

A STYLISTIC STUDY: THE APPLICATION OF VARIOUS GRAMMAR TYPES IN LINGUISTICS TO A TURKISH POEM 'GÜZEL HAVALAR' BY ORHAN VELİ KANIK

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Linguistically, a language pattern or phenomenon which occurs in all languages is called 'language universals'. The ultimate goal of the study of language universals is to provide explanations for some universal principles. It is possible to find the universals at all levels of language as in lexical semantics, in composition of the pronoun system, in syntax and morphology...etc. All the known and widely used languages of the world offer a diverse panorama of structures; however, underlying this diversity, universal principles are always at play. For example, it has been claimed that there is a universal set of sounds of which each language uses only a certain number.

Grammar, which is a description of the structure of a language, has a number of types such as traditional, taxonomic, phrase-structure, case, functional...etc.; and all these grammar types offer a universal characteristic..Among these grammar types 'Phrase-structural grammar', which is the basic component of 'Generative Transformational Grammar', is the most well known since the great American linguist Chomsky attempted to provide a model for the description of all languages of the world by using this grammar type.

Like most of the other languages of the world, the applicability of these different types of grammars to the Turkish texts is many times possible. In this stylistic study, a famous Turkish poem 'GÜZEL HAVALAR' written by Orhan Veli will be handled and the applicability

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of these mentioned grammar types to it will be examined as well as finding out the stylistic features of the poet.

This Turkish poem 'GÜZEL HAVALAR' by Orhan Veli KANIK is written below:

GÜZEL HAVALAR

Beni bu güzel havalar mahvetti.
 Böyle havada istifa ettim
 Evkaftaki memuriyetimden.
 Tütüne böyle havada alıştım,
 Böyle havada aşık oldum;
 Eve ekmek ve tuz götürmeyi
 Böyle havalarda unuttum;
 Şiir yazma hastalığım
 Böyle havalarda nüksetti;
 Beni bu güzel havalar mahvetti.

Orhan Veli KANIK

Türk Şiiri Antolojisi (1987:320)

Respectively, the application of traditional, taxonomic, phrase-structure, case and functional grammars to this poem will be handled in this stylistic study.

I-The Application of Traditional Grammar to the Text

Traditional grammar refers to the set of attitudes, procedures and prescriptions characteristic of the prelinguistic era of language study, and especially of the European school grammars of the eighteenth and nineteenth centuries. The emphasis on such matters as correctness, linguistic purism, literary excellence, the use of Latin models and the priority of the written language characterises this approach, and is in contrast with the concern of linguistics for descriptive accuracy. (Crystal,1991:356)

According to the traditional grammar, the poem 'Güzel Havalar' by Orhan Veli is analyzed in terms of parts of speech first. The results are as the following.

NOUNS: hava (7), evkaf (=pious foundations), memuriyet, tütün, ekmek, tuz, şiir, hastalık.

VERBS: mahvet-(2), istifa et-, alış-, aşık ol-, götür-, unut-, yaz-, nükset-(=recur).

ADJECTIVES: güzel (2)

ADVERBS: böyle (5)

PRONOUNS: beni (2), bu (2)

CONJUNCTIONS : ve

INTERJECTIONS: no interjection is used in the poem.

After the examination of the poem in terms of parts of speech, a few words about the poet's style in this poem can be said:

First of all, colloquialism is one of the stylistic features of the text. There is no line in the poem which is difficult to understand, because the language he used is very simple and clear. Some words like 'evkaf and nüksetmek' are not used today in Turkish, so their meanings may not be known by especially the young people today. It must be noted that the poet reflected the daily speech of his time to his poem. Its being like a conversation more than a poem enables the reader to read and understand the text easily.

As it is a short poem, the number of the adjectives, adverbs, pronouns and conjunctions are very few. In fact, the number of the verbs' being more than the adjectives indicates that this has the feature of a narrative text. But, on the other hand, this can be said to be a descriptive text since the poet describes the nice weather, he mentions the beauty of the season and the effects of it on his own character. In a way, he describes his own character in his poem more than the weather, beauty of the season and the environment. He states how emotional and romantic personality he has. He also does not deny that he has a character which becomes irresponsible easily by saying that 'Eve ekmek ve tuz götürmeyi böyle havalarda unuttum.'

As a result of this study at the word level, it can be told that this is both a narrative and a descriptive text. In the light of the traditional grammar, the text has been handled in terms of vocabulary and such a result has been achieved.

II-The Application of Taxonomic Grammar to the Text

Allen(1975:52)observes that this view is called 'structural', 'taxonomic' or 'Bloomfieldian' grammar in America. In this sense, 'structural' indicates a characteristic preoccupation with form rather than meaning, and 'taxonomic' refers to that type of linguistic analysis which is concerned mainly with the segmentation and classification of utterances, without reference to the deeper of more abstract levels of linguistic organization.

The procedures of taxonomic grammar were developed as a conscious revolt against traditional methods of analysis. They are typically concerned with a formalization of surface structure. By 'surface structure', a type of analysis which segments each sequence of elements of sentence into its constituent parts is meant.

A taxonomic analysis of the text can be seen below:

1-Beni	bu güzel havalar	mahvetti
Object	Subject(noun phrase)	Verb
	(determiner-modifying adj.-head noun)	
2-Böyle havada	istifa ettim	evkaftaki memuriyetimden
Adverbial (Mod.Adv.+head noun)	Verb	Adverbial (Mod.Adv.+head noun)
3-Tütüne	böyle havada	alıştım.
Object	Adverbial (Mod.Adv.+head noun)	Verb
4-Böyle havada		aşık oldum.
Adverbial (Mod.Adv.+head noun)		Verb
5-Eve ekmek ve tuz götürmeyi	böyle havalarda	unuttum.
Object	Adverbial (Mod.Adv.+head noun)	Verb

6-Şiir yazma hastalığım	böyle havalarda	nüksetti.
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Object	Adverbial (Mod.Adv.+head noun)	Verb

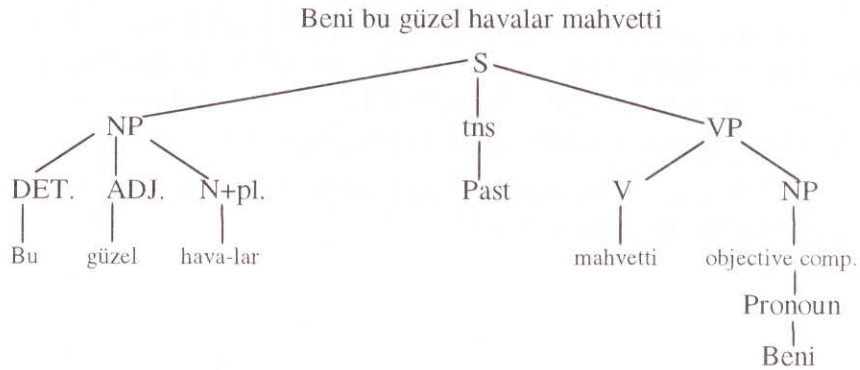
Allen (1975:58) states that a tagmemic analysis contains sets of patterns abstracted at a number of different ranks such as phrase - patterns, clause-patterns, sentence - patterns.

In this text there are ten lines, but seven complete sentences. Each of these sentences has a verb; some of them have objects which consist of one word or more than one. The adverbials 'böyle havada' and 'böyle havalarda' are repeated for a few times in the poem, maybe to increase the harmony of it. Not compound and complex sentences, but simple sentences take place in the text.

III-The Application of Phrase-Structural Grammar to the Text

Phrase- structural grammar is a type of grammar which analyses the structure of different sentence types in a language. It consists of phrase-structure rules which show how a sentence can be broken up into its various parts(constituents) and how each part can be expanded. These rules are also called re-write rules. They allow to generate the deep structures of basic or kernel sentences. These rules not only generate the deep structures of sentences, but also they result in a 'TREE DIAGRAM' that shows in a hierarchical fashion how the various constituents of the sentence relate to each other.

The structure of the first (also the last) line of the poem can be illustrated by a simplified tree diagram:



A phrase-structure grammar is a major part of the Base Component of a Transformational Generative Grammar.

As well as the tree diagram drawn above, it is possible to examine all the nouns in the text in terms of some features illustrated below:

- hava (+ N, + Common, + Count, - Animate)
- evkaf (+N (pl), + Common, - Count, - Animate)
- memuriyet (+ N, + Common, + Count, - Animate)
- tütün (+ N, + Common, + Count, - Animate)
- ekmek (+ N, + Common, + Count, - Animate)
- tuz (+ N, + Common, - Count, - Animate)
- şiiir (+N, + Common, + Count, - Animate)
- hastalık (+N, + Common, + Count, - Animate)

As it is seen above, nouns having similar features have been used in this poem. This shows in a way the simplicity of the poet's language.

IV- The Application of Case Grammar to the Text

Allen (1975:73) points out that 'Case Grammar' is an approach to grammar which stresses the semantic relationships in a sentence. 'Case grammar' represents 'deep structure' and it deals with the noun phrases in association with the verb. Speakers of a language use sentences not only to express propositions which refer to what happens in the world around them, but also to express their roles in relation to what they refer to, and in relation to who they are speaking to.

There are generally eleven cases according to Finegan (1987: 201-4). These are AGENTIVE, INSTRUMENTAL, PATIENT (=DATIVE), LOCATIVE, OBJECTIVE (= NEUTRAL), TEMPORAL, RECIPIENT, CAUSE, EXPERIENCER, BENEFACTIVE, FACTITIVE. (New additions to this list by some linguists can be possible.)

All the lines of the poem 'GÜZEL HAVALAR' are examined in terms of CASE GRAMMAR below:

1- Beni bu güzel havalar mahvetti.

 Patient Cause

In this line, 'beni' is 'patient' ; because, it refers to an entity that undergoes a certain change of state by the verb 'mahvetti'. 'Bu güzel havalar' is 'cause' since it is a natural force that brings about a change of state.

2- Böyle havada istifâ ettim evkaftaki memuriyetimden.

 temporal

'Ben' is not mentioned in this line; however, it is known that it is the instigator of the action identified by the verb; that is the 'AGENTIVE', the performer of the action. 'Böyle havada' is 'TEMPORAL' since it refers to the time at which the action occurred.

3- Tütüne böyle havada alıştım.

 Objective temporal

'Tütüne' is in the 'OBJECTIVE' case, because in case grammar the noun or the noun phrase that refers to whoever or whatever has the most neutral relationship to the action of the verb is in the objective case. The noun or the noun phrase in the objective case neither performs the action, nor is the instrument of the action.

4-Böyle havada aşık oldum.

 temporal

Although 'ben' is not mentioned in the line again, it is known that it (the poet) is the 'PATIENT', because the poet himself is affected by the state identified by the verb 'aşık olmak'.

5- Eve ekmek ve tuz götürmeyi böyle havalarda unuttum.

 locative objective temporal

'Ben' is again the 'AGENTIVE' as being the performer of the action. 'Ekmek ve tuz' is in the OBJECTIVE case since these noun phrases neither perform the action, nor the instruments of it. They have

the most neutral relationship to the action of the verb. 'Eve' is in the LOCATIVE case, because it identifies the location or spatial orientation of the action identified by the verb 'götürmek'.

6- Şiir yazma hastalığım böyle havalarda nüksetti.

Patient

Instrument

'Şiir yazma hastalığım' is the 'PATIENT' since the state of the weather affects it and causes it to recur. On the other hand, 'böyle havalarda' is the intermediary through which the action is performed.

V-The Application of Functional Grammar to the Text

Functional linguistics is an approach to linguistics which is concerned with language as an instrument of social interaction rather than as a system that is viewed in isolation. It considers the individual as a social being and investigates the way in which he or she acquires language and uses it in order to communicate with others in his or her social environment.

Kennedy (in Carter,1982: 83) points out that Halliday sees language in terms of three functions. These are 'the IDEATIONAL, the INTERPERSONAL, the TEXTUAL functions. The ideational function is concerned with the cognitive meaning, the interpersonal with describing the relations between persons and textual is concerned with the process enabling the speaker or writer to construct texts as a logical sequence of units. Halliday has also chosen to discuss one of the possible options available within the ideational function, the 'TRANSITIVITY FUNCTION' in order to illustrate how stylistics may be able to profit from the application of a grammatical model to the analysis of a literary text.

The transitivity function is composed of three elements:

- a- the process, represented by the verb,
- b- the participants, the roles of persons and object,
- c- circumstantial functions, in English typically the adverbials of time, place and manner.

Generally, 'actor – process – goal – place' exist in a transitivity system. Thus, in the sentence, 'Böyle havada aşık oldum.', the PROCESS

is represented by the verb form 'aşık oldum' and the participant by the ACTOR 'ben' (not mentioned in the sentence). There is no GOAL in this sentence. In fact, the Turkish verb 'aşık olmak' is not an intransitive verb, but the poet's lover is not evident in this line. If this line is analyzed in terms of circumstantial functions, it is possible to see that there is only one adverbial of time ; that is 'böyle havada'.

Another example: 'Tütüne böyle havada alıştım.'

In this sentence the PROCESS is represented by the verb form 'alıştım'. The participant is represented by the GOAL 'tütüne'. 'Böyle havada' is again adverbial of time; 'ben' is the ACTOR of the sentence. It is possible to examine all the lines of this poem according to the elements of Halliday's transitivity system.

If the text is analyzed in terms of the 'interpersonal' function, it is seen that almost all the sentences in this poem have an undesirable meaning because of the verbs like 'mahvetti, istifa ettim, tütüne alıştım, aşık oldum, unuttum, hastalığım nüksetti...etc.' This shows, in a way, that the poet has a pessimistic and a sad personality in spite of the fact that he described the nice weather in his poem.

In terms of textual function, which is concerned with the process enabling the speaker or writer to construct texts as a logical sequence of units, the wholeness of the text is more important than the words and the sentences which constitute it. The text should be dealt with as a whole, thus the real theme of the text can be achieved. If we handle this poem as a whole, we see that the poet is successful enough in expressing his deep feelings; and also he has the ability of saying many things just by using very simple expressions.

In this study, the application of five grammar types in linguistics (traditional, taxonomic, phrase-structure, case and functional) to a famous Turkish poem written by Orhan Veli Kanık has been realized. As a final remark, it can be told that grammar is a mediator for all the people to be able to achieve the meaning of a written or spoken text. Grammar always exists and many of its rules are used universally by the people over the world even if their languages are very different from each other structurally. Especially, the grammar types mentioned in this study can be applied to every kind of written and spoken texts in any known and widely used language of the world. As it is seen in the poem examined

above, grammar is not only used to get the meaning of the text, but also to be able to get the stylistic features of the writer of the text. For this reason, this study can be accepted in a way as a stylistic study realized by making use of some universally used grammar types. No stylistic study can be carried out without making use of the grammatical features of the text.

ÖZET

Bu çalışmada, öncelikle, yeryüzündeki birçok dilin ortak birtakım özelliklerinin bulunduğu, başka bir deyişle, dillere ait pek çok özelliğin evrensel nitelik taşıdığı vurgulanmaktadır. Kelime ve cümle yapısına ilişkin dilbilgisi kuralları bu dil özelliklerinin başında gelmektedir. Dilbilimde ele alınan başlıca gramer (dilbilgisi) türleri ve onların Türkçe karşılıkları şu şekildedir: traditional grammar (geleneksel dilbilgisi), taxonomic grammar (sınıflamacı dilbilgisi), phrase-structural grammar (öbek yapısını inceleyen dilbilgisi), case grammar (durum inceleyen dilbilgisi), functional grammar (işlevsel nitelik taşıyan dilbilgisi).

Çalışmada, ünlü şairlerimizden Orhan Veli'nin çok iyi bilinen bir şiiri 'GÜZEL HAVALAR', dilbilimin bu beş farklı gramer türü açısından ele alınıp incelenmekte, başka bir deyişle, bu gramer türleri şiirin dizelerine sırasıyla uygulanmaktadır. Bu uygulama sonucunda, sadece farklı dillerin gramer açısından taşımış olduğu evrensel nitelikler görülmekle kalmayıp, aynı zamanda bu niteliklerin, şairin üslubunun, ifade tarzının, şiiri yazarken taşıdığı ruh halinin anlaşılmasına ne derece yardımcı olduğu görülmektedir.

Sonuç olarak, çalışmada da ifade edildiği gibi, genel dilbilimde yer alan mevcut dilbilgisi türlerine başvurmaksızın ve ele alınan metni bu dilbilgisi türleri açısından değerlendirmeksizin, hiçbir stylistics (=deyişbilim, biçembilim) çalışması yapılamaz.

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