shows the narrator plays with series of events, and this is called anachrony. In addition, how actors in fabula are individualized, and become characters, and places in fabula turn into spaces in this

level, and who is focalizer, what kind of a focalization is used in this story will be examined.

The story begins with Serdar's passing the border, and going to his new country. However, he misses his country very much, and he wants to go back to the Elderly Rind, to the village, because he wonders that mysterious, old man, and *rind* philosophy. Therefore, he visits the village many times.

After passing the border, and settling in Stockholm, Serdar, as an emigrant, feels himself as desperate, orphan, and thus every beauty, or all the good life conditions do not make him happy. Remembering Bal's expression (2009), the individualized actors are turned into characters in the story level in their relations with the events in the fabula. For this reason, Stockholm that Serdar knows from the literary books in the fabula level, becomes a space of exile in the story level, which leaves him all alone in the middle of a promising country, and Serdar, before the border and after the border, is not the same person anymore. He is transformed into a character here.

Rind, who is a blind, but wise man in the story level is actually a *rind*, who lives according to traditions of *rind*. Re-stating what Serdar expresses, *rind* tradition belongs especially to old Kurdish, Persian, and Ottoman cultures, which accentuates love of humans, and humanity, and they are sophisticated, generous, compassionate, free, cheerful, modest, smoker, reckless, frank, and skilful, and are against to social prohibitions and limitations. They love people, and humanity, but they do not have an optimistic view about the world, because they think the course of the world is not good. (Uzun, 2015b, pp.80-1). This part about the *rind* tradition is embedded narrative of the novel. In the fabula level, the secret about Rind is not presented, but in the story level, the mystery is unveiled, so Rind becomes a character in the story level. Rind is also like a mirror for Serdar. Serdar sees himself as he knows Rind. Like Rind, Serdar goes to a different country, lives there, and meets many women, but longing for home does not leave him. Rind describes himself as old like sagas and strans, and thus belongs to yesterday, not today. (Uzun, 2015b, p.35). In addition, even if he has been to many places, Rind identifies his far and long journey as an exile,

but full of information and experience, though. (Uzun, 2015b, p.92). Rind states that he does not have a connection with the outer world, so he comes, and settles this village. (Uzun, 2015b, p.92). According to Serdar, this village is on the border, and in between the both sides, which means it has links with both sides. (Uzun, 2015b, p.20). The village reflects Serdar's situation as he cannot give up neither this side nor that side. Further, like the village, the villagers identify Rind as being both with them and very far from them, too. (Uzun, 2015b, p.107).

The villagers are other characters in the story, and Rind expresses that the villagers in the village near the border have fears such as disappearing, and foreigners' deranging. That is why they take shelter in the foothills of the mountains, in the valleys, in steep places, in the places that are closed to outside world, because they want to be protected from foreigners. They do not want any interference of foreigners in their traditions. Thus, they live in a place where there is no time perception. (Uzun, 2015b, p.93). For me, as this novel does not have a definite time, too, it is likely to state that this novel alienates itself from time, too.

Remembering Bal's expression (2009), characters' names might show their sexes, genders, social positions, and can give clues about their personalities. With reference to the novel, Rind means beautiful, good and wise in Kurdish. (Uzun, 2015b, p.57). Rind is exactly such a man with his vast knowledge, wisdom, and beautiful heart open to humans, and humanity.

To Bal's theory (2009), characters come with their senses such as seeing, hearing, and touching to the space. Rind does not have his sense of seeing, but has other two. Except Rind, all the rest bring their all three senses into the space.

As for the places in fabula turning into spaces in the story level, while leaving his country, Serdar presents this side of border as being in harmony with his psychology, which is silent, and sad as he leaves. They all see him off.

He cites,

Everything was in a sad, touching silence. Even though the stars of the dark night smile at us, one could not help but think that they were singing the foreign land stran in a crippled, and heart-wrenching manner. The frogs around us were also noising alike with a pathetic scream and groan. (Uzun, 2015b, p.12)

After passing the border, and going to the other side, Serdar's new life begins, and the place before he passed turns into a dead space for Serdar, in the story level. He looks back after he leaves the border behind himself, and he sees silhouette of a few trees, and their leaves swaying in a breeze, and leaning towards them as unhappy. In addition, the stars are displayed as less, and faded, and they do not smile anymore, and frog croakings end.

Considering the relationship between character and space, first the small village on the border that Serdar takes shelter in comes to the mind. When Serdar goes there at night, he describes it with negative qualifications as,

It was a small village. It consisted of some tumbledown houses. They looked like husky shadows at the dark of the night. It was as if the houses of that miserable village wanted to breathe quietly in the darkness of the night. The breath of death seemed to have collapsed on them. (Uzun, 2015b, p.16)

However, after waking up, and hearing the sound of a pipe in the shepherd's house, he feels good, and depicts the environment with positive expressions as the Sun's smiling with its weak and mild lights. (Uzun, 2015b, p.20). To Bal (2009), the status of space, the environment in which characters are put affects their state of mind. The narrator also illustrates the village as somewhere being in the middle of the world, but detached, far at the same time. As Serdar verbalizes: "It was a quiet village. It was as in the middle of the world as was far away from it. It seemed to be sulky to the world" (Uzun, 2015b, p.20). The depicted place shares the same experience with Rind, which means Rind also isolates himself from the outside world. Both the village and Rind are detached.

One of the locations in the fabula phase that becomes a space is the old neighbourhood in Sweden, and its streets, houses, wells, and the fountain change

according to Serdar's state, and so becomes a friendly space in Serdar's eyes. As he states, when he is sad, they sulk. However, when he is happy, they share his happiness as his friends. (Uzun, 2015b, p.115).

As a character within the story, and experiences the place, Serdar looks at the place from a close proximity, and thus paraphrasing Bal (2009), it is possible to state that he can see, and give all the details, but he is deprived of the general view.

Speaking of the sequential order in the story, which is an aspect in the story level, in Bal's theory (2009), the narrator presents a different chronological order, which is called anachrony, and he does these through retroversions, and anticipations, skipping back and forward. However, these anachronies in this story time are unreal/false anachronies. Paraphrasing Bal (2009), if an event happens in the consciousness of a first-person actor, or a speaker, or a character, then it cannot be regarded as a deviation in chronology, and this kind is identified as an 'unreal' or 'false' anachrony since the act comes true in the mind, so maybe the act of remembering itself happens there. The event itself does not happen. Thus, the events put in the story time column that Serdar remembers are false, unreal anachronies, and do not set as deviations. Nonetheless, as Serdar's remembering the events is an act, and comes true now, in Sweden, they are used in order to show the gaps between fabula time and story time.

Table 3.2. Comparison of story time and fabula time in *The Death of Elderly Rind*

Fabula Time	Story Time
-The narrator, Serdar Azad is on his way to cross the border with a close friend.	-The narrator is at his desk, in Sweden now, and addresses to Elderly Rind via brackets, which is actually a monologue.
-Serdar and his friend crosses the border, and now they are in a village near the border.	-The narrator, being in Sweden now, again performs a monologue, by talking to Rind, and mentions about the sunset, which is their first conversation.
-Upon hearing the nice sound of a pipe, Serdar asks the shepherd to whom it belongs to, and why the owner of the pipe does not go out.	-The narrator turns to Rind again via another monologue, inside himself, and states he did not understand how he made himself comfortable everywhere.

Table 3.2. (continued)

-Serdar tells the shepherd that he wants to see the owner of the pipe.	-The narrator through another monologue, inside himself, tells Rind that he wants to know him, the old (rind) people, and the ancients.
-On the day when Serdar, his friend, and the shepherd are on their way to the city, Serdar's friend notices that he forgot his purse, so they return to the village.	- The narrator through another monologue, inside himself, tells Rind that he was coming to the village, to him again when they went to get the purse of Serdar's friend.
-Serdar, his friend, and the shepherd come back to the village, and see the Elderly Rind there.	-In another monologue, Serdar remembers that his swallow, which has not come for a long time, returns.
-Serdar breaks up with his friend, and the shepherd in the city, and Serdar sets off towards his new homeland of exile, Stockholm, Sweden.	-Serdar sees Rind off by saying 'Go in peace!', which shows Rind passes away.
-Serdar arrives to his new country of exile, Stockholm, and starts to his new life.	-Serdar mentions about the Elderly Rind to the women he met in his new country.
-Serdar comes back to the village to see Rind, and he asks Rind for help in order to compile strans, stories, and sagas.	-Serdar remembers that Rind helped him for his study.
-Serdar is about to leave the village, and it is the last day.	-Serdar, in his new homeland of exile, shows the things that Rind gave him to a woman.
-Serdar goes back to Rind's village one year later.	-The bird in Serdar's dream get lost among the roses.
-Serdar and Rind sit under a tree, and talk about rinds.	-Serdar remembers the death of his swallow.
-Staying for three weeks in the village, Serdar goes back to his new country.	-He remembers he went the village again one year later.

With reference to Bal (2009), it can be repeated that the chronological order is deliberately mingled for establishing an unreachable simultaneity, and Uzun succeeds it.

There are also achronies in the story. For example, when the narrator Serdar, in one of his monologues related to the Elderly Rind, states: "Elderly Rind, I did not know how you felt free, and made yourself comfortable everywhere at that time..." (Uzun, 2015b, p.21). By the use of 'at that time', the narrator creates an uncertainty about time, because the time of the fabula is not clear, too, so a conclusion cannot be made

about to which time period it alludes even if it seems there is a link with the past, but the distance is not known.

The element of pause in rhythm, with reference to Bal (2009), happens when the fabula prevails static, but the moment it goes on again, it is noticed that time has not progressed at all. In this story, the pause is used in transitions from fabula time to the story time, because while expressing the event that is lived in fabula time, the narrator stops, and skips to the story time, and after completing to tell the event in the story time, he turns back to the place where he stopped, and goes on narrating the former event in the fabula. In fact, the time does not move on. The narrator just bounces in time while narrating. Besides pause, another element in narrative rhythm is summary. The Elderly Rind summarizes how the second world war was, and how it affected people. He expresses that time as God's cursed days as both human, and humanity, and the world went crazy. He also gives Germans, especially the mayor of Berlin as example, and states he said as Jewish commit suicide with gas, their gas debt is much, and they cannot pay it. Rind also mentions about a black, skinny man that was plaguy for the world. (Uzun, 2015b, p.15). Here, the element of summary is used. Rind summarizes two world wars briefly, and swiftly, and thus it does not occupy much place in narrative. Besides, the segment about *rind* philosophy, which is the embedded narrative in the novel, is also summarized in short, and does not have a large space in the narrative. What takes up the large majority in the narrative is Serdar's exile experience, and afterwards, which is the main narrative of the novel.

As it has been verbalized before, Bal (2009) expresses the term 'repetition' in frequency. In short, she states a repetition can occur only once in the fabula. However, there may be various events, but one description. Serdar's expression 'Why did I get to know, and accompany him?' is repeated many times, in many events. This frequency is used for stressing Serdar's inner journey, because as Serdar knows him, he finds himself actually, and thus wants to know him more, which means a lot in his journey. Another repetition is by Rind, which is expressed again and again: "You know, the world is changing; hope, desire, love, taste, relationship, story and word are changing. These things have changed so much that epics, fairy tales, evil spirits,

witches, and angels are slaughtered. The devil is also murdered.” (Uzun, 2015b,p.93). These statements belong to a man, who has no belief in today’s world, but in the past, and things in the past.

After the death of Elderly Rind, Serdar Azad decides to write his experiences, memories with Rind. In fact, the narrator is writing now in Sweden, and expresses the past through time jumps and his feelings and thoughts at that moment via the conversations with elderly Rind, in the parenthesis.

The narrator utilizes hint, which is one of the kinds of anticipation. Reminding Bal’s statement (2009) about hint, it is not explicit, but functions as clues in a text. (95) When Serdar hears the sound of a pipe in the first morning in the village, he states: “It seems that the hands touching to the holes of the pipe are very master” (Uzun, 2015b, p.20). Serdar implies Elderly Rind here. He is a master in playing a pipe, but it is not declared that moment, but in the following pages. Thus, referring to Bal, the hint increases suspense here. (Bal, 2009, p.96).

As it is stressed in theoretical framework chapter, ellipsis, the first tempo, is the thing that has been excluded in the story. When the reader knows something must have happened, but does not know the exact place, he understands that something is missing. There is a chronological gap there. On the basis of given information, the reader can figure out what has been excluded. In this novel, there is an example of ellipsis. Serdar leaves his friend and the shepherd behind in the village near the border, and sets off towards Stockholm in the last sentence in previous chapter, but in the beginning of the following chapter, the readers find Serdar already in Stockholm. The readers do not have any information about his journey, how he reaches there. It is missing.

In addition to the ellipsis, as an example for distance in the story, the narrator Serdar expresses: “On the very next year, I went to the village in March” (Uzun, 2015b, p.103). From this statement, it can be understood that the event occurs one year ago,

which means the span of event is one year ago, but its distance is one year later, because it is narrated one year later.

Text Level

It is a narrative of exile. Uzun presents the story of a Kurdish writer, namely his, who is forced to leave his country, and is sentenced to forced deportation. Therefore, it is both a personal and national allegory at the same time. As it is clear, the novel has strong autobiographic implications of Uzun's own life. He transfers this through the character, Serdar Azad.

Besides being an active actor in the fabula, and a character and hero in the story, Serdar Azad is the narrator as well in the text level. Therefore, he is a character-bound narrator (CN), because he is a character within the story, and tells the Elderly Rind's story. He expresses the story as if he were chatting, addressing to Elderly Rind, because he calls him as 'you'. However, the other character, to whom he is addressing, Rind, also speaks, answers to him. Hence, there are both monologues and dialogues in the novel. In an instance of dialogue between Rind and Serdar, Serdar states directly to him in the parenthesis: "I could have given another example, I said. This example came to my mind, and I told it right away" (Uzun, 2015b, p.14). Then the narrator gives the turn of speech to Rind, and Rind replies: " 'It does not make any difference', you said. 'However, if you gave another example, the situation would not change. There is no mistake in the example, your answer is wrong' " (Uzun, 2015b, p.14). The narrator uses direct speech, by transmitting the words of the character without changing. When analysing narrator, actor, and focalizer, it can be stated that by giving the example above, Serdar initiates an action, so Serdar, who is a character-bound narrator (CN), becomes an actor as well. In addition, as he listens, and receives Serdar's answer, and then replies to him, Rind is a character-bound focalizer (CF), because he is the one that perceives the action of the actor, Serdar. To sum up, it is apparent that the narrator, and actor are the same person (Serdar), who is a character in the story, and thus is called a character-bound narrator. Nonetheless, the focalizer is another character, who is Elderly Rind, and is named as character-

bound focalizer, who is another character, and speaks at the second level. Further, Serdar is the narrative subject, and Rind is the object of focalization. As Serdar is a character within the story, and tells the story, he is a character-bound narrator (CN2) at the second level. Since Rind is a character, too, he is a character-bound focalizer (CF2) at the second level. In Bal's theory (2009), Bal, in focalization process, whether an object is perceptible (p), or not non-perceptible (np) should be taken into consideration. If a character really sees, feels, and touches the focalized object, then that object is perceptible (p). So, as the CN Serdar sees, feels, and touches the focalized object, Rind, the object is perceptible (p), CF2 (p), and Rind has more advantageous than the other characters.

There is both internal focalization and embedded focalization in the text according to Bal's theory. In Bal's narratology (2009), where focalization is given through a character that stands in fabula as an actor, then it means there is internal focalization. In this story, the focalization is given through Rind, a character in the story. However, as dialogues and monologues are forms of embedded narratives in the text, and the story consists of dialogues mostly, and monologues partly, it can be noted that there is also embedded focalization in the story. Remembering what Bal (2009) states, the focalization level sometimes passes from a CF to another CF, then there is an embedded focalization as well. The focalization can go from Rind to other characters like the villagers, or the shepherd as well.

The narrator asserts something in the parentheses. These parentheses reflect the narrator's thoughts, feelings inside, and are transmitted to the reader. The narrator states that he uses them for communicating with Rind directly. As an example, the narrator states: "(Elderly Rind, I know, here and now, if you were next to my desk, you would laugh at me)" (Uzun, 2015b, p.11). From the words 'here and now', it is clear that this is the time the narrator tells the story. Actually, the narrator is writing on his desk now in Sweden. This is the story time. In addition, he uses a direct speech in the parentheses. He expresses this: "While writing these, the days we spent together, the things we said to each other are dancing around my desk like you and the raindrops of the moment" (Uzun, 2015b, p.8). Although the sentences in the

brackets seem as directed to Rind, and seem as dialogues, they are actually examples of monologues, and via them, Serdar tells the story time, now. After closing the parenthesis, Serdar turns back to the reader, and he states the fabula time, where and what he lives, experiences while crossing the border. For instance, he conveys: "I was going to cross the border with a close friend. My friend was coming with me to help. He was making a sacrifice, and wanted to help me" (Uzun, 2015b, p.12). Here, he uses a direct speech again, which is, for Bal (2009) , is a kind of speech that conveys the words of the character as much as possible.

There are many symbols, analogies, and monologues that transmit, and express the narrator's thoughts to the reader, and dialogues reflecting Rind's thoughts as well as the narrator's thoughts about Rind. By making Rind to speak, the narrator tries to give Rind's thoughts, words, and feelings without any interference.

Symbol is a literary concept, and is used to stand for something's beyond its literal meaning. Intensive use of symbols in Uzun's novels is used to re-produce Kurdish cultural memory. Symbols used are the bird in Serdar's dream in Sweden, and the swallow of Serdar's childhood in his homeland, books in his and Rind's dreams, and words, a border, and a pipe. The pipe does not only symbolize colourful days, in which old people love, and caress the little Serdar's head, but also reminds him his sorrows, and grieves that actually never hard on his heels. When looked from Rind's side, his pipe is one of the things that keeps him alive, and functions as a life-giving tool. Another symbol is the border that Serdar crosses, because the border symbolizes both coming together, and separation for Serdar. It unites him with his loved ones on one side, but also departs them on the other. The book in Serdar's dream is a symbol, too, which saves their lives by functioning as a boat. Another symbol is words, which work as a shelter for the narrator in exile. For such a writer far from his homeland, what he writes, namely, his words become his home. As he denotes: "I am obliged to this, and there is no cure either; I must find a way, I must dig a canal, a runnel of memories, dreams by taking refuge in words, sentences" (Uzun, 2015b, p.8). He also

expresses that only words can protect him as a shield. As he utters: “Only words could be a shelter to me” (Uzun, 2015b, p.10). In the novel, there is a strong symbolic effect.

The narrative is rich in analogies. These are such as the Sun like a red tray, a war like Azrael diving into the crowd, again a war like a wolf plunging into a flock, the destiny of a swallow and Serdar’s destiny, a swallow like an angel, Rind’s voice like a fresh wind, Rind’s life and memories like a plucked chain. One of the most remarkable analogy is between the Elderly Rind and Jorge Luis Borges, who is an author from Argentina. The narrator correlates between them, because, as the narrator states, both of them are old, blind, and have interest in past centuries and spaces. It can be stated that besides using traditional elements belonging to the past, Uzun also uses modern elements in his novel.

While holding his pipe in his hand, Rind uses the element of explanation, which is one of the elements outside the narrative, in order to inform Serdar about what item it is made of. He explains it as: “This pipe is produced of a bough of a very special tree. The name of this tree is Kevuk. This tree is not available everywhere. Only in Cizre region, it is found in the mountains near Cizre and around Ağrı Mountain. This is a very tough tree. Their boughs are not rippled” (Uzun, 2015b, p.55). This explanation is like an answer to the question of ‘What item is this pipe made of?’. Another explanation example used is by Rind again. He tells Serdar who Melaye Ciziri is, which opens another door to Serdar, who is keen on the intellectuals of his culture. Rind expresses Melaye Ciziri as: “He lived at the beginning of the 15th and 16th centuries. He is one of the greatest poets of the Middle East” (Uzun, 2015b, p.67). This quotation explains who Melaye Ciziri is.

Serdar’s friend, and the shepherd, who help, and pass Serdar to the other side of the border, and the villagers are speakers at the second level in the text, but they just speak, do not tell a story. Moreover, paraphrasing Bal (2009), an actor’s speaking to another actor is the second level in narration. Serdar Azad, an actor in the fabula, speaks to Rind, or the other actors at the second level. While he tells the story of Rind, he is a character-bound narrator at the second level, but the others are only speakers at the second level.

One of the elements outside the narrative is description. The novel has many strong descriptions as well. The shepherd's house is described through vivid images. As the narrator displays: "The door of the house was tiny, and crooked. It was opening up to the shepherd's room. The shepherd's house had one room. When the shepherd burned the gasolier, there were not even things in the house of a peasant in the room; an old and big straw on the floor, mats laid on the bottom of the lime wall, and cushions on the mats" (Uzun, 2015b, p.17).

Another element outside the narrative in this text is motivation, paraphrasing Bal (2009) again, which can be considered as a form of realist narrative discourse. Here, motivation by speaking is dominant. Referring Bal (2009), for the motivation via speaking, for this act, there has to be a listener, to whom the 'I' speaks, and it must have information that the listener does not, but wants to own. As it can be seen in the text, there are many dialogues. In the dialogues between Serdar and Rind, and in the search of *rind* philosophy, Serdar is the listener, who desires to learn the information about *rind* philosophy and Rind himself, which shows he does not have this information yet, and Rind is the speaker that possesses that knowledge.

To sum up, in *The Death of Elderly Rind*, Uzun positions a character within the story named Serdar Azad. Therefore, in *The Death of Elderly Rind*, Serdar Azad is a character-bound narrator that narrates at the second level, and thus is a (CN2), who asserts the story of an old man named Rind. Serdar is also the hero in the fabula. He expresses the story of Rind as if he were chatting, addressing to Elderly Rind, because he calls him as 'you'. However, the other character, to whom he is addressing, Rind, also speaks, answers to him. Hence, there are both monologues and dialogues in the novel. Although the narrator Serdar makes the other character, Rind, speak, Serdar actually himself conveys the whole story, even the so-called dialogues with Rind, from his own mouth. The narrator is an 'I' in the story. Thus, it can be said that there is an internal focalization here. Furthermore, as both dialogues and monologues are forms of embedded narrative, and focalization passes from one character to another, there is also embedded focalization. Besides, it is clear that the narrator, CN Serdar Azad, and the actor Azad, overlap. It is the same person, but the focalizer is Elderly

Rind, through whom the story is conveyed. Rind is a character-bound focalizer at the second level (CF2). Yet, the focalization is transmitted over other characters as well. Moreover, while Serdar expresses the primary narrative associated with Elderly Rind, Rind himself presents the embedded narrative that is about *rind* tradition, and *rinds*. As a last word, the narrator uses direct speech, by transmitting the words of the character without changing.

3.2. A Day from the Days of Evdalê Zeynikê (1991)

Fabula Level

Narrator Ehmedê Fermanê Kîkî tells a story about a man named Evdalê Zeynikê, who is a good *dengbêj*, and his mother -Zeynê- is a widow. Evdal is the *dengbêj* of Tahar Khan, who is a Kurdish *Bey* in a province named Xamur. He is Tahar Khan's favourite. Therefore, he eats, drinks, and joins to wars with him, goes everywhere with him, stays in his mansion, namely, is always next to him, and is happy about this. Once when they go to a wedding in a village, he sees a beautiful, Armenian girl called Gulê, and falls in love with her, but Gulê is both a Christian and is engaged. However, Evdal cannot hinder his heart, and settles in Gulê's village, becomes a friend of Gulê's father, and constantly goes to their house, and somehow manages to gain Gulê's heart. Then, they come to Tahar Khan's province, Xamur, and get married there, and have a baby son, whose name is Temo, and they all live there. It is noticed that Temo's right eye is squint, and there is a stain on the eye, his intelligence is not fully developed, and he cannot speak until he becomes four years old.

On a rainy day, a passenger caravan has to take shelter in a caravansary in Xamur, and public hears that there is an intelligent *dengbêj*, Şêx Silê, among them. Hearing this, Tahar Khan, who is fond of, and overvalues to *dengbêjs*, invites Şêx Silê to his mansion for a dinner. In the meantime, Evdal is very sick, because he has a bad cold, and flats on his back. However, owing to gossips that since Şêx Silê is a better *dengbêj* than Evdal, and thus is invited by Tahar Khan, Evdal heals himself at all costs, and attends to that invitation. There, after four days of *dengbêj* call-and-response duets, Evdal goes blind.

Being such a blind man, he does not want to be Tahar Khan's *dengbêj* anymore, and requests Tahar Khan to do Şêx Silê his new *dengbêj*, because he and his family will leave Xamur. Tahar Khan gets very upset, but cannot stop him from going to a village. In the village, they start to a new life, and Temo finds an injured crane, and brings to his house, and that crane becomes a new member of the family. After finding the injured crane, Temo gets well mentally a little bit, and upon being a young man he begins to speak.

One day, when Evdal goes to a village after the misfortune of Armenians live, he sees four orphans, Armenian kids, three of whom being boys, the other one a girl. He adopts that girl, and brings her to his house, and makes his daughter. Gulê, who is Armenian too, gives a name to her, which is Meyro. Meyro and Temo get along well with each other.

Evdal has a *dengbêj* friend, who is Biro. Biro and his son Bengîn often come to the village to visit Evdal and his family, but once Biro and his son Bengîn come to the village on a day, they decide to settle to the village, and rent a house near Evdal's house. They are always in Evdal's house though they have their own. One day, first Biro, then Bengîn are caught to a fatal disease. Biro dies, but Bengîn recovers. Being an orphan now, like Meyro, Evdal and Gulê adopt him as well, and Bengîn becomes a close friend of Meyro and Temo's. Temo and Meyro have another close friend, whose name is Çeto, and he is son of a man named Egîd *Bey*, who is cousin of Tahar Khan, and is a cruel man, and has close relationships with Ottoman pashas. Çeto has feelings for Meyro. So does Bengîn. When Meyro is fourteen, she becomes a very pretty young girl. Thus, Evdal calls her as Tavbanû³. After Evdal and his family moves to the village, as a result of the policy of the Ottoman Empire that time, a war breaks out among Kurdish seignories themselves, and between Muslims and non-Muslims. Despite all his efforts, Tahar Khan cannot resist the attack on his principality. As a result, he, his family and his new *dengbêj* Şêx Silê are sent into exile to a remote island. He cannot endure to the exile, and he dies there. His cousin Egîd *Bey* is

³ Tavbanu is a Sun Princess in Meme Alan saga.

assigned by Ottoman State as a *mîr*⁴ instead of Tahar Khan. Years later, Çeto, who went hunting one day, wants to see his childhood friends (Bengîn and Meyro) in the village, and stays there with them for two days. Staying there, and seeing Meyro again, Çeto's love flares, but he leaves without saying a word about this. Meanwhile, Bengîn and Meyro are in love with each other, and as this love is known by everybody, Evdal engages them to each other. When Çeto is back to his home, he falls sick due to Meyro's love, and cannot utter his suffer to anybody except his philosophy teacher. After much effort on his teacher's part, he shares his love trouble with his teacher, and gives precise instructions about not to be told to his father, because he knows what a bad man his father is. His teacher promises about not telling to his father, but convinces Çeto of asking for Meyro in marriage. In other words, they will send some people in order to ask her hand for marriage. However, Çeto does not know Meyro and Bengîn are already engaged. When those men go to Evdal's village and convey this situation, everybody feels sorry for Çeto, because they really love him. Turning from the village, the men express to Çeto they are already engaged. Çeto thinks he falls from Meyro's grace, and cannot see with Evdal's family because of such a shame, so he gives up everything, and withdraws himself. Meyro and Bengîn get married. A year later, Çeto falls down a hill while hunting on a horseback. Evdal and his family feel very bad for Çeto. Therefore, Bengîn goes to Çeto's house to express his condolence, but a rumour spreads around immediately that Çeto died because of Bengîn and Meyro's love. Egîd *Bey*, who hears this, goes crazy, and states he will kill Meyro and Bengîn, and sends his men to Evdal's village. Before they arrive, Evdal already gets information about this, and sends his children to Shingal Mountain⁵, because he is sure his Ezidis friends will help, and hide his children there. Then, Evdal's *Dengbêj* School is established in the village, and many skilful students attend it. After sending his children to Shingal Mountain, Evdal tells about *Sîyabend and Xecê's* story to his students in Sîpanê Xelatê. He states Siyabend moves away from the wrath of the world, the wheel of the fate, and all the troubles, and takes the woman, Xecê, whom he loves, and his horse Deybilqiran, and they flee to Sîpanê Xelatê. When Xecê and Siyabend are on the Sîpanê Xelatê, twelve goats come to

⁴ Mir is a commander, or is like a bey.

⁵ Shingal is in northern part of Iraq, and is a holy place for Ezidis.

graze and drink water next to their black tent. The smallest goat has a horn with twelve branches, and is very brave, because tackles head on the others, so it is different from the others. Xecê tells Siyabend the small goat resembles him. Therewith, Siyabend gets very angry at being compared to a small goat as he is a brave man, and tells Xecê he will return with head of the small goat hand in the evening. Gulê tries to put him off, but cannot accomplish. Siyabend runs after the goat, and finally he hurts it with his arrow that is gold and silver. On the edge of a cliff, just as he puts a knife on its throat, the animal bounces suddenly, and Siyabend falls down the cliff. As a result of a long struggle, Gulê finds Siyabend, and calls the villagers for help, but cannot succeed. Siyabend is still alive, and when he realizes there is no hope, he asks Gulê to leave him and go and live with someone else. However, Gulê does not accept this, and throws herself off the cliff, next to Siyabend. A caravan passing from below the cliff digs a grave for both of them side by side, at the request of lovers. After completing the story of *Xecê and Siyabend*, Evdal notices that he still has no information about whether his children arrived to Shingal, or not. After a while, Rashid Pasha, who is a brutal Ottoman pasha, visits Egîd *Bey*, and tells where Meyro and Bengîn hide. Egîd *Bey* goes to Shingal with his men, and surrounds there. Yazidis resist with all their strength, but fail in the end. Therefore, Ezidi religious leader Şêx Xelef sends Meyro and Bengîn from another way of Lalesh Valley, but a traitor ends an urgent message to Egîd *Bey*. He kidnaps the couple, and poisons them in a cave. However, Evdal does not know what Egîd *Bey* did to her children, so he is in an anxious wait in Sîpane Xelatê. By the way, Temo and Zînê are having a baby son. Finally, the expected news comes, but the news is bad. Evdal learns Egîd *Bey* envenoms his children. He gives the name of Bengîn to Temo and Zînê's newly born son. Evdal, who cannot stand this pain, directs himself to the top of Sîpanê Xelatê with intention that Sîpanê Xelatê will heal him and the injured crane. At the peak and under the lights of the Sun, when he sings a *stran*, his eyes are opened and the crane heals.

After the summary of the fabula, by referring to Bal (2009), in the process of selecting and limiting events, she uses three elements; choice, change, and confrontation. In this novel, the example of choice is that when Evdal goes to a village, he sees four

Armenian orphans. Three of them are boys, and the one left is a girl. He chooses the girl. By preferring and adopting her, he draws a new way, and destiny for her, and this choice enables new events to come true in the fabula. This girl, Meyro, comes and becomes Evdal's daughter, so event of loving Bengîn, getting married to him, escaping with him, and dying with him, all happen as a result of Evdal's choice of Meyro. For another principle that is confrontation, rewriting according to Bal's theory (2009), the confrontation is done between two actors or groups of actors. Each stage of fabula is comprised of three elements: two actors and one action. The sentence formula should be as: subject-predicate-(direct) object. The confrontation is first between Evdal and Gulê at the house of Gulê's father in Xamur when Evdal falls in love with Gulê, and then attends in a call-and-response duet of *dengbêjs*. The second one is between Evdal and Şêx Silê, and the last one is among Evdal and Gulê with Şêx Silê. Taking just one of these examples of confrontation, when it is stated that 'Evdal attends to a call-and-response duet of *dengbêjs* with Şêx Silê', the subject is Evdal, the predicate is joining into a call-and-response duet of *dengbêjs*, and the direct object is Şêx Silê, who is the second actor. Both sides, both actors are brought opposite, and the action is a call-and-response duet of *dengbêjs*. In addition to this, to Bal's theory, the contact between these actors should be considered. (Bal, 2009, pp.200-1). The contact is both verbally and mentally, because they utilize their languages, words, and speeches, and their memory, brain in *dengbêj* tradition. These call-and-response duets of *dengbêjs* set good examples of dialogues. For instance, Şêx Silê calls Evdal for a duel as,

This is Evdal, he is a famous *dengbêj*,
He is the basil that bushed out once upon a time,
Shooting forth,
And now, he is an old man with a baton, without a voice,
He does not swell that he can call,
Tell him to move over now. (Uzun, 2013, p.83)

Then Evdal replies: "Pull yourself together, Şêx Silê! I am the *dengbêj* of the public, of the motherland. I have not collapsed. I have wandered the four corners of the world" (Uzun, 2013, p.85). Dialogues are mostly in the forms of *strans* that belong to oral culture. Uzun joins oral culture components in a modern novel form.

After events in the fabula, actors in this novel are *dengbêj* Evdal, his wife *dengbêj* Gulê, their son Temo, and Temo's wife Zînê, Evdal's adopted children Meyro and Bengîn, their broken winged crane, Tahar Khan, Şêx Silê, Egîd *Bey*, and Çeto. The crane with broken wings is an actor too, because to this theory, an actor does not have to be a human. The reason why the crane is included in the story as an actor is the analogy between Evdal and it. Narrator Kîkî establishes a bond with Evdal that he shares the same fate by being an ill-fated *dengbêj*. The crane is sad and wounded very much like Evdal. It loses its wing, and Evdal his eyes, so they both are deprived of certain things. Evdal's situation is explained via the injured crane both figuratively and literally. Therefore, its arrival gives Evdal standing force, and helps Evdal sing *strans* again. There is also public that just does not want to leave Evdal alone, and goes with him to Sîpanê Xelatê, and there are also different ethnic communities such as Jewish, Armenian, Ezidis, Assyrian, and Chaldeans under the rule of Tahar Khan, which brings a richness of distinct identities together and a novel touch to the fabula. However, the public with Evdal and the distinct ethnic communities under the reign of Tahar Khan do not have any function in events. Taking a glance to actants, actors' classes, such a scheme can be depicted;

Table 3.3. Actants in *A Day from the Days of Elderly Rind*

Actor/Actant-Subject	Function	Actor/Actant-object
-Evdal and Gulê	wants to protect	their children
- Temo	wants to get married	a woman
- Zînê	wants to get married	a man
- Meyro and Bengîn	want to be happy	with one another
- Tahar Khan	wants to care for	his seigniory
- Şêx Silê	wants to show	his <i>dengbêj</i> talent
- Çeto	wants to get married	Meyro

Table 3.3. (continued)

- Egîd <i>Bey</i>	wants to kill	Meyro and Bengîn
- Ezidis in Shingal	want to help and hide	Meyro and Bengîn
- The injured crane	wants to have	strong wings again
- Xecê and Siyabend	want to be	happy
- Siyabend	wants to kill	the small goat

Some of these actors in fabula have a purpose, and they struggle for this aim. For example, Bengîn and Meyro love each other, and their aim is to be happy, and get married. However, in the pursuit of this intention, there are powers being helpers and opponents on their way. Helpers are Ezidis and Şêx Xelef, the religious leader of Ezidis, who endeavour to take them to Shingal Mountain in safe, and the messengers that Egîd *Bey* sends to Evdal's village, but they do not take Meyro and Bengîn, and upon returning, they try to convince Egîd *Bey* to free Meyro and Bengîn. The opponent is Egîd *Bey*, because his aim is to kill both of them in order to take revenge of his son Çeto, so hindering them from following their purpose. As Çeto wants to get married to Meyro, too, his father's (Egîd *Bey*) aim overlaps with that of Bengîn and Meyro's father (Evdalê Zeynikê) indirectly. Egîd *Bey* wants to terminate everybody next to Tahar Khan once. As he knows Evdal's place in and his influence on Tahar Khan's life, he has an opportunity now. That is why he wants to kill his adopted children. Another actor, who has a goal, is Şêx Silê. He wants to show his *dengbêj* talent to Tahar Khan's chamber. His aim coincides with Evdalê Zeynikê's, who does not want to lose his honour and place in Tahar Khan's chamber. Thus, they have a *dengbêj* call-and-response duet. On this way, Evdal's helper is his wife Gulê, who brings different kinds of nostrums, and elixir to cure Evdal, and to prepare him for the duel with Şêx Silê. Evdal's opponent is cruel fate. It causes Evdal to lose his vision. Bal (2009) verbalizes that helper and opponent contrast enables fabula to be read, and creates rivalry in fabula. Moreover, if subjects who have their own aims, but their goals overlap with someone else's, they are called anti-subject, or autonomous

subjects. Then *Egîd Bey* and *Şêx Silê* can be named as anti-subjects, or autonomous subjects as their goals overlap to that of *Evdal*'s.

Looking at the relationship between the actors, two types of connection are noticed; psychological and ideological relationships. The link between *Evdal* and *Şêx Silê* is psychological, because *Şêx Silê* calls *Evdal* for a duel in *Tahar Khan*'s chamber although *Evdal* is very sick, and *Evdal* still responds him in order to gain his prestige back. Another psychological relationship is between *Meyro*, *Bengîn*, and *Çeto*. They have a good friendship, but both men love *Meyro*. The connection between *Tahar Khan* and *Egîd Bey* is ideological. Even if they both are in important ranks in Ottoman Empire, *Tahar Khan* is aware of every trick, mistake that this state does, and thus is against them whereas *Egîd Bey* is for them, and is their hand and ear on Kurds, and he is pragmatist.

The connection between the narrator *Kîkî* and the actors are dynamic in that *Kîkî* stops, and gives the actors floor, and the scene, and lets them speak. Then the turn comes to him again. The turn of narration, or speaking, goes from *Kîkî*, the narrator of the primary narrative on the first level, to *Evdal*, the character-bound narrator on the second level, or sometimes to *Gulê*, the speaker from within the text, and thus on the second level. It can be put forward that the speeches proceed in the form of dialogues most.

Places in this fabula are *Xamur*, *Sîpanê Xelatê*, *Shingal Mountain*, or *Lalesh Valley*, an island far from the homeland, and a village on the border of Persian. There are also some places whose names are uttered only, so they do not have a function. These are the five mountains that *Evdal* likes; *Agri*, *Nemrut*, *Cudî*, *Herekol*, and *Sîpanê Xelatê*. Among these places, the fabula is situated mostly in *Sîpanê Xelatê*, what is today known as *Suphan Mountain*, but it is not the space that the readers know today, and it is the place that turns into a space in the story level. Through such a strategy, *Uzun* leaves it to readers' imagination. Moreover, *Sîpanê Xelatê Mountain* and *Shingal Mountain* function as mediators between society and solitude. In addition, they also do not give a passage to enemies, and function as a secure shelter.

It is also the shelter of ill-starred lovers. Evdal, his adopted children, Meyro and Bengîn, and Xecê and Siyabend are ill-starred, too. The place is relevant to these characters' state. As Kîkî suggests: "There was Sîpanê Xelatê there. The mountain that is the friend of sky and clouds, tipsy, and misty mountain, the house of lovers, lions, tigers, and haven of ill-fated people..." (Uzun, 2013, p.26). Here, by using the word 'there', it is understood that the narrator Kîkî looks at the place from a distance, and thus it can be stated that he has the general view. As for Shingal Mountain, it is a place, which is stiff, steep, nest of lions, tigers, and eagles, and has deep valleys, fountains, and is very green, and is far from the world, which shows it is closed, and thus is inaccessible, and safe. Evdal describes there as: "No one can reach there easily apart from wild animals" (Uzun, 2013, p.143). The narrator Kîkî expresses as such: "The mountain was very sharp, it had no gate, and to proceed was very hard" (Uzun, 2013, p.154). The narrator also adds: "Shingal was a peaceful place, but was always fearful, always covered in fog and smoke" (Uzun, 2013, p.146). All the descriptions about the Shingal Mountain show that it is a place where nobody can reach owing to its hard-geographical conditions, but thus it is a safe place.

Xamur and Shingal Mountain are established with both abstract and concrete contrasts depending on actors' mood. As an example, when the actors are cheerful, the locations are described through positive statements as well. When Evdal feels allright, Sîpanê Xelatê is set up as inclusive too. Bal denotes such a place as: "the peaceful, wholesome countryside" (Bal, 2009, p.221). Yet, while Evdal mourns for his children, Sîpanê Xelatê and Shingal Mountain are presented foggy, malicious, and they mourn, and share the same mood as actors too. This part will be interpreted more in story level too when these places are transformed into spaces. The village on the border of Persian is where Evdal and his family settle after departing from Tahar Khan's province Xamur. The island far from the homeland is the place of exile and death for Tahar Khan.

Inner and outer places in the fabula can be formed as below:

Table 3.4. : Inner and Outer Places in *A Day from the Days of Evdalê Zeynikê*

<u>Inner Places</u>	<u>Outer Places</u>
-Tahar Khan's mansion	-Xamur Province
-Evdal's house in the village	-Evdal's village
-Siyabend and Xecê's black tent	-Sîpanê Xelatê
	-The island of exile
	-Shingal Mountain and Lalesh Valley

If these places are examined as fixed and closed spaces, all of them are fixed places, but not closed. The closed locations are Tahar Khan's mansion, Evdal's house in the village, Siyabend and Xecê's black tent, Shingal Mountain and Lalesh Valley and the remote island of exile where Tahar Khan, his family and Şêx Silê are sent. Last two places, the island of exile, and Shingal Mountain and Lalesh Valley, are closed places too, because both the island, and Shingal Mountain and Lalesh Valley are not open to, and are detached from the outside world, which is their function in the fabula. The island that Tahar Khan and his family are sent functions as a prison that is closed figuratively. The Shingal Mountain, and Lalesh Valley are the places where Ezidis live, in the west of Mosul. As Ezidis are constantly despised, tortured, and attacked by other people because of their beliefs, this place is both holy and safeguarded. Being an inner and fixed place, Tahar Khan's mansion gives shelter to the passenger caravan, and a suitable environment for valuable *dengbêjs'* call-and-response duets. By adding such a place to fabula, Uzun reminds the tradition of *dengbêj*, which is not valued any more, over a place, and rays the readers into the beautiful environment in which it was performed. Among the outer spaces, Sîpanê Xelatê comes into prominence as it is the place where makes Evdal. Evdal feels free there, and it is a shelter, and a place of reclusion for him. He listens to himself, finds himself and his remedy, and sings his *strans* there. Further, both Sîpanê Xelatê and the Shingal Mountain, both of which are steep, have a mission of giving a shelter to victims, and not giving a passage to the enemies. Therefore, Meyro and Bengîn escape to Shingal Mountain, because Evdal is sure that neither the Shingal Mountain nor his Ezidis friends will turn over his children Meyro and Bengîn.

Although it is stated that time of story is a spring day at the beginning of 1800s, an exact date is not given. The narrator states it is a day of God's days. This can be concluded even from the title of the book itself, which shows that it is a day from Evdal's life. It is not clear which day, or when it is. This results from the text's carrying epic features. It can be understood that this novel is formed through crisis style as events are fit into a short time, namely, to a day from Evdal's days. Yet, everything is described in detail, in an extended way. Both time and space are opposite of their real counterparts. According to Bodur (2009), Uzun tries something else in this novel by not paying much attention to time and space elements. He forms a novel that contains both oral tradition components and modern narrative techniques, so he asks the readers to conceptualize as to have it their own way. (36)

The ways to change the time sequence are carried out via elimination mostly although it seems every episode goes on within a parallel development. In fact, they do not develop collaterally. In fact, the readers are presented retroversions and anticipations. This will be evaluated fully in story level.

There are diverse objects positioned in the places in the fabula, and most of them are personified. For instance, when Kîkî points to stars, he suggests: "Then the stars begin to listen to the *strans*" (Uzun, 2013, p.16). Another object Kîkî describes is Sîpanê Xelatê as a friend: "Mountain that is friend of clouds and sky" (Uzun, 2013, p.26). Other objects can be expressed as Evdal's *saz*, Şêx Silê's pipe, mare and its harness which is given as a gift from Evdal to Bengîn, and mourning tree. Some others are twelve goats coming to graze next to Siyabend and Xecê's black tent, and drink water from the spring there, or Siyabend's bow and arrow that is first described as being silver, and then gold. Siyabend and Xecê's black tent shows that Kurds still go to highlands, and are migrant settlers. All these objects colour, and garnish the fabula.

Story Level

The story opens with Evdalê Zeynikê's sorrow in Sîpanê Xelatê, and his son Temo and Temo's wife Zînê's baby is about to be born. He is in Sîpanê Xelatê with his wife Gulê,

his son Temo, Temo's wife Zînê, his broken winged crane, and they mourn. The people, who want to be, and support Evdal, deflect their faces into Sîpanê Xelatê too, and they all stay in tents. Evdal's adopted daughter Meyro and his student Bengîn's love causes their death. Besides this death, the condition of broken winged crane grieves to Evdal.

When the narrator presents Evdalê Zeynikê's story to the readers, he introduces the chronological order according to himself. This brings a distinct fabula time and story time of the events together with itself. In other saying, the chronological sequence of events that are experienced in fabula is not the same as when they are narrated in a story. Thus, the narrator uses retroversions, going back, and anticipations, skipping forward for this aim. There are some statements belonging to the story of narrator in order to display discrepancy between fabula time and story time. In fabula level, events that were lived, but in story level, other events from past or future are told.

Table 3.5. : Comparison of story time and fabula time in *A Day from the Days of Evdalê Zeynikê*

Fabula Time	Story Time
- A passenger caravan comes to Tahar Khan's mansion.	- In Sîpanê Xelatê, Evdal and Gulê wait desperately for a news related to Meyro and Bengîn.
-Evdal and Gulê are in a <i>dengbêj</i> call-and-response duet with Şêx Silê in Tahar Khan's mansion.	-In Sîpanê Xelatê, two men named Sado and Biro bring a news about Meyro and Bengîn.

Table 3.5.(continued)

-Temo finds an injured crane one year ago.	-Evdal is very upset about Meyro and Bengîn, who are ill-starred.
-Evdal thinks about Meyro and Bengîn's condition.	-Evdal tells the story of <i>Xecê and Siyabend</i> to his students of Evdal's <i>Dengbêj</i> School in Sîpanê Xelatê.
-Evdal goes blind.	-Temo and his friends find a crane in a lowland.
-Evdal and Gulê are in a duel with Şêx Silê in Tahar Khan's mansion.	-In Sîpanê Xelatê, Evdal and Gulê listen to Sado and Biro about their children's end.
-Evdal goes blind after a duel of four days with Şêx Silê.	-Evdal havens to Sîpanê Xelatê after being blind seven years later.
-Tahar Khan dies in exile.	-Evdal is with his students in Evdal's <i>Dengbêj</i> School in Sîpanê Xelatê.
-Bengîn and Meyro are the happiest students in Evdal's <i>Dengbêj</i> School, and they are in a lesson now.	-Temo and Zinê's baby is about to be born in Sîpanê Xelatê.
-Evdal gives a mare and its harness to fourteen years old Bengîn as a gift.	-Evdal and his family leave Tahar Khan's province, and go to a village on the border of Persian.
-Meyro and Bengîn get engaged in their village.	-After the death of Tahar Khan, Egîd <i>Bey</i> is assigned into his position as a <i>mîr</i> .
-Egîd <i>Bey</i> finds Meyro and Bengîn in a cave, catches them, but leaves no trace behind them.	-Evdal is still in Sîpanê Xelatê with Gulê and the rest, and nobody knows what happened to Meyro and Bengîn.
-Being kidnapped by Egîd <i>Bey</i> 's men, Meyro and Bengîn are poisoned.	-At the crack of dawn, Temo and Zinê's baby son is born, and his name becomes Bengîn.

While Evdal likens Meyro and Bengîn's love adventure to Xecê and Siyabend's, element of anticipation gets involved in narrative. Evdal cites: "Their (Meyro and Bengîn) adventure is almost like the adventure of Xecê and Siyabend, but I have a request from the owner of the heavens and earth that their fate shall not be as Xecê and Siyabend's" (Uzun, 2013, p.61). Here, Evdal expects that in future, the end of Meyro and Bengîn not to be as that of Xecê and Siyabend. All these deviations are named anachronies, and as it can be concluded from such an order, the narrator uses several skips to back, and forward. The narrator bounces from a scene to another. For example, from the stage of the birth of the baby that Evdal and Zine expects is passed to the scene of the wounded crane in an instant, or the time that narrator Kîkî is telling and writing the story of Evdal is on April, 1934, but the story of Evdal is

experienced at the beginning of 1800s, so even these two times do not match. Besides, Kîkî uses a retroversion first by narrating how Evdal and Gulê met each other, and then he pulls the degree of retroversion to one degree more past, or leaps forward from there, but paraphrasing what Temo suggests, the use of the narrative time in the novel and the time experienced may seem very complicated, but they all actually refer to that 'one day' of Evdal. (Uzun, 2013, p.191). As linearity perception is broken in this novel, it is read more effectively.

Besides anachronies, the narrator adds achronies as well, which means the reader cannot identify the deviation in time because of insufficient knowledge, the direction and time of knowledge is not clear. It is stated that the time when Bengîn and Meyro are to be married is a beautiful summer night. (Uzun, 2013, p.128). The statement of 'a beautiful summer night' is an instance of achrony as it is uncertain to which year this summer night belongs to though there is a connection with past. The distance is not certain. Therefore, the deviation cannot be identified. Another sample is when narrator Kîkî expresses: "A while ago, we mentioned about very precious Tahar Khan, his exile, and death" (Uzun, 2013, p.129). There another achrony comes out, because time perception implied with the time expression of 'a while ago' is not clear as the narrator uses a lot of retroversions and anticipations. Thus, the change in order is difficult to be understood. As a last example, paraphrasing Kîkî, when he states that a few years before these events, Evdal had moved away from the place where these disasters and wars had occurred and had been taken to the village. Here, 'a few years before these events' expression is not indicated. It is normal to have a lack of knowledge or uncertainty about time in a novel that already has a different time perception, and in the sentences containing many retroversions and anticipations. There is also a false (unreal) anachrony here.

In Bal's theory (2009), it is stated that if an event happens in the consciousness of a character, then this cannot be regarded as a deviation from the chronological order. This occurs when Evdal remembers his widow mother Zeynikê, and what she did on that day.

As it has been expressed in the previous part, it is stressed that there is more or less a distance between the occurrence of an event in the fabula, and its being narrated. This distance covers a period of days, years. In the expression of Kîkî: "Temo found the crane a year before Evdal deflected his face into and went to Sîpanê Xelatê" (Uzun, 2013, p.49). At that time, Evdal is in Sîpanê Xelatê, but Kîkî skips to one year ago. The occurrence of the event in the fabula is one year ago, which means the distance is one year ago, but its story time is one year later, so the span is one year of time.

The component of hint, which is a kind of anticipation, is used in the story. One of the examples of the hint is that Evdal implicates he will reach his sight again one day. Another hint is that Evdal implies that remedy of his eyes are not medicine, potion, or magic at the four corners of the country, but something else, which is the crane.

Being in line with the course of events, in narrative rhythm of the story, the elements of summary and pause are carried out. As an example of summary element, the part related to the embedded narrative of *Xecê and Siyabend's* story can be shown, because it is summarized, but Evdal's story that is the primary narrative of the novel is expressed in detail. The element of pause is used in the transitions between the chronological order of the events in the fabula, and the order in the story time. Telling an event in the fabula time, the narrator puts an end to that event, and jumps to another event in the past, which is a retroversion, but then comes back to the previous event in the fabula, where he stopped, so in fact, it is understood that time has not passed. The narrator only goes back and forward in the time of narration. In addition, the narrator has a rhythmic way of narrative, which is sometimes slow, sometimes stable, and sometimes fast. In other words, the rhythmic narrative varies according to the course of events in the fabula. For example, the rhythm is lively when Evdal initially sees Gulê, gets married to Gulê, and he is Tahar Khan's *dengbêj*. Evdal's happiness and excitement reverberates to the rhythm. However, when he goes blind, and directs himself to Sîpanê Xelatê, despite all the magnificence of Sîpanê Xelatê, he is sad. Therefore, the rhythm is stable. When the crane arrives, or Evdal receives good news, the rhythm of narrative changes again. The rhythm accelerates.

This embellishes to the fabula, because Evdal sings nice *strans* as he feels good. When Evdal hears Egîd *Bey* poisoned his children, he gets a lump in his throat, and becomes ill. Sîpanê Xelatê is also in mourning, so it accompanies to the character. Here, the narrative rhythm slows down, too. Kîkî expresses: “The Sun was rising quietly. The trees and grasses were swinging quietly. The morning wind was blowing quietly. The crane was grubbing quietly” (Uzun, 2013, p.178).

When the element of ellipsis is handled, an example can be presented for this element. While Kîkî passes from Evdal and Gulê’s meeting story to that of Temo, their son, at the beginning of Evdal’s story, Kîkî expresses that Gulê’s belly grows. The information about the process of getting pregnant is incomplete, or not given exactly, because the reader finds Gulê as being pregnant.

As regards to another element in the story, which is repetition in frequency, Evdal often expresses that each bird has to fly with its own tuft. This repetition is used to emphasize that the Kurdish people who have different views at that time should act together.

Character is another element in the story. Uzun’s character, and hero Evdalê Zeynikê and narrator Ehmedê Fermanê Kîkî are historical characters used in the context of a novel. Both of them are *dengbêjs*, and does what a *dengbêj* does, but Kîkî also writes, and tells the story of Evdalê Zeynikê. The reason Uzun choices Evdal as the hero is that by emphasizing Evdal’s voice, and word he wants to indicate his gratitude to the *dengbêjs* who have an important place on his authorship. As Uzun himself explains this: “I wrote a novel with Evdalê Zeynikê’s voice, word, and breath. In order to be able to pay my duty of loyalty to my *dengbêjs* all along, I wanted to write a novel that was appropriate to the *dengbêj* tradition, written in that language and style. Evdal was appropriate for this dream” (Uzun, 2012, p.47). So, paraphrasing Uzun, he re-establishes and re-writes him by adapting Evdal’s world to his world. (Uzun, 2012, p.33). Moreover, he presents Evdal in a different context.

Evdal is described as being the *dengbêj* of Tahar Khan, a Kurdish *bey*, but in fact, he is, as Uzun expresses: “He was the *dengbêj* of an Ottoman-Kurdish pasha named Surmeli Memed Pasha” (Uzun, 2012, p.39). Reminding what Bal states about the use of historical characters in a new context, when historical characters are usually kept alive in the novels, the readers already have information about them, but when the readers find them in another state that is in opposition to their former knowledge, this time, those characters lead to a bewilderment, uncertainty, or comedy. (Bal, 2009, p.121). Evdal is the *dengbêj* of a Kurdish *Bey*, Tahar Khan, being different from the reader’s previous knowledge, so this creates an astonishment, and this very feeling attaches the reader more to what is presented to him. As for Ehmedê Fermanê Kîkî, he is a *dengbêj* too, and he is situated as a narrator as Uzun keeps himself away from the narrative, and frees the work from being stilted. Uzun denotes this as such: “By foregrounding *dengbêj* Ehmedê Fermanê Kîkî as much as possible, who lived in the early 1900s and has been making all his life as a *dengbêj*, and to make him tell and write the novel is both very enjoyable, and thus the novel is protected from today’s sophisticated effects” (Uzun, 2008, p.264). Although Kîkî is said to have lived in the early 1900s, in the novel, it is in April 1935, and he is in Damascus, in Celadet Alî Bedirxan’s house, and he both writes and tells this story as a *dengbêj* of *Hawar*⁶ magazine. Being both writer and *dengbêj* of the novel, Kîkî himself expresses he is in Damascus, and it is spring of 1934. As he states: “Yes, I am in Damascus now. I am at Mîr Celadet Bedirxan’s house in Muhacirin Neighbourhood. Today is Sunday. It is the month of April, and the year 1934” (Uzun, 2013, p.12). Being a *dengbêj*, Kîkî is aware of being both the narrator and the writer in this work, and he expresses this as such: “Now, on the occasion of Evdalê Zeynikê, I took the pen. I will mention about Evdalê Zeynikê and his story” (Uzun, 2013, p.13). In addition, since in *dengbêj* tradition, which is an oral culture tradition, *dengbêjs* do not know how to read and write. However, Kîkî, who grew up from corpus of *dengbêj* tradition, he does not only tell, but also writes the story of Evdalê Zeynikê, and discusses the difficulty of such a task. He cites: “I have a tiny chair in front of me, and I am writing these sentences in a tiny notebook. Poor me and to write, to tell by writing...” (Uzun, 2013, p.12). Even

⁶ *Hawar* is a journal published in Kurdish in Damascus between 1932 and 1943

if Uzun uses real people, he does not write their life stories directly, but tries to create a narrative style of his own. As Bodur states: “Based on a real personality as a hero of the novel, Uzun does not adopt a biographical narrative. Instead, he has aimed to achieve a different narrative by kneading this material with some features of the *dengbêj* narrative” (Bodur, 2009, p.36).

Uzun constructs his characters meticulously, and thus some of them have positive qualifications while others are described through negative characteristics. There is explicit information on characters, which means the readers are displayed all the features of the characters. Evdal, the hero, in fabula level, is identified as Tahar Khan’s *dengbêj*, who roars with his voice, *saz*, pipe and *strans*, and active, always being with Tahar Khan everywhere, and is like a peace envoy, and mediator as he goes to the Kurdsih villages, and tell, and tries to persuade them not to kill Armenians, but in story level, he is transformed into a victim, poor, and passive man that withdraws himself, and takes a shelter in Sîpanê Xelatê after leaving Tahar Khan’s mansion, and losing his sight. Yet, at some points, parallel with his mood, he sings *strans* again. He never gives up singing *strans*, and telling stories, because this deed of telling something keeps him alive. As Bal denotes: “The point of the narrative is, precisely, the creative power of story-telling, as a life-giving act” (Bal, 2009, p.59). *Strans*, and stories mean life, a light, and a distinct kind of vision for Evdal. He breathes when he performs them. His eyes open thanks to them. Remembering Scheherazade in *Arabian Nights*, narration offers her the life. She saves herself by telling stories to her husband each night. This is the symbolic function of story-telling. Back to Evdal, his other roles are that he is the father of Temo and Meyro, the husband of Gulê, and the owner of the injured crane. Gulê, in fabula level, is a young, beautiful Armenian, Christian, girl, and loves folk dance. When she is individualized in the story level, a strong, adult, and free woman character image is created, to some extent. She has a name, and she is a *dengbêj*, too. She yells her *strans* in a men’s chamber. She has a complete belief in and trust to herself, and her *dengbêj* ability. She joins to her husband Evdal in call-and-response duet with Şêx Silê. By yelling a *stran*, she has a word to say in a patriarchal Kurdish society. Besides, her other roles are being a mother, a wife, and a commander-in-chief of the women in motherland. The other

actor Tahar Khan, in fabula level, is a powerful, righteous, and brave, Kurdish *Bey*, who is seen as the father of his public, and feeding the poor, protecting his principality, and resisting the attacks. However, in story level, he becomes a man of exile in a far island, and thus cannot stand to the life in exile, and dies there. As for Bengîn, he is displayed as skilful, apprehensive, gentleman, and takes lessons from scholars, and improves himself. When he is fourteen, he turns to a handsome boy, who is tall, and has black eyes, and a bright face. Another actor, Egîd *Bey* is Çeto's father, and Tahar Khan's cousin, close friend of Rashid Pasha of Ottoman State, and has lots of wives and odalisques, and describes Armenian, Christian women as fickle, and Ezidis as children, or grandchildren of Satan, and he is also envious, insidious, cruel, cheater, imposter, villain, and covetous. Besides, he destroys Tahar Khan's politics based on fairness, peace and friendship, and also attacks to non-Muslims. Çeto is the son of Egîd *Bey*, the friend of Meyro and Bengîn, and has a total opposite personality of his father. He is a shy, obedient, and good boy. Except Egîd *Bey*, and his friends (Blind Rashid Pasha and Pala Osman Pasha), all the other characters are defined with their positive qualifications. Moreover, if the characters are sorted by their common characteristics, it can be stated that Evdal, Bengîn and Meyro, and Ezidis take refuge in their rugged mountains because the mountains are inaccessible for their enemies, but favourable for them.

Contradictions are used between the characters as well as things. Evdal is *mîrs'*, and *beys' dengbêj* whereas Şêx Silê is the *dengbêj* of passengers, and caravans. Another contrast is between Meyro and Gulê. Both are Armenian, but Gulê is described as the rose of Xamur, and as a strong, adult, free, and *dengbêj* woman while for Egîd *Bey*, Meyro is a caunt, which is a pejorative term, and she is a woman that shows no woman should be trusted. Two Armenian women are depicted through contrasts in the same story. Another contrast is between good news versus bad news. The good one is Temo and Zine have a baby while the bad one is Meyro and Bengîn are poisoned, and killed by Egîd *Bey*.

In the embedded text about Xecê and Siyabend, the hero is Siyabend, and he has an aim to catch, and kill the small goat for saving his name, and eliminating the bad

analogy between himself and the small goat. To some extent, he is successful as he hurts it with his arrow, but fails in the end, because before he kills it, it causes his death. Initially, he is a successful, bold, active hero. However, as Bal (2009) expresses that the reader expects a wisdom, a change, an awareness as a result of the character's movement. In the embedded text, as a result of his ambition, Siyabend regrets, and tells Gulê as he spared the goat from its friends by attempting to kill it, they experience this by sharing the same destiny with the little goat, and they are uncoupled. A change is seen in the character.

As it has been expressed before, the names of the characters give clues about their personalities. Nevertheless, this is not the case for Egîd Bey's name. Egîd means a brave man, which has positive connotations, but Egîd Bey is total opposite of his name in the story. He is described as a vile. Gulê's name is relevant to her character. Gulê means rose in Kurdish, and she is depicted as beautiful as a rose. She is Evdal's rose, Evdal's Gulê. She is likened to a rose in Tahar Khan's garden.

After characters in the story, as for places in the fabula, they transform into spaces in the story level according to the context in which they are used, and how they are experienced by the characters, namely with the characters' connection to them. Thus, the relationship between the character and space is dynamic as it changes each time. As an instance, being a safe, familiar, favourable and heaven-like place for Meyro and Bengîn, the village turns to an unsafe, unfamiliar, unfavourable space and a hell when they have to leave there because of Egîd Bey's men coming to the village in order to kill them. Hence, they flee to the Shingal Mountain, which is secure, inaccessible, closed, and far, and becomes their new shelter. A similar situation happens to Tahar Khan, his family, and his new *dengbêj* Şêx Silê. Xamur, their former hometown, which belongs to them, and was the place of their joy, sadness, and life experiences, turns into a space that does not welcome them anymore, and cutting the sense of belonging to them as Ottoman State vandalizes the city, sends all the books and documents of Tahar Khan's library to Istanbul, closes the madrasah in the mansion, put some scholars and mullahs into the prison; namely, eliminates every trace belonging to them, and putting Egîd Bey in the centre by making him the *mîr* of

Xamur. Considering the relationship between character and space, in the part about the crane, despite the positivity of space, which is Sîpane Xelatê, the negative condition of the crane is expressed. There is a description of a crane whose wing is broken, and has a deadly wound against Sîpanê Xelatê that is promising and very green on a spring day. In the story, the link between the spaces and the characters are established over contrasts so as not to make the fabula fixed, but dynamic.

Like space that is Shingal Mountain, Ezidis leader Şêx Xelef too is a soother between Egîd *Bey* and Meyro and Bengîn. As it is a holy place, Meyro and Bengîn are divine lovers, too. Therefore, they are sent there. While referring to Ezidis in Shingal, the narrator expresses that as all the people of the world are enemies to the Yazidis, they get cross with the world, and take refuge in the mountains. In these steep mountains, they are like the daughters and sons of the lofty mountains, lions and tigers of nature, and they get along well with the mountains.

Zoom effect is used in some spaces. The narrator looks at the space from a distance, and then gets closer. Kîkî suggests: "There was Sîpanê Xelatê there. The mountain that is the friend of sky and clouds, tipsy, and misty mountain, the house of lovers, lions, tigers, and haven of ill-fated people..." (Uzun, 2013, p.26). Here, by using the word 'there', it is understood that the narrator Kîkî looks at the place from a distance, and thus it can be stated that he has the general view. Then the narrator comes closer, and looks at it from a close distance when he states,

The sun rose, and stopped at the summit of Sîpanê Xelatê. Its lights overthrew the mountain's dawn, and was illuminating the bright day. The waters of the springs and lakes were glittering. It was hot, and surroundings were green. The woodnotes were raising from the around, from the forest. (Uzun, 2013, p.59)

Looking at the space from a close distance, the narrator is like an observer, and sees all the details in the view now. Spatial perspective changes between proximity and remoteness, but it is mostly close. The narrator also observes the place from above that shows Evdal is in high position, in the summit of Sîpanê Xelatê. The narrator cites:

“Everywhere could be seen from here. Everywhere were under the feet. Murat River was flowing” (Uzun, 2013, p.180). The narrator has a view from above which can be inferred from every where’s being under the feet.

Space is personified at times. For example, Kîkî describes Sîpane Xelatê as a mountain: “Mountain that is friend of clouds and sky” (Uzun, 2013, p.26). Kîkî also identifies Sîpanê Xelatê as a helper, and saviour, by personifying it. He denotes: “Has Sîpanê Xelatê come to their rescue?” (Uzun, 2013, p.166). Sîpanê Xelatê is described as a healer, and curative as well. When Evdal states: “Oh crane...Come, and let us take shelter in wisdom and power of Sîpanê Xelatê, And let it cure my eyes, and your wings” (Uzun, 2013, p.166). It does cure them. Evdal gains his sight again, and the crane its strong wings.

External narrator Kîkî, who follows the actions, goes to Sîpanê Xelatê, Shingal Mountain, and Lalesh Valley. Rephrasing Bal (2009), the importance of such a traveling external narrator lies in its accomplishing spatial depictions, and by doing this, it can connect the character to the space.

For Bal (2009), characters bring their senses such as seeing, hearing, and touching to the space. When Evdal is not blind yet, he comes with all three senses, but after he goes blind, he cannot utilize his sense of seeing, but still uses the other two. He touches, and shows tenderness to the injured crane. Like his father, owing to his limited vision, Temo cannot have a proper sight in the space, His right eye is squinted, and there is a spot on the eye. However, he has no problem in the others. All the other characters bear all their senses to the spaces. They all can see, hear, and touch.

Text Level

The narrator of this novel, which is a narrative of *dengbêj* tradition, is Ehmedê Fermanê Kîkî, who is a *dengbêj* too. He tells a day from Evdal’s days, and his life in a day. At the beginning of the book, the narrator introduces himself as ‘I’. He states: “My name is Ehmed. Ehmedê Ferman. Ehmedê Fermanê Kîkî, namely, Ehmed is my name. Ferman is both my surname and black fortune. Kîkî means Kîkan, which is the

name of my tribe” (Uzun, 2013, p.9). From the very beginning, the readers realize that the narrator is an ‘I’, because he refers himself explicitly. The narrator follows the characters, and goes everywhere with them. For example, when he suggests: “Listeners and readers, now we will go after them; then we will join Bengîn and Meyro to see what is going on” (Uzun, 2013, p.145). Here, by call on as ‘listeners’, Uzun refers to oral tradition, and ‘readers’ to written form. This is exactly what he tries to make Kîkî to do by blending oral culture elements and the written ones. According to Temo, Uzun is a great author as he creates a new context. (Uzun, 2013, p.189). Uzun produces something fresh by synthesizing *dengbêj* tradition elements and techniques of a modern narrative. Although the narrator comes from the corpus of the *dengbêj* tradition, namely, oral culture, in this text, he is in a position of a writer. Uzun does this as a thank-you note to the *dengbêjs*, who are sources of his language. As Uzun states: “While establishing my Kurdish literary language, I was intensely interested in the oral narrative and *dengbêj* masters of this narrative genre. They have a lot of effort in the language of my novel; I always felt indebted to them” (Uzun, 2015a, p.14).

With some randomly passages from the text, the terms ‘focalization’ and narrator will be analysed together, because narrator and focalization go hand in hand while forming a narrative status. The kind of speech, which is significant in that the status of the narrator and the object of narrative can be identified through it, will also be examined with narrator and focalization. As it is expressed in the former paragraph, the narrator Kîkî starts with an ‘I’, but as he is not a character in the story, or an actor in the fabula, it is clear that he is an external narrator, so the narrative agent in the primary text is Emede Fermane Kîkî. Yet, the narrative is conveyed bilaterally. The narrator tells first, and then makes his characters speak. Paraphrasing Bal (2009), when the focalization is done both by an EF1 (external focalizer in first level) and a CF2 (character-bound focalizer in second level), then there is a double focalization. (163) As Evdal’s story is conveyed by the narrator Kîkî, who is neither an actor nor a character, to the readers, Kîkî is an EF1, which means he is an external focalizer at the first level, but as he is not a character within the story, he is in the identity of a witness. In addition, paraphrasing Bal (2009), if focalization is given through a

character that stands in fabula as an actor, then there is an internal focalization. (152) Evdal, who is a character within the story, is a character-bound focalizer at the second level (CF2). It can be expressed that the focalization passes from EF1 (Kîkî) to CF2 (Evdal). The external narrator and external focalizer meet in the same person, namely Kîkî, although the focalization sometimes passes to Evdal as well, and actors, who cause an event, change in the text. The focalization is transmitted mostly through Evdal, but passes to other characters as well. For Bal (2009), both the narrator and the character can be a focalizer. The external narrator (EN) knows everything, because he follows the actions. Since the EN can get inside the characters' head, thoughts, emotions, and feelings in the parts that he is the narrative agent, there is an internal focalization in the primary text, because everything is transmitted by him. The narrator himself expresses his knowledge, thoughts and emotions on one side, and on the other side, he conveys Evdal's speeches, or dialogues to the readers, as they are. As dialogues are forms of embedded narratives in the text, and the story consists of dialogues mostly, and an external agent leaks into the story, there is also embedded focalization. When the external narrator himself tells in the text, and knows all the details, even if he is an external narrator, he implies his existence somewhere in the text, and follows the actions, and thus he is subjective here. Nonetheless, when the narrator transfers the dialogues, or speeches of the characters, then he withdraws, hides himself, and tries to be objective. As such, direct speech is used, as the words, or dialogues of the characters are transmitted directly. There is also the use of indirect speech, where the statement of the characters changes as a result of an interference, as well as the use of the narrator's text, which clearly shows vocabulary of an actor that is described through a declarative verb and a conjunction, or something that replaces it. As for examples, the first excerpt starts with the narrator, and then goes on with a character-bound focalizer (CN), who is Çeto's philosophy teacher. The EN, Kîkî states: "Çeto did not want anyone to know anything. Especially his father should never have heard it. Hodja swore three times to him about not to say anyone. At the end of his words, he stated as such by implying a few things to Çeto" (Uzun, 2013, p.134). It is apparent that Kîkî is an external narrator since he is neither a character nor an actor in this quotation, but knows the details. The story is told only from his point of view here, and he gets inside Çeto's

head, thoughts, emotions, and feelings, because he knows Çeto does not want this situation to be known. To want or not to want is something that happens inside the head of people, and if they do not declare it, no one can know it. The EN knows that Çeto does not want. Furthermore, by using 'he said such:', or when 'Hodja swore...' it is understood that the EN was there, with them at that time, so he follows the actions. Then, the narrator lets a character, Çeto's philosophy teacher speak, and the teacher states: "Gentle and respectful Çeto, your trouble is not one that does not have a cure. I'm afraid of a worse problem..." (Uzun, 2013, p.134). When two excerpts are examined together, it can be noticed that the narrator is an EN, Kîkî, whereas the actor is Çeto, because he does not want anyone to know the thing, the action that he initiates, and the focalizer in this quotation is the teacher, because he is the one that perceives, listens Çeto, and the focalization is presented through him, his words. The narrator tells the story, suggests his information, and thought first and then leaves the scene to the character, the teacher by transmitting his speech as it is, so it is an instance of direct speech. The narrator's sentence 'Hodja swore three times to him about not to say anyone.' sets an example of indirect speech, because the statement of the teacher changes as a result of the narrator's interference. Another sample is that when Evdal wants to join to call-and-response-duet with Şêx Silê. The narrator cites: "He (Evdal) arranged his place, too, took his instrument (*saz*) in his hands, and asked for a permission from Tahar Khan to start. That was not all that Tahar Khan wanted" (Uzun, 2013, p.81). This is a sample of the narrator's text, because his sentence 'That was not all that Tahar Khan wanted.' expresses the actor's words in a certain and detailed form. Another focalizer, Tahar Khan denotes: "O Evdal, my unique *dengbêj*, you have not healed yet, you are aphonic, and are still coughing..." (Uzun, 2013, p.81). As Evdal wants to join the duel with Şêx Silê, he is the actor, and since Tahar Khan is the one that is affected by this decision, he is the focalizer, and the EN is the same, Kîkî. Except Meyro, Bengîn, and the crane, all the other characters become focalizers. As a result, it can be concluded that the narrator uses a mixture of his story-telling, by expressing his knowledge, thoughts, and emotions, and the characters' dialogues, speeches in this narrative text, so they both are interwoven, and this brings the novel substantiality.

The narrator's showing itself explicitly in the text, indicating itself as 'I', and thus its not being neither a character nor an actor should be taken into account. This case can be explained with these two terms as 'perceptible' (p) or 'non-perceptible' (np). The EN, Kîkî refers itself clearly in the text, so it is perceptible.

One of the focalizers in the text is Gulê, the wife of Evdal. She enters the scene, and denotes: "Evdal, oh the deprived man...The Sun has not risen yet, but I wish you could see the beauty of the place..." (Uzun, 2013, p.28). Another focalizer is Siyabend in the embedded text, but his is a monologue. He tears into the fate as it spares him and Xecê. He states: "Oh fate, how much treacherous you are against to me" (Uzun, 2013, p.66). Other focalizers are Tahar Khan, Xecê, Egîd Bey, and some others.

Besides being a character, and an actor in Kîkî's narrative, Evdal is a character-bound narrator (CN2) at the second level, because he tells the story of *Xecê and Siyabend*, two lovers in Sîpanê Xelatê, in the embedded text.

As it is stated in the previous part, there is an interlocutor, who listens, in a dialogue. In all the dialogues, there are many interlocutors. For instance, Evdal's interlocutors are his students, his family, Şêx Silê, and the public. Xecê's interlocutor is Siyabend, and Siyabend's is Xecê.

One of the elements outside the narrative is description. Many descriptions are applied in the text about spaces, and about characters. Sîpanê Xelatê, and Shingal Mountain are depicted as a vivid painting. For description of a character, Tahar Khan is displayed. Describing Tahar Khan, Kîkî expresses: "There was a Tahar Khan...His face was smiling, and he had an eloquent speech, his beards were long and white, and twisted" (Uzun, 2013, p.75). The narrator also depicts the Ezidis as a community that has a different belief and life style, and thus, fall victim to people's wrath, but they are hospitable, friendly, enemy of enemies, brave, loyal to their religion and promises, strong in wars, faithful, and wear white clothes. Paraphrasing Bal (2009), descriptions make fabula discernible and actual.

Narration that is another element in this text, occupies nearly the whole narrative. As an example, Kîkî narrates: "Spring has come, and everywhere has turned green. The world has dressed its colourful costume. A nice scent was spreading from the ground, and infesting. Community, peasants and tribes were preparing to go to the highlands and cool cottages" (Uzun, 2013, p.50).

By using lots of analogies and metaphors, the author expects the readers to make inferences over their counterparts. Some examples of analogy are Meyro and Bengîn's love adventure and Xecê and Siyabend's love adventure, Meyro's beauty is likened to the rose in Tahar Khan's garden. Bengîn's gaze is like the gaze of the Simurg bird and Sîpanê Xelatê's lion. Moreover, Meyro is like a highland pigeon, and Egîd Bey is like a woodworm, because although he shares the same ethnicity with other Kurds in the text, he is someone among them, he tries to terminate them by being the hand of Ottomans on Kurds. He is also like a raving wolf as he attacks Ezidis, and other ethnic communities under Tahar Khan's rule once. As for metaphors, a sample is the crane that has a deadly wound and broken wing. With it, Evdal's wound, blindness, and sadness is implied.

There is a symbolic effect in the narrative, which offers variety in the narrative, and for which one should go behind. This is done via different symbols. For example, when Evdal states: "The night has fastened its black dress on us" (Uzun, 2013, p.105), 'the black dress of night' symbolizes darkness, malignancy, disaster, and cruel fate that never leaves them, and constantly brings them trouble. Sîpanê Xelatê and Shingal Mountain are other symbols. Sîpanê Xelatê, being very high and steep, is sometimes symbol of intermediary between the community and solitude, and remedy at times, as it is in the case of Evdal. The Shingal Mountain symbolizes rescue for Meyro and Bengîn.

Besides symbolic effect, epic traces can be found in the novel, too. The mythification of Evdal, who is a historical hero, or reflecting only one day of his life, as the name of the book suggests, are the characteristics of epic in this novel.

As regards narrative layers, there are different narrative layers that are interwoven. Kîkî tells the story of Evdalê Zeynikê, and this is the primary narrative, and Evdalê Zeynikê expresses the story of *Xecê and Siyabend*, which is the embedded narrative.

When Gulê tells Evdal: “Oh Evdal, pure-hearted Evdal...” (Uzun, 2013, p.121). Kîkî behaves as if he is there at that time, and sees, hears Gulê. If there is emotive function in a text, it is used for making the voice of the author perceptible, and making him visible. That is to say, he/she is there during the event. Narrator’s use of ‘Oh!’ displays that he was there. However, paraphrasing Bal (2009), this cannot go beyond a testifying.

In the novel, different narrative levels are displayed. Kîkî is an external narrator on the first level (EN1), in the primary narrative text, Evdal is a character-bound narrator (CN2) on the second level, in the embedded narrative text. The mixture of two narrative levels offers a narrative richness. There are some speakers like Gulê, Tahar Khan, Şêx Silê, and Egîd Bey on the second level too. Keeping in mind, if an actor, a character, or a speaker speaks from within the text, then this level is a second level in narrative. In the text, the narrator speaks first, and then lets Evdal speak. As an example, first, the narrator Kîkî verbalizes: “As it is every day, Evdal woke up before the birds and the animals of Sîpanê Xelatê that day, and gave out a sound as such:” (Uzun, 2013, p.27).

Then Evdal expresses,

Oh fate, hostile towards me,
Oh fate, why did you do this to me,
Why did you put your cap on me,
Evdalê Zeynikê's blindness in the world, growing old... (Uzun, 2013, p.27)

As it can be seen from above quotations, it can be suggested that the narrative level passes from first level to the second, from Kîkî to Evdal, from EN1 to CN2.

To sum up, the author situates a narrator outside the text, who is Ehmedê Fermanê Kîkî, in *A Day from the Days of Evdalê Zeynikê*. Kîkî is neither a character, nor an actor

in the story, but an external narrator, who verbalizes the story of a famous *dengbêj* named Evdalê Zeynikê. Although the external narrator is Kîkî in the primary narrative at the first level, Evdal is a character-bound narrator at the second level in the embedded narrative of *Xecê and Siyabend*. Moreover, focalization is given through both Kîkî, the external narrator, and Evdal, the character in the story, and thus it is double focalization. Both the focalizers, who perceive, see, or are influenced by the act of actor, and actors, who cause an event, change in the text. In the primary narrative, the narrator does not shift, which means it is Kîkî, but the focalizer, and the actor are in different identities each time. So, the external narrator (EN) knows everything even if he follows the actions, and since the EN can get inside the characters' head, thoughts, emotions, and feelings in the parts that he is the narrative agent, but he is not a character in the story, there is an external focalization in the primary text. However, he also reflects the perspectives of different characters, namely focalizers as well via dialogues. The narrator himself expresses his knowledge, thoughts and emotions on one side, and on the other side, he conveys the characters' speeches, or dialogues to the readers, as they are. When he himself tells in the text, and knows all the details, even if he is an external narrator, he implies his existence somewhere in the text, and follows the actions, and there is external focalization. Besides, he is subjective here. Nonetheless, when the narrator transfers the dialogues, or speeches of the characters, he withdraws, hides himself, and tries to be objective. As such, direct speech is used, as the words, or dialogues of the characters are transmitted directly. There is also the use of indirect speech, where the statement of the characters changes as a result of an interference, as well as the use of the narrator's text.

CHAPTER 4

CONCLUSION

In this thesis, Mehmed Uzun's two novels, *The Death of Elderly Rind* written in 1987, and *A Day from the Days of Evdalê Zeynikê* written in 1991, which are from the author's first period, are examined in a narratological framework. Although there are many common features in the two novels, there are also differences.

First, the differences will be stated. Whereas, in *The Death of Elderly Rind*, Uzun positions a character within the story named Serdar Azad as the narrator, the author situates a narrator outside the text, an external narrator, who is Ehmedê Fermanê Kîkî, in *A Day from the Days of Evdalê Zeynikê*. Therefore, in *The Death of Elderly Rind*, Serdar Azad is a character-bound narrator (CN), who asserts the story of an old man named Rind. Serdar is also the hero in the fabula. In *A Day from the Days of Evdalê Zeynikê*, Kîkî is neither a character, nor an actor in the story, but an external narrator, who verbalizes the story of a famous *dengbêj* named Evdalê Zeynikê. In *The Death of Elderly Rind*, everything is transmitted from a fixed focalizer, from a particular character in the story that is Serdar. He expresses the story of Rind as if he were chatting, addressing to Elderly Rind, because he calls him as 'you'. However, the other character, to whom he is addressing, Rind, also speaks, answers to him. Hence, there are both monologues and dialogues in the novel. Although the narrator Serdar makes the other character, Rind, speak, Serdar himself conveys the whole story, even the dialogues with Rind are conveyed from his own mouth. The narrator is an 'I' in the story. Thus, it can be said that there is an internal focalization here. It is clear that the narrator, CN Serdar Azad, and the actor Azad, overlap. It is the same person, but the focalizer is Elderly Rind, through whom the story is conveyed. Rind is a character-bound focalizer (CF). Moreover, while Serdar expresses the primary narrative associated with Elderly Rind, Rind himself presents the embedded narrative that is about *rind* tradition, and *rinds*. The narrator uses direct speech, by transmitting the words of the character without changing. As for *A Day from the Days of Evdalê Zeynikê*, though the external narrator is Kîkî, the focalizers, who perceive, see, or are

influenced by the act of actor, and actors, who cause an event, change in the text. As the focalization is transmitted by both the external narrator Kîkî, and the character Evdal, there is double focalization, and there is also embedded focalization in the text, because dialogues that are forms of embedded narrative, and the existence of an external narrator shows the embedded focalization in the narrative. Actors are in different identities each time. So, there is both double, and embedded focalization in the narrative text. The external narrator (EN) Kîkî knows everything as much as Evdal knows. The narrator himself expresses his knowledge, thoughts and emotions on one side, and on the other side, he conveys the characters' speeches, or dialogues to the readers, as they are. When he himself tells in the text, and knows all the details, even if he is an external narrator, he implies his existence somewhere in the text, and follows the actions, and thus he is subjective here. Nonetheless, when the narrator transfers the dialogues, or speeches of the characters, he withdraws, hides himself, and tries to be objective. As such, direct speech is used, as the words, or dialogues of the characters are transmitted directly. There is also the use of indirect speech, where the statement of the characters changes as a result of an interference, as well as the use of the narrator's text. In addition, *The Death of Elderly Rind* is a narrative of exile while *A Day from the Days of Evdalê Zeynikê* is a narrative of *dengbêj* tradition. The most significant difference is that contrary to the classical definition of a *dengbêj*, who normally does not know how to read and write, Kîkî, who is a *dengbêj*, states that he tries to write Evdal's story, but how successful he is open to debate. Rind, as a man of *rind* philosophy, on the other hand, unlike Evdal, writes poems, reads books, speaks many languages, and improves himself, but does not give up his traditional clothes (*şal û şapîk*), either. He also makes researches for his culture, and language, and plays his pipe. What Uzun wants to see together the oral culture elements and the modern form is embodied in Rind. This shows Uzun's success.

In addition to differences in two novels, there are many common features as well. In both novels, the characters and the narrators, who state the stories of these characters share the same fate, and there is such a relationship between them. In *The Death of Elderly Rind*, the narrator Serdar is like Rind, because Rind was once in exile, and still makes research about his language, and culture. In *A Day from the Days*

of *Evdalê Zeynikê*, like Evdal, the narrator Kîkî is enacted, which means he is exiled to Damascus, and his second name 'Ferman' itself suggests this. Evdal goes, and leaves himself in the lap of Sîpanê Xelatê as he goes blind, and does not want to be a *dengbêj* of Tahar Khan anymore. When Şêx Silê, another good *dengbêj*, replaces Evdal's place, Evdal writes his own edict, and leaves Tahar Khan's mansion. The CF in *The Death of Elderly Rind*, Rind is a blind, but a wise man. Evdal that is a CF in *A Day from the Days of Evdalê Zeynikê* is a blind, and knowledgeable *dengbêj*, too. Both of them are carriers, or representatives the oral culture, the traditional culture in the novels. Kızılkaya (2000) states that there were not dwarfs, fat people, and ugly women in *dengbêjs'* stories. Only those, whose both eyes did not see, but had voices like crystal, and a strong breath, and played a pipe, were tolerated in the stories. In his both novels, Uzun regenerates to such blind, but playing a pipe, characters that had a place in the *dengbêjs'* stories over Evdal and Rind. Rind has poems and a pipe that is an instrument of a shepherd, or nomad Kurds, both of which give him life, and he also has interest in Kurdish language as well as literature. Evdal is a good *dengbêj* of Tahar Khan, and has a *saz*, a pipe, and *strans*, without which he cannot be Evdal, and cannot live. Evdal goes to Sîpanê Xelatê for a seclusion while Rind prefers a small village near the border for a reclusion, but it is still closed to outside, both in the middle of the world, and very far from it at the same time. Further, Evdal is an orphan, whose father dies, and his mother becomes a widow very much like Rind. Moreover, in both novels, there are bird images. As a bird can fly, it is free, but the birds in these two novels cannot fly, so they are deprived of some certain things like their owners, Serdar and Evdal. In *The Death of Elderly Rind*, a swallow in Serdar's house when he was a child, is injured as its right wing is broken, and has to stay in Serdar's house in its cage in their big hall while a crane in *A Day from the Days of Evdalê Zeynikê* is also injured owing to its wing, and has a fatal wound, cannot fly, and thus stays with Evdal's family. Over crane, Evdal's blindness is transmitted. Both of them are wounded, and sad, but when Evdal's eyes open, the crane heals, too. Nonetheless, the swallow in Serdar's house that is in cage dies at the end. The cage shows a limitation, and thus it is like a prison. Like its bird in the cage, and cannot fly, Serdar is in exile, is upset, and is fallen apart. Another similarity in the novels is between the villagers in the village in *The Death of Elderly Rind*, and Ezidis in Shingal Mountain in *A Day from the*

Days of Evdalê Zeynikê. The villagers in the border village are afraid of disappearing, and foreigners' interventions, and they want to protect their traditions, so they settle in a place that is steep, and inaccessible, and having no connection with outside world. The Ezidis in Shingal Mountain flee to steep mountains and closed places in order to conserve their religion and traditions as they are always attacked by the people of world. Both groups take sanctuary in places where nobody can reach, because they want to detach, isolate, themselves, and live in seclusion. This is what the author himself wants, namely, withdrawing himself from the world in order to protect, find, and know himself. Further, in both novels, there are not certain and real time and place elements. Kızılkaya explains this as, "According to the narrators, time and place do not matter" (Kızılkaya, 2000, 43). Not presenting a certain setting, but only an imaginary one, Uzun serves as a kind of narrator, too, in this case, and remains faithful to the basis and procedures of the tradition.

There are actors, who do not have a function in the fabula, but have such an effect as colouring the fabula. In both novels, different ethnic groups are stated. In *The Death of Elderly Rind*, Rind suggests that there were Assyrians, Armenians, and Jewish in their neighbourhood in Diyarbakir when he was a child. In *A Day from the Days of Evdalê Zeynikê*, in Tahar Khan's period, there are Jews, Chaldeans, and Armenians under the auspices of Tahar Khan. These distinct groups reflect the period's richness, and human links. In addition, in both novels, they are depicted as having good relationships with their neighbours. Lastly, there are rich descriptions, analogies, metaphors, and symbols in both novels, which shows the power of imagination and pen of the author.

When there are an EN and a CN, narrative discourse of truth should be questioned, because on one side, there is a narrator that speaks about others whereas on the other side, the narrator mentions about himself or herself. In *The Death of Elderly Rind*, Serdar is a character-bound narrator, he both expresses the story of Rind as well as his. Here, the reader might find him subjective, because he is involved in it. However, in *A Day from the Days of Evdalê Zeynikê*, the narrator Kîkî is an external

narrator, and tells story of someone else, Evdalê Zeynikê; hence, he tries to seem objective.

Re-phrasing what Bal (2009) states, what constitutes an embedded text might be anything, but the most common form is dialogue, because through the dialogue, the actors, not a primary narrator, expresses themselves via the language. Uttering a language generates meaning in the text. Another form that constitutes an embedded text is monologue, or soliloquy in which one actor thinks, or speaks. In both novels, there are both lots of dialogues, and monologues, which means there are many embedded narratives as well as the primary narratives.

As a last word, Uzun's early novels can be considered as narrative texts that nourish from Kurdish oral culture, by looking at all narrative strategies, which are detailed above, such as internal, double, and embedded focalizations, and direct, indirect discourses, and narrator's text besides character-bound focalizers, and embedded narratives. Moreover, narratologically thinking, whereas stories of the oral culture reach Uzun via someone, they reach to the readers through a focus called focalizer in Uzun's texts. Besides, what Uzun does in his both novels is that he depicts the *dengbêjs' dîwanxane*⁷ through words; namely, rich descriptions, and symbols, which Kızılkaya (2000) mentions and states that it is about to disappear. Bal states this as, "The words fill the images, the images give body to the words." (Bal, 2001, p.12). Another point is that in the surface level, there seem two stories; one of a *dengbêj* named Evdalê Zeynikê, and the other one of a wise and old man named Rind, but in the deeper sense, there are no stories actually, which means what significant is not the story, because both of the novels serve to the rich, oral Kurdish culture, or cultural memory. Bal names this as self-reflexivity. She notes this as, "For, in all its promise of narrativity, no story is enacted. The theme's presence thus emphasizes its own status as self-reflexivity" (Bal, 2001, p.14). The stories expressed are just are the tools in transmitting the Kurdish cultural memory as Uzun's these two novel do. As an author of his society, Uzun feels the responsibility of transferring the Kurdish cultural

⁷ The place, where public meets with *dengbêjs*, or *dengbêjs* with *dengbêjs*

memory to his readers. In addition, by reading Uzun's these two novels, readers are given this responsibility, too. They have to hand it down from generation to generation. Bal defines this responsibility or status of readers as 'agency'. She states, "Through all the layers of memory staged by the artist in a variety of creative, metaphorical and sensuous acts, the viewer, in this performance of memory, is given, and saddled with agency" (Bal, 2001, p.17). Further, utilizing a *dengbêj* named Evdalê Zeynikê, and the other one of a wise and old man named Rind, Uzun gives subjectivity to both of his characters, a subjectivity through which they both still live in memory of their public, and perform their traditions; one being *dengbêj* tradition, and the other *rind* tradition. According to Bal, the viewer, in this case the reader, who permits himself to be tempted in this play acknowledges to perform the work, and thus, to enable the staging of their subjectivity. (Bal, 2001, p.18).

The reason of Uzun's focusing on oral culture results from his will to remind and preserve Kurdish cultural identity, and his conceptualizing it into novel form serves as a means to make it permanent and visible, even the *dengbêjs'* voices audible, and transmit it to the other generation. Kızılkaya (2000) states that writing is a tool used against the disappearance of oral culture. In addition to this, Kreyenbroek and Allison expresses that Kurdish poetry especially (oral tradition) tried to remain as an essential genre of Kurdish literature between Kurds. It had an important role in the protection and the expansion of Kurdish cultural identity because the Kurdish language was prohibited for much of the last century in many areas. (Kreyenbroek&Allison, 1996). Besides, Ahmedzadeh (2003) states that literature, especially novel, plays an important role in building a nation. So, it can be expressed that as an author, who is aware of his society's condition, and thus feeling a responsibility, Uzun aims to contribute to the process of his own nation over novel form. Parallel with Ahmedzadeh, Huxley too notes that novelists and poets are the inventors of their nations. (Huxley, 1959, p.50). Uzun is inventor of his own nation as an author. Moreover, by using oral culture, Uzun establishes a relationship with 'word', and when he utilizes it in novel form, he relates to 'writing'. Uzun blows away the cobwebs on the 'word' or oral culture, and they revive in his novels.

The motivation that led me to write this thesis is my grandmother, who as an industrious Kurdish villager, used to work in garden, care for the cows and sheep, and bake bread during summer, and used to take a rest in long winter nights of Hakkari, and thus used to tell us Kurdish stories, *dengbêj* narratives, sing *strans*, and so on when I was a child. She used to serve as a transmitter of Kurdish oral culture, and reproduce Kurdish cultural memory through them, and used to give us advices as Rind in *The Death of Elderly Rind* does. When I read Uzun's novels, I came across with Evdalê Zeynikê whom I listened from my mother, and the old and wise men and women, who always had advices in their pockets. However, this time, Uzun presented me the *dengbêj dîwanxane* that my grandmother had prepared for me when I was little, in a different manner, and form.

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