

APPLIED SEMIOTICS: INTERPRETATION OF SPACE IN LITERARY NARRATIVES¹

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1. Introduction

It is possible to mention different approaches in narrative analysis. One of them is semiotics theory, which is associated with almost all disciplines as twenty-first-century science. One of the most critical reasons is that the signs and meanings they carry are at the center of the theory's research object. In general, signs are vital in emerging various scientific fields and transforming these areas into meaningful structures. It is out of the question to talk about the system without signs and the meaning without a system. Every science exists thanks to the logical sequences of signs that support its system's formation. This system is capable of examining facts and events based on concrete knowledge with its metalanguage and systematic approach.

Human beings have never given up signifying the universe where they live. Such an endeavor has been done in a principled and systematic way in the light of science to make life easier and improve the world in which they exist. They have associated the different systems of life with various science fields and institutionalized each field in the form of formal sciences, natural sciences, and social sciences. Each primary area and sub-fields have a unique system constructed by meaningful sequences of signs comprising terminology, rules, analysis methods, and tools. The signification of the system as the study object of semiotics is the result of a systematic reading act.

Semiotics emerged in the mid-twentieth century as a systematic analysis approach and found a wide area of utilization at the end of the same century. The approach has become an umbrella theory under which numerous subfields have developed in the long run. In addition to literature, semiotic studies have been carried out in various fields such as theatre, cinema, advertising, law, architecture, and the like. In this process, the scientific consistency of the results obtained with semiotics analysis tools has also attracted considerable attention.

Especially in the field of literature, research on the constituent elements of meaning and narratives, the functions of these elements, and the way of the text's construction have advanced. According to Tahsin Yücel (1993), at least three essential factors make all kinds of information about the world. The first is the world itself (space), the next is the subject (person), who deals with the world, and the last one is the time when both space and person take place. The world is not the same anymore when there is a slight change in one of these elements. In this respect, space in narratives is an essential element that provides elbow room for people to actualize their activities.

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Space is vital for the human being who lives in nature, signifies, and shapes it because this formative element represents humans' living space. One can speak of space for man and everything he produces. This is sometimes a natural space to live in, sometimes an inaccessible imaginary space, and it plays a vital role in constructing narratives.

Spatialization appears as one of the components of discoursivization (i.e., the putting into discourse of deeper semiotic structures). First, it comprises procedures of spatial localization [...]. It also includes procedures for spatial programming, thanks to which a linear disposition of partial spaces (obtained through localizations) is realized; this disposition conforms with the temporal programming of the narrative programs (Greimas & Courtés, 1985, pp. 306-307).

A space-oriented analysis is made in this study. "Spatial programming refers to the relationship established in a narrative between particular places and stages in the quest of an actor" (Martin & Ringham, 2006, p. 190). Throughout the process, the existence of space in different *dichotomies*, its semantic value and relationship between other constituent elements such as person and time, its impact on these elements, and the value that space adds to the narrative are questioned within the scope of semiotics. Such an analysis also helps us to question spatial programming formation.

A dichotomy is a pair of terms—usually belonging to the epistemological level of the metalanguage—which are simultaneously posited, with an emphasis upon the relation of opposition that allows them to be linked the one with the other. [...] Such an approach is characteristic of the structural attitude, which prefers to posit the differences—viewed as more enlightening—before examining and defining the concepts (Greimas & Courtés, 1985, p. 78).

The study is structured on specific binary oppositions (*dichotomies*) obtained from the events and situations encountered in the narrative. Within the framework of the possibilities of semiotics, various spaces in the narrative are compared within themselves, analyzed in different aspects, and their contribution to the meaning universe is observed.

Also, foreign language education departments, schools, and practitioners are addressed while conducting this study. As it is known, the place of literary texts in language education is crucial. Such texts enormously contribute to students' learning processes in both in-class and out-of-class applications. For this reason, care is taken to ensure that the analysis method and steps created during the study will also give an idea to foreign language practitioners. Hence, the semiotic analysis activity carried out in this paper on a literary text as an example has the characteristics of a sample that can be applied in classroom processes for practitioners.

2. Orhan Kemal and "Uyku" Narrative

Today, it is possible to talk about literary works produced with different perspectives and approaches. One of these approaches is social realism, and the prominent practitioner of this approach is the author, who established an intimate relationship with the society they live. Since such authors try to reveal the harsh living conditions of individuals exposed to relentless practices and possible factors that cause difficulties and injustice with a critical and expository perspective, it is impossible to consider the writers away from society's realities. Moreover,

social realist authors, who put ideological apparatus, power relations, and the adverse effects on society at the core of their art, act with a sense of social responsibility and advocate that the work of art produced by them is for society.

Orhan Kemal (1914-1970) is one of the remarkable social realist authors in Turkish literature. “Orhan Kemal has never become distant from realism and realistic approach” (Moran, 2001, p. 149) in his writings. Accordingly, Kemal’s close interest in society’s problems and conflicts and the desire to scrutinize their reasons in his narratives stem from his close relationship with the society in which he lives. He is an essential author encouraged to write by Nazım Hikmet, who closely observes social problems just as Sabahattin Ali and questioned these problems in his masterpieces. Kemal’s works’ scope is generally based on class discrimination, exploitation, alienation, and poverty.

Nazım Hikmet’s friendship is crucial in Kemal’s literary life. In one of his letters to Orhan Kemal, Hikmet states:

I admire your sensitivity to reality. You have a perfect novelist and storyteller fabric. There is no reason why you should not be successful. You are brave. [...] I trust you. If you continue to work at this pace, see, and think in this way, you will give important works to Turkish people and the world (Quoted by Çalışlar, 1987, p. 325).

Kemal always satisfied Hikmet and his thoughts about him by not separating art and real life. As a social realist author, Orhan Kemal insists on preserving the togetherness of life and art in his works. As for understanding Kemal’s perspectives on art, it is crucial to consider his philosophy:

Undoubtedly, a socialist author has a ‘materialist philosophy’. However, this materialism is not materialism with a metaphysical aspect, but a ‘scientific materialism’. The writer who moves from here will be parallel to this point of departure with his/her works (Kemal, 1970).

Orhan Kemal does not produce his narratives according to the truths imposed by ideology; on the contrary, he tries to highlight the absolute truth of individuals in his narratives because, according to him, “an artist is a person who expresses his social concerns through art” (Kemal, 1970).

Kemal states that “the general source of my subjects is human” (1970), which can also be seen in his narrative entitled “Uyku”, which is the subject of this study. “Uyku” is a short story written in 1942 and published by *Varlık* publishing house as one of the twenty-four stories in a book entitled *Ekmek Kavgası* in 1949. As understood from the story, Orhan Kemal, whose literature stands for justice, tells ordinary people’s lives with solid fictionalized dialogues thanks to his influential observations.

The story takes place in a factory, a space where a poor little boy must work under harsh conditions for a living. At first glance, the space of the narrative is immediately noticeable. However, as one of the primary purposes of semiotic analysis is to emerge implicit and

ideological facts behind the scenes, it is necessary to question the existence of space from different angles.

3. Semiotics

The basis for the progress of semiotics studies and the support of interdisciplinary studies by associating its data with different fields of science are the studies carried out in the past. Thanks to these studies, semiotics has created its terminology, a meta-language, and put forward its analysis tools to reach consistent data. Considering the definition of the term ‘science’, which gives its name to the theory (semiotics=semiology=göstergebilim), it is observed that there is no objection to semiotics as a branch of science since it has the characteristics required for a branch of science. Namely, as in other branches of science, semiotics also has a unique meta-language, defined boundaries, and methodology.

One of the fields where semiotic studies are frequently conducted is the literary field. The literary semiotics theory emerged from the close relationship between semiotics and literature with an interdisciplinary perspective. The studies carried out since the 1960s are essential in the emergence of the theory. Especially the works of Algirdas Julien Greimas and Tahsin Yücel have an important place in applied semiotics.

Greimas benefited from the views of scholars who contributed to the field, such as Saussure, Hjelmslev, Levi-Stratus, and Propp while formulating his semiotic design. He, inspired by his predecessors, grounds his semiotic design in the context of deep and surface structures. Greimas mentions that the object of study of semiotics can be defined according to its modes of production. It proves that Greimas primarily aimed at revealing the generation process of the wholes comprised of the meaningful arrangement of signs. This is why Greimas called the representation of his semiotic design the generative trajectory, which extends from the deep structure to the surface structure. In Greimas’ model of the production process of meaning, it is possible to get a general idea about the various meaning layers with different characteristics and how they are articulated. Paying close attention to the path here, it is apparent that the continuum is designed a flow from abstract to concrete knowledge.

It is possible to read the process stated above in reverse for both Greimas and his followers. In a contrary reading of Greimas’ diagram of the production process of meaning, a path is followed from concrete systems to abstract ones, from simple and visible structures to complex and invisible, implicit structures that cannot be perceived at first glance. This proposition of reading in reverse is also seen in the works of Denis Bertrand. Bertrand constructs Greimas’ generative trajectory and re-proposes it as a trajectory of analysis. According to Bertrand, in this process, discursive, narrative, and deep structures are dealt with, respectively. Here, the main aim is to reveal how meaning is constructed at each layer. Regardless of the propositions listed here, the aim of semiotics is the same. Semiotics is an approach that pursues the hidden, implicit meaning contrary to what is visible at first glance.

4. Analysis

This paper aims to carry out an applied semiotic analysis of how the meaning universe of the narrative “Uyku” is constructed within space and propose an analysis method for practitioners. The practitioners here are educators at different teaching levels who contribute to foreign language education, researchers interested in semiotics, and readers curious about how to read in detail. Therefore, specific questions will be asked, and answers will be sought to make the process meaningful for the stated audiences.

In narratives, space is as important as time and person. Considering space from a limited point of view only as a decor in which the narrative characters are placed is problematic in terms of meaning and interpretation. Approaching the subject of space in this way means that the meaning derived from the narrative is narrow. However, it is possible to overcome this narrowness through a semiotic reading act. For this, it is first necessary to examine the three essential constituent elements of narrative, especially space, and how they are constructed within the narrative.

Question 1: How can the constituent elements of a literary narrative and their values in fiction be identified during a semiotic reading?

Answer: First, it is vital to identify the narrative persons, the spaces and time in which they are placed because, in this identification process, the descriptive values of person, space, and time should be revealed. During the narrative analysis, it is crucial to visualize the descriptive elements of the narrative person, space, and time with the help of a table to observe them in the first meaning layer of the narrative and their semantic values. Thanks to these values that will be determined by assessing the *descriptive meaning level* (see Greimas & Courtés, 1985, p. 171) of the narrative, some binary oppositions guiding the analysis will be determined, and the study will proceed on the basis of these oppositions. Otherwise, an analysis that is not based on the data obtained from the narrative and that will be made with randomly created oppositions will negatively affect the validity and reliability of the results to be obtained. The constituent elements of Orhan Kemal’s narrative “Uyku”² can be shown in a table.

⁵ The narrative “Uyku”, the research subject of this study, is taken from the 36th edition of the book *Ekmek Kavgası*, in which Orhan Kemal’s stories are brought together. The narrative “Uyku” is between the 80th and 90th pages of the book. The relevant quotes from the narrative will be stated as *page and line numbers* (80/11) -first, the page number and then the line number.

Table 1. Constituent elements of the descriptive meaning level

		Descriptive values	Thematic roles
Narrative person Real narrative person	a. Yüz elli amele işçi (page: 80/ line: 3)	a. 80'i 14-16 yaş çocuk, 70'i yetişkin işçiler;	a. Twenty child laborers working on press machines
	b. Ustabası (81/20)	birbirine benzeyen çocukların üstü başı yırtık; terden sırlıklam (80/3-4-5-6-7);	b. Foreman; the second man after the factory owner; guardian of interests
	c. Baba Ferhat (81/20)	yalınayak; ayakları	c. Skilled workman
	d. Çocuk Sami (81/32)	bileklerine kadar sim siyah (82/54-55); vıcık vıcık (90/309); halsiz (85/159)	d. Worker of the tenth press; the boy who fell asleep in the toilet due to exhaustion
	e. Dışarıdaki çocuklar (81/26)	b. 45 yaşlarında, zayıf, kısa boylu; aksi (81/13-34)	e. Idle children waiting for work outside
	f. Bekçiler (82/46)	c. İşini bilen (84/134)	f. Factory watchmen
	g. Celal usta (87/226)	d. Küçük; yorgun; ihtiyaç sahibi; ince; dar omuzlu (83/104); zayıf (85/149; öksüz (85/151; uykusuzluktan kıpkırmızı gözlü (86/209)	g. Head of workers
	h. Şuayip (83/92)	e. Küçük yaşta çocuklar (81/26-27)	h. Ironmaster
	i. Danyal (83/92)	f. Sorumluluk sahibi, menfaat koruyucusu (81-82/45-46-47)	i. Journeyman of ironmaster Şuayip
	j. Çocuk Nuri (84/112)	g. Uyanık; insafli (89/304-305-306)	j. Pressboy
	k. Çocuk Haydar (85/168)		k. Worker of the eighteenth press
	l. Çocuk Celalettin (86/180)		l. Worker at the press next to child Haydar
	m. Fabrika sahibi (90/311)		m. Employer

		h. Elli yaşlarında (83/96) i. Topense kesik saçları; yeni yetme delikanlı; cüsseli (83/94-95) j. Alaycı; kuvvetli; yeşil gözlü (85/145-146) k. Küçük; bağırان; başı yarılan kanayan; ağlayan; korkan (85/168-169-170) l. Küçük; kekeme (86/182) m. Kısa boylu; biçimli (90/311-312)	
Legal narrative person ³	a. İş Dairesi (81/45) b. Hükümet (88/247)	a. Gözleyen; gözetin (81/45) b. Koruyan (88/247-248)	a. Rights defender; employee working under the labor law; worker's defender; complaint authority b. Lawmaker
Space	a. Fabrika (80/2) b. Atelye (80/7) c. Fabrikanın dışı (81/26) d. Kömür ambarı (82/53) e. Hela (82/68) f. Muslukların başı (82/69) g. Ambar ve Depolar (82/56) h. Tav ocakları (82/47)	a. Adaletsiz ve ağır çalışma koşulları olan; sömüren (81-82/43-49) <i>Place of production of metal goods</i> b. Tornaların frezelerin tav ocaklarının preslerin sari yanan 75 mumlukların oldğu ağır	

³ For more information, see Kalelioğlu, 2018, p. 94.

	i. Pres kanalları; Ambalaj sandıkları; Çuvalların arası; kömür ambarı (89/293-294) j. Ustabaşı odası (89/301) k. Fabrikanın dışı (87/216) l. Tamir odası (81/21) m. Fabrika sahibinin odası (90/312)	makinelerin çalıştığı yer (86/205-207); aşırı sıcak; bunaltıcı; gürültülü (80/7-8); benzin ve gazyağı kokan ağır havalı (86/199-200) <i>Heavy-duty workspace</i> c. Kapının önünde birçok çocuğun iş beklediği yer (81/26-27) d. Rutubetli; serin; gözden uzak (83/85-86) <i>A place of escape where child laborers can comfortably breathe, play and sleep</i> e. Serin; kalabalık (82/70); karanlık; kötü kokan (88/272-275) <i>The area where children have fun; the most monitored place; the place where children run away, and the masters chase them</i> f. Serin; Rahat; gözden uzak (82/69-70) <i>A hiding place to sleep</i> g. Serin, Rahat, gözden uzak (56-83/85-86) <i>A hiding place to sleep</i>	
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		h. Çok sıcak (82/50-78) <i>Location of the forges where iron is annealed</i> i. Uyumaya elverişli yerler (89/292) <i>Places where tired children escape to sleep</i> j. Atelyenin sonunda; on basamak merdivenle çıkılan; bol pencere; atelyeye hakim (86/188-191) <i>Foreman's comfort zone</i> k. Aydınlık gece; uzaktan gelen gramafon sesleri; civarlar işçi mahalleleri; karanlık alt alta ve üst üste evler (87/216-218) <i>Bright, comfortable, and peaceful night; hard and tired lives</i> l. Ufak, işlevsel (81-87/21-227-228) <i>Workerhead's comfort zone</i> m. Rahat, temiz, sakin (90/312) <i>Boss office</i>	
Time	a. Cumartesi (80/1) b. Yaz (81/41) c. 13.15 (82/59)	a. Tatil olması gereken gün (80/1-2)	

d. 14.00 (83/83)	b. Sıcak; bunaltıcı (81-82/41-42-50)
e. Gece yarısından sonra (85/158)	c. Çalışma zamanı (82/59-61)
f. Gece 02.30 a doğru (86/196)	d. 1 saatlik paydos (83/84)
g. Gece 02.50 (89/297)	e. Çalışma zamanı (85/157-161)
h. Sabah (90/311)	f. Yorgunluk, uykusuzluk, tehlikeli (89-90/306-316)
	g. Yorgunluk, uykusuzluk, tehlikeli (89-90/306-316)
	h. Pazar günü; yorgunluk, uykusuzluk (90/316)

Table 1 shows the elements that Orhan Kemal utilizes in constructing the first meaning level in his narrative. This table has been produced in response to the first question to illustrate the descriptive values and thematic roles within the framework of person, space, and time. “An actor possesses a thematic role if s/he is described in terms of ‘themes’ such as those of doctor, teacher, carpenter, housewife. These ‘themes’ are socially defined, stereotyped functions.” (Martin & Ringham, 2006, p.200). Each element belonging to the person, space, and time that Kemal puts in his narrative is meaningful in its system. The most important factor contributing to the depth of meaning here is the relationship of these signs with other signs within the same system. Of course, signs are structures that express meaning on their own, but this meaning is relatively narrow and superficial. The source of the depth of meaning lies in the relationship of a sign with other signs produced in the same system. None of these signs are independent of each other. The person, space, and time constructed on the descriptive dimension of the narrative, and their features and the thematic roles they play are based on the data obtained from the narrative. None of them are independent from the narrative and are haphazard.

Binary oppositions, which have an important place in the formation of meaning, are one of the foundations of this study. Therefore, the following question comes to mind:

Question 2: How are binary oppositions determined and analyzed in a semiotic study?

Answer: Nothing in a semiotic analysis is a coincidence. A proposition has absolute grounds and strong assumptions based on these grounds. Therefore, it is not accidental that binary oppositions are identified in the object of analysis. On a closer examination of Table 1, it is

seen that different oppositions can be created by drawing inspiration from many elements encountered in the textual plane of the narrative. The thing to be considered here is the goal of the study. According to this purpose, it is crucial to perform an analysis in which space and its effects on other constituent elements are in the center (for other studies, see Büyükkarcı, 2021a, pp. 1063-1067; Büyükkarcı, 2021b, p. 43). Accordingly, the dichotomies formulated here should be directly or indirectly relevant to the space.

In semiotics, the analysis processes and procedures to be followed are intimately correlated to the theoretical background of the practitioner doing the analysis, his/her experiences in practice, and the objectives he/she intends to accomplish on the study object. It is also a kind of profound reading act. In this process, the departure points and bases designated for the next stage are based on the data obtained in the previous stage. This further weakens randomness. In other words, the data gathered at the analysis stage of a level of meaning, even if it is descriptive, constitute the basis for the data to be obtained at other stages of analysis. This increases the validity and reliability of the data obtained at the end of a semiotic analysis process.

Considering the space part of Table 1, some vital dual oppositions can be identified with the support of the narrative:

Table 2. Binary oppositions within space

Opposition			
Space	a.	Surrounding	Surrounded
	b.	Desirable	Undesirable
	c.	External	Internal
	d.	Reliable	Unreliable

The determined oppositions in Table 2 are derived from the data collected from the narrative in Table 1. Accordingly, the narrative “Uyku” can be analyzed in at least three oppositions: surrounding/ surrounded space, desirable / undesirable space, external/ internal space, and reliable/ unreliable space.

4.1. Surrounding / surrounded space

Whether a space is a surrounding space or a surrounded space depends on the other elements in the same spatial system. Accordingly, in Table 1, there are diverse spaces in the fiction of the narrative “Uyku”. To make a definition from surrounding space to surrounded space or vice versa, it is first necessary to identify a space that will form the ground for that. It is possible to access such data by considering the whole narrative. Orhan Kemal has already given this data to the readers at the beginning of the narrative: “Madeni Eşya Fabrikası...” (80/2). The factory is, therefore, data that can be put at the center with its scope.

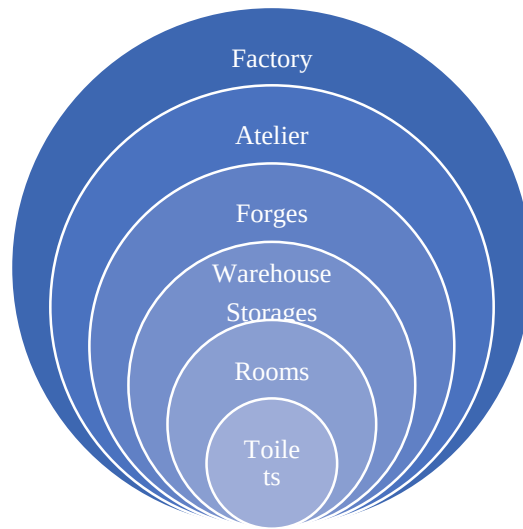


Figure 1. Surrounding / surrounded spaces

Considering how the factory is fictionalized as a surrounding space, it is evident that it has a large atelier where workers produce. The atelier has clamps, press and milling machines, forges, and storage areas. Additionally, the factory has an office for the boss, an office for the foreman, a small repair room, toilets, and taps. Reading the case in reverse, toilets, rooms, warehouses and storerooms, forges, and the atelier appear as the spaces surrounded by the factory. In other words, while large spaces cover small spaces, small spaces are covered by large spaces.

Each of the spaces in the narrative is in relation to the others, and all these spaces have a particular function. The most significant of these functions is that space gives mobility to other constituent components (person and time). For instance, space is a constructive element that socially, economically, and psychologically affects the narrative persons. The states, as mentioned earlier, of the narrative persons vary in accordance with the spaces given in Table 1 and Figure 1. It is necessary to refer to the descriptive values of the elements in Table 1 to explain the situation. These values reveal how the spaces constructed in the narrative are, their effect on whom, and the social class difference.

Table 3. Formative elements and functions of the factory as a surrounding space

Space	Quotes	Function
Factory	Fabrikanın yüz elli amelesinden sekseni, on dörtle on altı yaş arasında erkek çocuklardı (80/2-3). İş Kanunu'na göre fabrika saat birden itibaren paydos etmeye mecburdu (81/43-44).	Employer's and employees' means of livelihood
Atelier	Atölyenin makine gürültüsü yüklü ağır havası (80/7-8). Atölye karardı, tav ocaklarının kızılılığı birden bütün kuvvetiyle meydana çıktı (82/47-48). Bunaltan bir sıcak başlamıştı (82/50). Bütün atölye [...] her şey, herkes [...] bitkindi (86/205-107). Atölye sabaha kadar gittikçe artan ağır havasını kaybetmedi (89/307). Frezelerin altları kucak kucak yonga dolmuştu (90/309-310).	Production space
Forges	Tav ocaklarının kızılılığı birden bütün kuvvetiyle meydana çıktı (82/47-48). Ocakların orası müthiş sıcaktı (82/78). Tav ocakları da kararmaya yüz tutmuş (88/258-259).	Production support space
Warehouse-storages	Kömür ambarına [...] (82/53). Kalıplanan karavanları ambara [...], depolardan tav ocaklarına [...] (82/56).	Storing, cooling, resting, and playing space
Rooms	Tamir odasının [...] (81/21). Ustabaşının odası (86/188). Fabrika sahibi [...] odasına geçti (90/311-312).	Offices of the employer and foreman.
Toilets	Burası atölyenin içinden daha serin olduğundan [...] (82/70). Hela karanlıktı (88/272). Çok fena kokuyordu (88/275).	Cooling, playing, relaxing, and sleeping space

The factory space, which has an overarching quality, becomes more meaningful with the sub-spaces in its system. For example, as seen in Table 3, the meaningfulness of a factory space depends on the sub-spaces that make it functional. The functions of these elements have transformed the related spaces from being just a decoration in the narrative and given them different functional meanings. For example, it is possible to compare the sub-spaces of the factory, which is an encompassing space within itself. This comparison can be made with the

desirable/undesirable space opposition by considering the situation of child laborers working in the factory.

4.2. Desirable / undesirable space

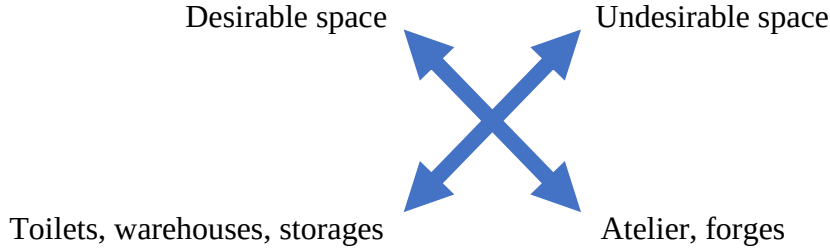


Figure 2. Surrounded space within desirable / undesirable opposition

In Figure 1, the spaces surrounded by the factory (atelier, forges, toilets, warehouses, and storage) can be evaluated within the desirable / undesirable dichotomy. It is possible to analyze these spaces in terms of various narrative persons. For example, these spaces can be analyzed in the context of the interaction between the child workers of the factory and the spaces indicated as desirable / undesirable in Figure 2:

Terden sırlıskılandılar... Atölyenin makine gürültüsü yüklü ağır havasında kaynaşıyorlardı. Gömleklerinin yağlı kollarıyla terlerini sildikçe de vıcık vıcık makine yağı büsbütün sıvaşıyordu (80/7-8-11-12). Atölye karardı, tav ocaklarının kızılığı birden bütün kuvvetiyle meydana çıktı (82/47-48). Koca atölye Sami'nin tepesinde dönüyordu sanki. Baskın hava şimdi büsbütün ağırlaşmıştı (84/139-140). Atölyenin benzin, gazyağı kokan ağır havası başını ağrıtıyordu (86/199-200). Atölye sabaha kadar gittikçe artan ağır havasını kaybetmedi. Yetmiş beşer mumlukların altında çalışan insanlar, zeytinyağına batınlıp çıkarılmış gibi vıcık vıcıklar (89-90/307-309).

As can be seen from the quotes, as a covered space, the atelier with heavy machinery and forges is a space with unfavorable weather and harsh working conditions. Thus, child laborers often move away from such an undesirable space to other spaces to breathe fresh air, cool off, or even take a nap, even if only for a short time.

Muslukların fişkırان suyunda el yüz yıkayanlar, sıra bekleyenler, helalara girip çıkanlar, fırsattan istifade kovalamaca oynayanlar (80/8-9-10). Burası atölyenin içinden daha serin olduğundan, çocukların hoşuna gider (82/70-71). Çocuk Sami musluğun fişkırان ılık suyunda elini yüzünü yıkadı, vücudunu ıslattı, yaş gövdesini ovdu, serinledi (82/74-75). Ambar karanlıktı, rutubetliydi ama toprak serin. İri bir maden kömürü parçasını başının altına alıp yorgun vücudunu toprağa bıraktı hemen uyudu (83/85-87). Pres kanallarında, ambalaj sandıklarında, kömür ambarında, çuvaların arasında uyuyan ne kadar çocuk, büyük işçi yakaladıysa uyandırdı (89/293-295).

Toilets, warehouses, and storages are spaces where workers relax, sleep, cool off, and play. The children, overwhelmed by the harsh working conditions imposed by the factory, try to escape to these spaces at the slightest opportunity to breathe a sigh of relief. Therefore, it is apparent that such spaces are desirable spaces for child laborers.

Table 4. Desirable / undesirable spaces

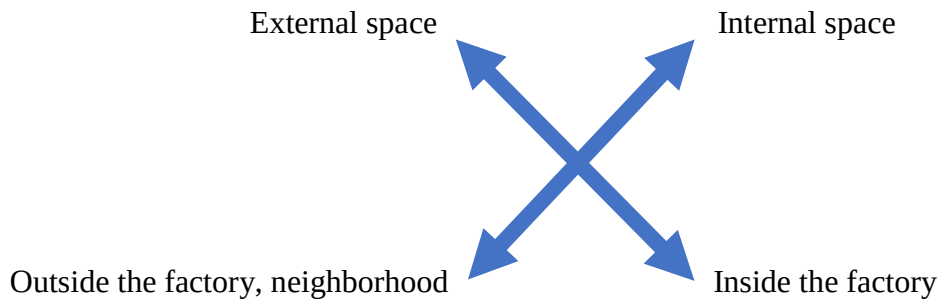
Opposition	Condition	Inference
Desirable space	Water, coolness, game, joy, comfort, relaxation	Positive
Undesirable space	Sweat, grease, dirt, malodor, long working hours, fatigue	Negative

Another important detail that needs to be noted is that the issue of space can also be tackled from different standpoints within the opposition of surrounding/ surrounded space. Hence, comparing all the spaces given in Figure 1 among themselves separately is a continuation of the analysis. However, since this study is a methodological proposal, we have focused on the basic spaces and oppositions. In this way, we have determined a methodological suggestion for the reader by providing a road map on how the space is analyzed and what information can be obtained from such an analysis.

4.3. External / internal space

As indicated in Table 2, the space issue can be analyzed within the internal/ external space dichotomy based on the descriptive data in Table 1 derived from the narrative. In Figure 1, the factory is treated as a surrounding space. Nevertheless, considering the narrative, the factory is also seen as a surrounding space. In this sense, it is possible to revisit the space issue regarding the factory's inside (internal space) and outside (external space).

Kapının önü kendi kadar çocuklarla dolu (81/36-37). Atölyenin arka pencerelerinden olanca hızıyla vuran öğle güneşi, içerden [...]. Fabrikanın gürültüsü dışardan işitilir de [...] (81/41-45). Dışarıda aydınlık bir gece vardı. Uzaktan bir gramafon sesi geliyor, civar mahalleler -bunlar işçi mahalleleriydi- [...] (87/216-217).

**Figure 3.** External / internal spaces

Within this new dichotomy, different kinds of analyses can be performed concerning the spaces surrounded by the factory and the space surrounding the factory. For instance, the children

waiting for work outside the factory and the children working inside the factory. On one side of the door (internal space), a few children have found a job in the factory. They have the opportunity to earn a living, even if the conditions are harsh, while on the other side of the door (external space), children are waiting all day long for that opportunity.

Öğleden sonra iş var... Sabaha kadar çalışacağız belki de... İsteyen gidebilir, kalan çift yevmiye alacak... (81/28-29). Fabrikanın işçiye ihtiyacı yok ki, kapının önü kendi kadar çocuklarla dolu. Saat ücretlerinin düşmesine sebep hep bu aylak çocuklar (81/36-37).

Table 5. External / internal opposition within unemployed and employed child labor

Opposition	Condition	Inference
External space	Children looking for an opportunity to work and earn a living	Negative
Internal space	Children who have the opportunity to earn a living by working	Positive

Evaluating the external/ internal spaces in terms of working/ non-working children in Table 5, it is possible to draw a negative or positive inference about them. The situation of children who have the opportunity to work and earn money in the factory space is favorable compared to others. In contrast, the situation of those who do not have this chance is negative.

On the other hand, when the harsh working conditions of the factory as an internal space are taken into account, a different picture emerges

Table 6. External / internal opposition within heavy working conditions

Opposition	Condition	Inference
External space	Bright night, quiet, music coming from outside, people relaxing at home	Positive
Internal space	Dark, oppressive, hot, noisy, malodorous, long working hours, child laborers chased by the foreman and workshop supervisor, injustice, underpaid labor	Negative

Table 6 is a comparison of workers working inside the factory and their working environment with the environment outside the factory in the context of external/ internal space. Conditions and opportunities of the factory are so severe that the darkness, noise, machine noises, heavy foul-smelling air, sleeplessness, and exhaustion of the workers, are in sharp contrast to the brightness and silence of the night outside the factory, the sound of the gramophone in the distance, and the people resting in their homes. It is possible to indicate this contrast with the inference made in the positive and negative binary opposition. Therefore, while many things in the factory space are negative for the workers, the phenomena outside the factory are positive inferences.

4.4. Reliable / unreliable space

The final dichotomy needed to be investigated is reliable/ unreliable space. The data obtained above brought the analysis process to this point. Many situations regarding the narrative of “Uyku” can be addressed within the framework of the suggested binary opposition. Our preference in this section will be the illegal working environment imposed on the workers in the factory.

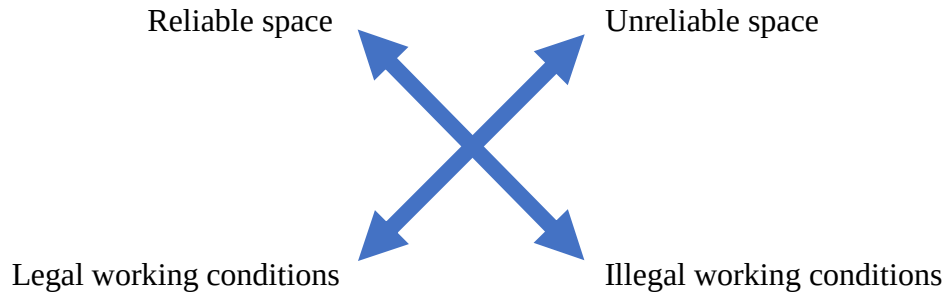


Figure 4. Reliable / unreliable spaces

One of the most striking facts in the narrative is the situation in Table 6.

Herkes paydos sanmıştı. Hâlbuki ustabaşı, tornalardan birinin üstüne sıçradı, düdük öttürdü, işçiyi topladı. Nutuk söyler gibi, “Bana bakın!” diye bağırdı. “Öğleden sonra iş var... Sabaha kadar çalışacağız belki de” (81/25-28). İş Kanunu’na göre fabrika saat birden itibaren paydos etmeye mecburdu. Onun için, fabrikanın gürültüsü dışardan işitilir de İş Dairesi’nin kulağına gider diye, ustabaşının emriyle fabrika bekçileri atölyenin tüm pencerelerini, tavandaki yuvarlak deliklere varana kadar örtünce atölye karardı (81-82/43-47). “Çoluk çocuğun anasını ağlatıyorsunuz. Hükümet İş Kanunu yapar, günde sekiz saat mesai kabul eder, siz fakir fukarayı on sekiz saat çalıştırırsınız” (88/248-249).

Table 7. Reliable / unreliable binary opposition

Opposition	Condition	Inference
Reliable space	Legal working environment where the provisions of the Labor Law are applied	Positive
Unreliable space	Illegal working environment where the provisions of the Labor Law are not applied: long working hours, low pay, unhealthy working environment	Negative

The situation in Table 7 proves that the factory space is not trustworthy for the workers. As in the fiction of the narrative, the government and related institutions have regulated working hours and wages through the Labor Law. An enterprise that complies with these rules protects labor and workers' rights and ensures that the working environment becomes safer for employers and workers. However, the factory, which is fictionalized as a legal entity and a space in Kemal's narrative, is an unreliable space, particularly for the workers. It is evident from the data in Table 7 and the extracts from the narrative.

As a result of the analysis process, the space in Kemal's narrative "Uyku" appears in different types and with different semantic values on the descriptive meaning level. Although the analysis stage is carried out on the descriptive meaning level, it is possible to increase the oppositions and the analysis examples. At this point, an important question arises:

Question 3: What is the use of the data obtained in the descriptive level analysis process so far?

Answer: Meaning is never finished. In semiotic analyses, as the meaning layer and the analysis tools become deeper in parallel with the analysis progress, the structures to be analyzed increase at a similar rate. Thus, most data obtained at the first meaning level are used in the narrative and deep-level analyses. As stated earlier, the outcomes obtained from the analysis conducted with semiotic theory are not arbitrary. The data obtained from each meaning layer is of great value in analyzing the subsequent meaning level. It contributes significantly to the validity and reliability of the conclusions reached in the research.

5. Conclusion

Space is a formative element that provides narrative persons with a specific elbow room and enables their activities to take place. Each narrative has different spaces with various meanings and functions that can be evaluated from different perspectives. Space can be evaluated on its

divisions, such as literary space, space of the narrative, and space of discourse under narratology. In contrast, space can be studied on its relational status with other spaces and constituent elements of narratives concerning literary semiotics.

The meaning of a sign is in its binary opposition. Therefore, space can also be analyzed as a sign within the framework of certain contrary relations. Such an analysis would lead to the semantic extension of space and meaning of the narrative constructed in its system. Thereby, space can be classified in various ways, and it is thought that space influences the relationship of individuals with each other, their acts, and moods regarding its type. It is also thought that spatial changes bring along temporal changes in narratives.

In this study, a semiotic analysis has been conducted on the formative elements of meaning that support the generation of the semantic universe of Orhan Kemal's "Uyku" narrative. In this process, the existence of space within different oppositions, its semantic value, the relationship between space and other constituent elements such as time and person, and the possible effects of space on the narrative persons, have been examined.

In the analysis process, the data obtained regarding the space at the descriptive level have been analyzed with different binary oppositions, and the value it adds to the narrative's semantic universe has been revealed. In the analysis process, we remained faithful to the narrative structure and the dichotomies that formed the basis of the analysis, and the analysis was carried out within this framework. As mentioned before, the meaning has yet to be finalized. For this reason, the signs constituting the semantic universe of the narrative can be studied at specific meaning dimensions, and the relations between these signs can be analyzed not only at the descriptive level but also at the narrative and deep levels of meaning.

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