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A SEMIOTIC PERSPECTIVE TO ORHAN VELİ KANIK'S POEM 'THE FOLK SONGS OF THE ROADS'

Summary. Various literary movements emerged in the Turkish literature in the Republican Period. One of them is the "Garip Poetry Movement" (strange poetry), the most important representative of which is Orhan Veli Kanık. 'The Garip poetry' movement (strange poetry) brought a new understanding to poetry both in form and content. Ferdinand de Saussure revealed the most basic features of the semiotic analysis method. The lectures that F. Saussure gave at the University of Geneva were published by his students in 1916 as "Cours de Linguistique Generale" after his death. According to F. Saussure, to get different ideas about a literary work, it is necessary to analyze that work together with its indicators. Every work of art carries many characteristics of the society from which it originates. It reflects the world of feeling, thoughts and emotions of the society. For this reason, every piece of art contains many indicators. In this context, semiotics has an important role in the analysis of literary works. Every literary work is interpreted differently by each reader. Poetry is one of the most effective and even the first of the literary genres in terms of creating different impressions on a reader. In fact, sometimes a reader cannot fully understand the poem.

Making use of semiotics is one of the methods used by literary researchers to understand the poet's inner world imagination and to reveal the meanings under the expressions used. Thus, the poems will be understood more easily and different aspects of the poem will come forward. This study focuses on the semiotic analysis of Orhan Veli Kanık's poem "Yol Türküleri" ('The folk songs of the roads'). The poem is analyzed in terms of "Deep Structure" and "Surface Structure". As a result of analysis, the meaning of the symbols in the poems and the sub-meanings are determined. The conclusions reached are not definitive judgments. It is aimed to present different perspectives on poems only within the scope of semiotic theory. In other words, the aim of the poem analyzed is to reveal what the poet wants to express and to make the poem more understandable based on the vocabulary he uses. The Ottoman Empire collapsed after the First World War and the Republic of Turkey was established. The transition to the Republican form of government was seen as a social, political, cultural and artistic breaking point. This radical break also manifested itself in literature. The traditional understanding in Turkish literature started to change as it also was involved in the process of modernization since the middle of the 19th century. This historical process speeded up during the Republican period and its diversity increased. One of the most important poetry movements that emerged in this period is the Garip Movement. The most important name of this concept of poetry is Orhan Veli Kanık who has

an important place in the history of literature with the novelties he brought to poetry. His ideas influenced many poets who would write free poetry in later periods. It is seen that the verse form of the poem "Yol Türküleri" (The folk songs of the roads) is not regular in the surface structures. In addition, there are different messages given to a reader. Although not regularly, inspirations from folk literature are identified.

Key words: Turkish Poetry, Garip Poetry, Orhan Veli Kanık, Semiotics, Folk Songs of Roads, Deep Structure, Surface Structure.

Semiotics. *The word translated into Turkish as "göstergebilim" is expressed with the word semiotics in the American tradition with the influence of Charles Sanders Peirce, and with the word semiology in the European tradition with the influence of Ferdinand de Saussure [1]. Semiotic, of Greek origin, means signifier (symbol). Derived from the same root, "semantics" also tries to explain what a text or word means. Semiotics asserts that every being in life has a meaning for another being and examines this thought. In this study, the concepts of sign, signifier and signified are important. The sign is a string consisting of various units such as natural languages (for example, Turkish, French, English, Chinese, etc.) that people create and use in order to communicate with each other in a community life, various gestures (hand-arm-head movements), manual alphabet, traffic signs, some profession banners used in groups (e.g. sailors' pennants), advertising posters, fashion and architectural arrangements, literature, painting, music, etc. These strings create a whole of meaning with different tools (sound, image, colour, etc.) in different fields. The units of meaningful wholes are also called sign [2]. Although the sign is not the situation, object or phenomenon it represents, that situation gives us information about the object or phenomenon [3]. In other words, although it is not that thing, every tool that communicates by evoking that thing is a sign. A traffic sign, a picture and a word, like the vehicle that shows how much gasoline is in the gas tank, are all signs [4]. The signifier is the phonetic representation, the signified is the concept itself, and these two form the sign. Barthes expresses this relationship between the signifier, the signified and the sign as follows: A sign is composed of a signifier and a signified. The level of the signifiers forms the level of expression, and the level of the signified forms the level of content [5]. In this case, a signifier and a signified are needed for the sign to exist.*

Semiotics is the study that methodically tries to explain what symbols, signs, tokens, coats of arms, emblems, badges, colours and many other elements mean, and what people who see them and deal with them should understand. Semiotics is a field of study that includes linguistics as it does not include only sounds or writ-

¹ *Garip (Turkish: strange, peculiar / poor, forlorn), a group of Turkish poets also known as the First New Movement was composed of Orhan Veli, Oktay Rifat and Melih Cevdet. The name "Garip" signalled a break with the conventional, decadent style of Turkish poetry and literature at the time.

ing and is more inclusive by considering that almost everything is a sign. Saussure argued that language is not an innate product, but emerged as a result of human production. In short, according to Saussure, society creates its own language [1]. The language created by the society changes and develops over time, and every individual who joins the society communicates using the language that is readily available. Saussure expressed the difference between the new individuals joining the society and the existing language of the society with the concepts of *lingua* and *parole*, that is, language and word. If we define these concepts briefly, *lingua*, that is language, is common to all; *parole*, on the other hand, is the word that the person chooses from the language that everyone knows. The first activity, semiology, which examines the signs in terms of communication, says that it adopts a 'realistic' approach and approaches 'language' and 'language competence' in the superficial dimension (the observed dimension), as if it were describing observable, concrete, physical objects that exist in nature. This approach, which mostly uses linguistic methods, is also called communicative semiotics [2]. Umberto Eco approaches semiotics from a different angle and states that semiotics and cultural phenomena are examined and evaluated. Semiotics has a signification purpose, helps the emergence of meaning and making sense of this process. With this aspect, semiotics has the feature of deciphering and opens a new win-

dow in the examination of works and brings different readings with it. Semiotics investigates the mechanism of human being to create signs, to form a system with signs, and to communicate through them [4]. In semiotic studies, two terms are used, "deep structure" and "surface structure". These two terms are important in semiotic analysis of texts. Deep structure corresponds to structures that are thought to be deep in the mind, prioritizing phonetic use of language, and involving semantic interpretation of syntax. The surface structure, on the other hand, is the form of deep structures that have been exposed through various transformations and opened to the surface [6]. Each narrative has two structures of the word, deep and surface. While the deep structure reveals the hidden meanings of the work, the surface structure can be thought of as the interpretation of the sounds in the work. Since language consists of signs, the surface structure is "signifier"; the deep structure is seen as the "shown" side. While the surface structure constitutes the tangible side of the language that can be seen and heard, the deep structure indicates the assumed. Surface structure shows the spoken-written side of language; the deep structure shows the conceived, perceived side, that is, its meaning [7]. Deep structure can also be thought of as filling the gaps left in the surface structure. Because the remaining gaps in the surface structure are completed by the deep structure.

YOL TÜRKÜLERİ

"Hereke'den çıktım yola,
Selâm verdim sağa sola,
Haydi, benim bu dünyaya garip şairim,
Yolun açık ola!"
İzmit sokakları yaprak içindeydi;
Başımda, unutamadığım şehrin havası;
Dilimde hep oraların şarkıları;
Ellerim ceplerimde,
Bir aşağı, bir yukarı.
Sonbahar;
İzmit sokakları yaprak içindeydi.
"İzmit'in köprüsü betondur beton,
Nasıl kadrin bilmez yanında yatan,
Sensin gece gündüz gözümde tüten.
Yüreğim yanıktır, ciğerim delik,
Of of, kemirir bağırimi of, ince hastalık."
Arifiye!
Şoför durdu, Enistütu Mektebi, dedi
Süleyman Edip bey müdürün adı.
Bir yol da burada duralım;

Ellerinde nasır, yüzlerinde nur,
Yarına ümitle yürüyenlere
Bir selâm uçuralım.
"Ada yolu kestane
Aman dökülür tane tane."
Ada demek, Adapazarı demek;
Kadehler şişe olur Çark'ın başında;
Zaten efkârlısın,
Ayağımı denk al, şekerim.
"Hükümet önünden geçtim,
Oturdum bir kahve içtim,

Hendek'te bir güzel gördüm,
Yavuklumdan vazgeçtim;
Hendeğin yolları taştan,
Sen çıkardın beni baştan."
Sabahları erken kalkılıyor yolculukta;
Doğan güneşe karşı,
Dertler biraz daha unutulmuş,
Gurbete biraz daha alışılmış,
Yapılacak işler düşünülüyor.
"Düzce yolu düz gider,
Aman bir edalı kız gider."
Düzce'deyim Yeşil Yurt otelinde.
Otelin önü çarşı,
Salepçiler salep satar otele karşı.
Yine dertli geçirdim geceyi,
Şarkılar, türkülerle:
"Evlerinin yüzü aşı boyası,
İnsaf bilmez yüreğine acı değesi,
Duyduğumdan beterini duyası."
Alışamıyacak mıyım,
Unutamıyacak mıyım?
Güneşten sonra yattım,
Güneşten sonra kalktım;
Pencereden dışarıya şöyle bir baktım:
Ufuk, yeşil yeşil, ağarıyordu.
Sevgilim, dedim,
Dördüncü uykudadır şimdi;
Galata Köprüsü açılmak üzeredir;
Kül rengi sulara
Kirlili bir gün ışığı dökülecektir.
Çatanalar, mavnalar, kayıklar,
Limanda sıra bekleyen gemilerin arasında

İnsanlar hayat mücadelesinde;
 Adamlar, kadınlar, çocuklar;
 Ellerinde yemek çıkarları,
 Rejiye giden işçi kızlar.
 “Benden selâm olsun Bolu Beyi’ne,
 Çıkıp şu dağlara yaslanmalıdır;
 Ok gıcirtısından, kalkan sesinden,
 Dağlar seda verip seslenmelidir.”
 Hey, hey!
 Hey dağlar, hey dağlar, Bolu’nun dağları, hey!
 Savulun geliyorum, hey Bolu beyleri!
 Böyle olur yüksek yerin rüzgârı;
 Böylesine söyletir insanı.
 Yokuş çıkar, döne döne,
 Yokuştan bir Döne çıkar;
 İsa Balı’nın ardından
 Hanoğlu Kocabey çıkar;
 Ayvaz çıkar, Hoylu çıkar;
 Bir yardım Koroğlu çıkar:
 “Hemen Mevlâ ile sana dayandım,
 “Arkam sensin, kalem sensin, dağlar hey!”
 Kır At’a nal mı dayanır?
 Dağlar uykudan uyanır,
 Yer gök kızıla boyanır.
 Bu dağlardan geçmedinse,
 Bu suların içmedinse,
 Yaşadım deme be, ahbap.
 El dayanmaz, diş dayanmaz pınar başlarında
 Kavaklar yatar, boylu boyunca.
 Ovaya kereste indiren arabalardan
 Ses gelir, inceden ince:
 “Arabalar yük indirir ovaya,
 Arabacı değnek vurur düveye,
 Başın döner, bakamazsın havaya.”
 Arabacı nasıl kıyar düvesine?
 Varı yoğu bir çift öküzü,
 Gelinlik bir kızı,
 Üç tane kuzu,
 Her şey ateş pahasına.
 Korozman yaptık yolda posta ile.
 Canım posta, gülüm posta,
 Selâm götür eşe dosta.
 Şehirliden vilâyete ilâm verilmiş,
 Belediye meydanına radyo kurulmuş;
 Verdiğimiz haberlerin özeti...
 Falan filân;
 Bir teneke benzin aldık karaborsadan,
 “Dayan!” dedik.
 Gerede’nin yolu,
 Reşadiye gölü.
 Bir göl ki...
 İnsanın şair olup şiir söyleyeceği geliyor.
 “Akşam oldu yine bastı kareler.”
 Oturdum sırtın üstüne.
 Geçmiş günleri düşündüm.
 Askerdim, Adilhan köyüneydim;
 Böyle bir akşamı yine;

İçinde yine İstanbul hasreti,
 Dalmış düşünmüştüm:
 “Bu dağlar Kuru dağlar değil,
 Bu köy Adilhan köyü değil;
 Ne şu değirmen Ferhat ağanın,
 Ne de bu türkü hazin;
 Ne açım, ne susuz,
 Ne de gurbet elde yalnız.
 Hele güneş bir çekilsin,
 Gideceğim bir ahçı dükkânına
 Bu akşam da orada içeceğim;
 Hele şu Haliç vapuru
 İskeleyle yanaşsın,
 Yolcular çıksın hele;
 En güzel saati şimdi Eyüp’ün.”
 Haydi yavrum, yolcu yolunda gerek.
 Nihayet göründü İbircik köyü.
 -Selâmün aleyküm kahveci dayı!
 -Aleyküm selâm, evlât,
 Bir hastamız var, makine bekliyor.
 Bir hastaları varmış, makine bekliyor.
 Gübre kokuyor kahvenin peykeleri.
 Herkesin derdi başka;
 Memleket, hemşeri?
 Sinop.
 “Uy neymiş neymiş, aman aman,
 Kaderim böyle imiş,
 Yâr üstüne yâr sevmek, aman aman,
 Ateşten gömleğim.”
 “Gerede’ye vardık, günlerden Pazar
 Kaldırımlarında yosmalar gezer;
 Bilmem, bu gurbetlik ne kadar uzar.
 Yüreğim yanıktır, ciğerim delik,
 Of of, kemirir bağrımı of, ince hastalık.”
 Zonguldak yolundayız.
 Dağların tepesinden,
 Birdenbire denizi göreceğiz.
 Denizi gökle bir göreceğiz.
 Şimal rüzgârları gelecek uzaktan.
 O yolcu, biz yolcu,
 Şimal rüzgârlarıyla öpüşeceğiz.
 Güneşli bir günde,
 Masmavi göreceğiz Karadeniz’i.
 Balkaya’dan Kapuz’a kadar,
 Karış karış biliriz biz bu şehri;
 Eki’nin çiçekli bahçeleri
 Rıhtıma kömür taşıyan vagonlarıyla;
 Paydos saatlerinde yollara dökülen

Soluk benizli insanlarıyla.

 “Siyah akar Zonguldağın deresi;
 Yüz karası değil, kömür karası;
 Böyle kazanılır ekmek parası.”
 Gemiler vardı limanda gemiler
 Her biri yeni bir ufka gider. [8].

A. Surface Structure. The poem consists of one hundred and seventy-four lines. In this poem, which does not have a regular rhyme scheme, 16 times half rhyme, once "tunç uyak", five times full rhyme and three times rich rhyme are used, as in the examples of "yola/sola, kestane/tane, taştan/baştan, çarşı/karşı". Along with the use of rhyme, redif (repeated voice/word after the rhyme) is also included, as in the example of "ovaya/ düveye". In some lines, only redif is included, as in the example of "boyası/duyası". Frequent use of half-rhymes in poetry has established a close relationship with the folk literature utterance. The poem does not have a regular verse form. But it is divided into thirty units. The words "sonbahar" in the tenth line, "Arifiye" in the seventeenth line and "Sinop" in the one hundred and forty-fifth line are used. The fact that the line consists of a single word has emphasized the importance of these words. While "Sonbahar" indicates a certain season and time, the words "Arifiye" and "Sinop" emphasize the place. Lines fifteen and sixteen, thirty-four and thirty-five, one hundred fifty-three and one hundred fifty-four are indented. A folk song atmosphere was created in these lines. There are expressions resembling conversation in the poem, and there are expressions such as "dedi", "dedik", as in the following examples: "Şoför durdu, Enistütü Mektebi, dedi." / "Sevgilim, dedim." / "Dayan! dedik." In addition, the lines one hundred and thirty-eight and one hundred thirty-nine include conversations:

"-Selâmün aleyküm kahveci dayı!

-Aleyküm selam, evlat"

Verbs are conjugated thirty-four times in the past tense, thirty-six times in the present tense, nine times in the present tense, and eight times in the future tense. The use of verbs conjugated in different tenses shows that the past, future and present are presented to the reader in an intertwined manner in the story of the poem. The reason for the use of different tense conjugations in the poem is that sometimes the landscapes seen during the journey are depicted and sometimes the memories remembered in front of these landscapes or cities are mentioned. As in the poems examined above, the fact that the sentence is not completed in a single line in this poem has supported the speaking atmosphere in the poem. When the poem is examined in the context of punctuation marks, it is seen that the suffixes that come to the proper nouns are separated with an apostrophe. Semicolons are used to separate comma-separated sentences. Folkloric elements are used in this poem. Therefore, there are variations between the lines. One of the elements that brings poetry closer to folk poetry and creates a sincere atmosphere is the inclusion of folk songs and folk sayings. There are excerpts from seven different folk songs:

The lines "Ada yolu kestane/ Aman dökülür tane tane" are taken from the folk song called "Ada Yolu Kestane" («The roads laid by chestnuts»).

It is seen that the lines "Hendeğin yolları taştan/ Sen çıkardın beni baştan" are inspired by the folk song "Adana'nın Yolları" («The roads to Adana»).

It is seen that the lines "Düzce yolu düz gider/ Aman edalı kız gider" are inspired by the folk song "Saray Yolu Düz Gider" («The straight way to the Palace»).

The lines "Benden selâm olsun Bolu Beyi'ne/ Çıkıp şu dağlara yaslanmalıdır/ Ok gıcirtısından, kalkan sesinden/ Dağlar seda verip seslenmelidir." are taken from Köroğlu's poem (folk song) "Benden Selam Olsun Bolu Beyi'ne" («Hi from me Mr. Bolu»).

The lines "Hemen Mevlâ ile sana dayandım/ Arkam sensin, kalem sensin, dağlar hey!" are taken from Köroğlu's poem called "Hemen Mevlâ ile Sana Dayandım" («I trusted you with the help of God»).

The line "Akşam oldu yine bastı kareler" is taken from the folk song called "Akşam Oldu Yine Bastı Kareler" («It is evening and I got oppressed again»).

The lines "Uy neymiş neymiş, aman aman/ Kaderim böyle imiş/ Yâr üstüne yâr sevmek, aman aman/ Ateşten gömleğimiş" are taken from the folk song called "Çarşamba'yı Sel Aldı" («The Wednesday was taken away by flood»).

These cited folk songs have moved poem away from monotony and expanded the narrative universe. The lines "Yüreğim yanaktır, çiğirim delik/ Of of, kemirir bağrımı of, ince hastalık" are repeated twice. While these lines make a reference to the heartburn of the Anatolian people, it is understood that the subject of the poem is a troubled person from among the people. Other than the quotations from folk songs, the words/sentences showing the spoken language and life of the people are as follows:

"Yolun açık ola" (farewell expression in spoken language), "Enistütü Mektebi" (Pronunciation of the word "enstitü" as "enistütü" due to regional dialect differences), "Hükümet önünden geçtim" (Pronunciation of the word "hükümet" as "hükumat" due to regional dialect differences), "İnsaf bilmez yüreğine acı değesi/ Duyduğumdan beterini duyusu"² (curse/insult), "Adamlar, kadınlar, çocuklar / Elllerinde yemek çıkınları/ Rejiye giden işçi kızlar (people), "Kır At'a nal mı dayanır?" (An expression similar to proverb/ reference to Köroğlu's white horse), "Yaşadım deme be, ahbap" (colloquialism/sincerity of people), "Varı yoğu bir çift öküzü/ Gelinlik bir kızı/ Üç tane kuzu" (normal people/ peasants), "Ferhat ağa" (Man of influence at village and rural areas), "-Selâmün aleyküm kahvesi dayı/ - Aleykümselam evlât" (greeting phrases among ordinary people), "Memleket, hemşeri?" (asking about someone's hometown), "Paydos saatlerinde yollara dökülen/ Soluk benizli insanlar" (general public/ poor people/ worker), "Yüz karası değil, kömür karası/ Böyle kazanılır ekmek parası" (general public/ worker/ labourer).

The frequency and diversity of verbs used in the poem added a movement to the poem.

It is seen that "....." is placed after the one hundred and sixty-ninth line of the poem. After these dots, the poem continues in the one hundred and seventieth line. The space left with dots here indicates that there is much more to be said and explained in the poem; but it shows that they are not explained by skipping. The length of the poem is in accordance with the title of "Yol Türküleri" («The folk songs of the roads»). It shows the reader the length of the path.

B. Deep Structure. As it can be understood from the title of the poem, there is a narrative related to the "journey". Phrases describing the journey are:

"Hereke'den çıktım yola" (to set off on), "Yolun açık ola!" (to see off/ send off/ see somebody off), "Şoför durdu" (to use a passenger vehicle/ one on the way/ one taking a break while), "Hükümet önünden geçtim" (to wander about), "Sabahları erken kalkılıyor yolculukta" (to be on the road), "Gurbete biraz daha alışılmış" (to be away from home/ to have traveled/ indirectly "to be on the way"), "Düzce yolu düz gider" (description of the place

² In folk culture, the phrases of prayer and curse or in other words, applause and confusion are frequently used.

visited), "Limanda sıra bekleyen gemilerin arasında" (sea voyage), "Savulun geliyorum, hey Bolu beyleri!" (to march on/ to move forward/ go), "Korozman yaptık yola posta ile" (to be on the way/ peep the way), "Gideceğim bir ahçı dükkânına" (to go/ to stop by/ to take the road/ traveling), "Hadi yavrum, yolcu yolunda gerek" (bid farewell/send off), "Gerede'ye vardık günlerden pazar" (to arrive at the desired destination / to complete the road), "Bilmem bu gurbetlik ne kadar uzar" (to be away from home/ to be on the way/ indirectly "to be on the way"), "Zonguldak yolundayız" (to be on the way/ to travel/ to wander about/to be on the move), "O yolcu, biz yolcu" (to be on the way/ one taking the lead/ departed person), "Gemiler vardı limanda gemiler" (sea voyage).

The poem is about a journey that started from Hereke (Istanbul-Kocaeli) and completed in Zonguldak. The places visited during this journey and the cities passed through are also mentioned. The places mentioned in the poem are:

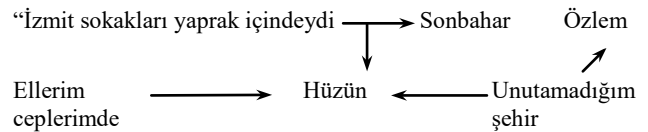
"Hereke" (Kocaeli district, which used to be a part of Istanbul), "İzmit" (A district of Kocaeli), "İzmit sokakları" (open space), "İzmit'in köprüsü" (open space), "Enistüti Mektebi" (enclosed space), "Ada yolu" (open space), "Adapazarı" (A district of Sakarya), "Çark (A street in Sakarya/ open space), "Hendek" (A district of Sakarya), "Düzce" (A province between the provinces of Bolu, Sakarya and Zonguldak), "Yeşil Yurt oteli" (enclosed space), "Çarşı" (open space), "Galata Köprüsü" (open space), "liman" (open space), "dağ" (open space), "pınar başı" (open space), "ova" (open space), "Belediye meydanı" (open space), "Gerede" (a district of Bolu), "Reşadiye gölü" (A lake in the Reşadiye district of Tokat/ open space), "Adilhan köyü" (A village in Çanakkale), "İstanbul" (city), "Koru dağları" (open space), "ahçı dükkânı" (enclosed space), "Haliç vapuru" (open space), "iskele" (open space), "Eyüp" (a district of Istanbul), "İbricik köyü" (A village located in Yenice/Karabük), "kahve" (enclosed space), "Sinop" (city), "Zonguldak" (city), "deniz" (open space), "Karadeniz" (open space), "Balkaya" (a village in Kırklareli), "Kapuz" (a village in Zonguldak/ open space).

As can be seen, open spaces are used more in poetry. The greater use of open spaces has been an indicator of being on the road. Enclosed spaces show that the emotions and self of the individual are suppressed and limited to that space, and it brings pessimism with it. Open spaces, on the other hand, liberate the emotions and thoughts of individuals. In this case, "being on the road", visiting open spaces liberates the individual. There are references to Koroğlu** in the poem. Koroğlu has become a symbol of struggle and freedom in folk culture. While excerpts from the poems "Benden Selâm Olsun Bolu Beyi'ne" and "Hemen Mevlâ ile Sana Dayandım" are quoted, Koroğlu is also shown in the line "Kır At' a nal mı dayanır?". Because although the Koroğlu texts told among the people vary, Koroğlu is mentioned in almost all the texts with his "kır at", which is his companion.



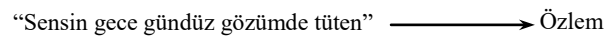
At the beginning of the poem, it is understood from the first stanza that this poem is a journey poem. The words "garip" and "şair" in the line "Haydi, benim bu dünyaya garip gelmiş şairim" indi-

cate Orhan Veli Kanık, one of the poets of the Garip Movement. Of the first four lines, the line "İzmit sokakları yaprak içindeydi" were repeated twice.



**It is deemed that Koroğlu lived in the 16th century and he is accepted as an epic hero famous for his equality, justice and personality supporting the poor people.

Walking around "with their hands in their pockets" and the leaves falling on the streets in autumn indicate being sad. Therefore, in the narration starting from the fifth line and continuing until the eleventh line, the sadness brought by the longing for a city is shown.



In the fourteenth line of the poem, "gözünde tütmek" reinforced the feeling of longing that was tried to be felt in the lines above. From the seventeenth line, the tone change takes place and the features of the spoken language of the people are shown. The expression "Enistüti Mektebi" shows the dialect characteristics of the people. Orhan Veli Kanık is a poet who wants people from the public to take part in poetry. In his poems, there are people from daily life and the subjects of daily life. The word "nasır" seen in the line "Ellerinde nasır, yüzlerinde nur" shows that he focuses on issues that exist in daily life but are not included in poetry. The following excerpt from the folk song "Ada Yolu Kestane" helped to reinforce the folk sayings. In the twenty-ninth line, the expression "Ayağını denk al şekerim" makes you feel the presence of an ironic attitude in the poem, while at the same time it is an indication of eliminating the seriousness. The longing and sadness at the beginning of the poem evolves in a different direction from the thirty-sixth line. The lines "Dertler biraz daha unutulmuş/ Gurbete biraz daha alışılmış" show that those who set out get used to being abroad over time. In the lines "Alışacak mıyım/Unutacak mıyım?", it has been shown that it is not possible to get used to it completely. In the lines of "Böyle bir akşamdı yine/ İçimde yine İstanbul hasreti", it is shown that this city that is longed for is Istanbul. So this poem is not only the cities and villages passed during the journey; Along with the journey, it also shows the change of the inner world of the individual in a chronological way. In the forty-third line, the expression "Düzce'deyim Yeşil Yurt otelinde" indicates that a break was made here and that he was staying in this city. However, it is not possible to determine a time frame for how many days or how many hours this stay is. The lines "Gideceğim ahçı dükkânına (I'll go to an eatery'/ Bu akşam da orada içeceğim (I'll be drinking this evening there)") show the sentence of the subject of the poem, "her akşam bir başka yerde içiyorum (I drink every evening at some other place)".

Conclusion. Literary works carry some characteristics of the society from which they emerged. Works can contain quite a lot of indicators in the context of the meanings they contain. There are signs in our daily life, even in our conversations. Each

indicator can have a different meaning. In addition, indicators may have different meanings according to society they are used in. However, there is an aesthetic motivation in the literary works' signs. Therefore, different methods are used when analyzing indicators. There are different analyzing methods that bring different perspectives to works of art. Semiotics offers us different perspectives in the study of literary works. For this reason, it has an important place in the analysis of literary works. In the historical process, the tradition of Turkish poetry has been influenced by many different literary movements. Every literary movement contributed to the development of Turkish poetry. The Republican period is an important turning point in the development processes of Turkish poetry. Classical Turkish poetry began to change from the middle of the 19th century and began to be influenced by European literature. This change started the diversity in Turkish poetry with the effect of different art movements in the Western world at that time. With the establishment of the Republic of Turkey, it was decided to modernize literature too. This rapid change made the diversity of art movements in poetry increase. One of the movements that emerged in this period is Garip Poetry. The pioneer and most important name of Garip poetry is Orhan Veli Kanık. O.V. Kanık has an important place in Turkish poetry. Kanık destroyed the classical understanding of Classical Turkish poetry, transferred the daily spoken language to poetry and rejected the forms of poetry. Therefore, O.V. Kanık's poems are suitable for semiotic analysis. It is seen that he uses intertextuality in his poems. In his poem "Yol Türküleri" ('The folk songs of the roads'), he established intertextuality with quotations from folk songs and Koroğlu's poems. We can say that the main heroes in his works are the poet himself. This finding leads us to the following conclusion. The poet tells what he wants to tell in his emotional world through the subjects in the poem. In other words, he identifies himself with the heroes. Naturally, many works of art are the reflection of the emotional and mental world of the artist. However, here the poet both seems to want to hide himself and wants to show himself openly. When the surface structure of the poem is examined, it is seen that it has the characteristics of free poetry. The poet does not use the verse forms of classical Turkish poetry. However, even if Orhan Veli rejects the general features of Classical poetry, it is seen that his poetry carries the traces of Turkish folk literature.

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Кузу Ф. Семіотична характеристика поезії дорожніх народних пісень Орхана Велі Каніка

Анотація. Багато різноманітних літературних течій виникло у турецькій літературі періоду республіки. Одним із них є «Поетичний рух Гаріп» (з тур. «дивний»), найважливішим представником якого є Орхан Велі Канік. Поетичний рух Гаріп приніс нове розуміння поезії як за формою, так і за змістом. Фердинан де Сосюр визначив основні особливості методу семіотичного аналізу. Лекції, які Ф. Сосюр читав у Женевському університеті, були опубліковані його студентами в 1916 році під назвою «Cours de Linguistique Generale» після його смерті. На думку Ф. Сосюра, щоб отримати уявлення про твір, необхідно досліджувати цей твір разом із його показниками. Кожен твір мистецтва несе в собі багато характеристик суспільства, у якому він виник. Він відображає світ почуттів, думок і емоцій суспільства. З цієї причини кожен твір мистецтва містить багато показників. У цьому контексті семіотика відіграє важливу роль при дослідженні літературних творів. Твори мистецтва можуть створювати різні значення та ідеї для кожної окремої людини. Поезія є одним із найефективніших і навіть першим серед літературних жанрів у плані створення різних вражень для кожного читача. Насправді іноді реципієнт не може повністю зрозуміти вірш. Використання семіотики є одним із методів, яким користуються дослідники літератури, щоб зрозуміти систему уявлень поета та розкрити зміст вжитих виразів. Таким чином, сприйняття віршів стане легшим, і з'являться його різні аспекти. Це дослідження зосереджено на семіотичному аналізі вірша Орхана Велі Каніка «Дорожні народні пісні». Робота оцінювалася за показниками «Глибинна структура» та «Поверхнева структура». У результаті оцінювання ми намагалися визначити значення символів і підсмісли у віршах. Висновки мають на меті представити різні точки зору на вірші лише в межах семіотичної теорії. Іншими словами, мета дослідження – розкрити те, що хотів сказати поет, і зробити вірш більш зрозумілим на основі вжитих ним слів.

Після Першої світової війни Османська імперія розпалася і була створена Турецька Республіка. Перехід до республіканської форми правління, звичайно, можна розглядати як суспільний, політичний, культурний і мистецький перелом. Звичайно, цей радикальний перехід відобразився і в літературі. Традиційне розуміння турецької літератури почало змінюватися та модернізуватись із середини 19 століття. Цей історичний процес набрав обертів у період республіки, і його різноманітність зростає. Одним із найважливіших поетичних рухів, що виникли в цей період, є рух Гаріп. Найвідоміший представник цього розуміння поезії – Орхан Велі Канік. Орхан Велі займає важливе місце в історії літератури завдяки нововведенням, які він привніс у поезію. Його ідеї вплинули на багатьох поетів, які пізніше творили у сфері вільного вірша. Було помічено, що віршована форма «Дорожні народні пісні» не є регулярною у поверхневих структурах. Крім того, зазначимо, що читачеві надаються різні повідомлення. Хоча нерегулярно, але джерело натхнення виявлено у народній літературі.

Ключові слова: турецька поезія, поезія Гаріп, Орхан Велі Канік, семіотика, дорожні народні пісні, глибинна структура, поверхнева структура.