

Turkey's *Edebî Röportaj*: Yaşar Kemal's Case Study

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Abstract

This paper contributes to outline both socio-cultural framework and personal pathways behind the journalistic career of the Turkish writer Yaşar Kemal at the daily newspaper Cumhuriyet. Firstly, a general account of the development of the *edebî röportaj*, the literary reportage as well as its place in the Turkish literature in the XXth century will be given. Secondly, an overview of Kemal's life and of his own concept and practice in writing literary reportage is provided. Particularly both historical and political environment, where he roughly managed to work are focused. The surrounding context and contemporary Turkish reality are key points for understanding his thought about the literary dignity of the reportage. The first part of this paper outlines the Turkish literary criticism as main source to explore the growth and importance of the *edebî röportaj* in the first two decades of the last century in Turkey in comparison with western European countries. The second part focuses on Kemal's personality and his original pathways in practicing both journalistic job and literary activities in their reciprocal relations. Quotations from his own speeches and interviews highlight essential aspects of his literary theory and his professional career.

keywords: Journalism, Turkey, Yaşar Kemal, Literary Theory, Reportage, Literary Criticism

The origins of the literary reportage in Turkey

Journalism and reportage are often intertwined, and the latter is usually considered as a subcategory of the former. Even though the Turkish literary reportage has its own dignity, it is necessary to frame this genre in a solid historical perspective. The first examples of literary reportage date back to the period between the two world wars in the 19th Century, with the aim of describing in a rapid and short style the most significant events. In the newspapers, it was possible to find them as a column or a text apart. One of the reasons why this genre obtained success is due to the specific style authors used to describe the events they had witnessed. In this style, the author is not detached: rather, they move within a multidimensional and deep text in order to prove the authenticity and truthfulness of the texts' contents.¹ The language used is rich of metaphors and allegories; the conversation can be reported as a monological, dialogical, or choral communication. The decades when this genre was born were extremely fertile for the authors of that time: on one hand there was a natural inclination for any cultural innovation; on the other hand, the never-ending of historical events allowed writers and journalists to add to their writing's new elements, strictly related to the contemporary time. The reportage allows the author/observer to move easily from journalism to literature, combining each writer's vein with the journalistic style: the main feature lies in the author's perspective and the impartial narration.

Even though the rise of the literary reportage seems clear and linear in the European context, a more in-depth investigation is required to understand the origins of Turkish literature, journalism and reportage. A significant section of contemporary Turkish narrative production was derived from French and European literature: the novel, the theatre (in the European style), and the short novel arrived

in the Ottoman Empire from Europe.² Multiple and thriving translations, publication of literary works, and a great cultural movement increased the interest towards European cultures among Turks. Yet, *edebî röportaj*, which translates as "literary reportage," is unique as Turkish literary criticism considers it as a native genre and not as a product of the modernity from France.

In Turkey, literary reportage is considered as a genre featured by skills such as velocity, memory and perspicacity, with a subtle didactic purpose. The first example of literary reportage dates back to Jules Huret³, who published *Enquête sur l'Évolution Littéraire* in 1913 in France after working on a manifesto in the newspaper *L'Écho de Paris*.⁴

The *Enquête* consists of a collection of interviews with sixty-four French authors - Paul Verlaine and Guy de Maupassant among them -. The aim of the book was to give a description of different literary "schools" and styles, by using the perspectives of the authors themselves. The main feature of the book consists in the author's approach in his interviews: he work consisted in creating a deep dialogue with the person he was interviewing. Doing so, every writer is given enough space and dignity and Huret's own perspective and leading ideas emerge.

The first example of *edebî röportaj* or Turkish literary reportage is attributed to Ruşen Eşref Ünaydın, author of the interview *Abdülhak Hamid Beyde Bir Gün*, published in 1917. Even if Huret had published his work four years earlier, Ünaydın denied any connection between his own publication and Huret's, in order to claim originality, authenticity and independence from the European tradition. Recent academic works⁵ seems to confirm that there is no connection with the flourishing of this genre in Europe, due to the different historical conditions in Turkey and Europe. Differences in the cultural and literary backgrounds, the political implications following the death of the Ottoman Empire and

the slow rise of a Turkish national identity did not allow Turkish intellectuals to follow the same paths of their European colleagues.

Ünaydın, who graduated from Galatasaray Lyceum in 1911 and attended the faculty of Literature to become later a teacher, started interrogating himself about some defects in the study of Turkish literature. As an expert in the field, he realized there was a lack of information regarding the different genres, styles and patterns, innovative and outdated perspectives in modern Turkish literature - which, it must be reminded, was born in the XIXth century in the context of a cultural and social innovation and redefinition. The main characteristic of Ünaydın's work consists in having conceived and carried out a project about the history of literature programmatically, as shown by his numerous interviews with authors that were published in the newspapers *Vakit* and *Türk Yurdu* and collected in 1918 in a book titled *Diyorlar ki*.

The author was interested in shaping profiles of literary authors or scientists in the context of *Tanzimat*⁶, *Edebiyat-ı Cedide*⁷ and *Millî Edebiyat*⁸ literature. Apart from the aim of developing a literary theory combining both literary works and the authors' perspectives, the most noteworthy aspect is Ünaydın's idea of the interviewer's job, which is quite different from the usual role we attribute to a journalist nowadays (i.e. in contemporary times the public opinion usually conceives an interviewer just as a passive voice, whose maieutic power is quite resized). In order to better understand Ünaydın's thought, it seems helpful to read his own words:

Mülâkatçılık kayıtçılık değildir. [...] Konuşmaları böyle bir sonuçtan kurtarmak istenirse şunu bilmeli ki bir mülâkat aşağı yukarı bir portredir ve mülâkatçı, sadece kuru kayıtçı değil, konuşma denilen esas kayıt malzemesini, modelin ruh çizgileri, duruş ayrılıkları ve söyleyiş özellikleri ile kavratacak bir şekilde kullanıp

bezeyerek okurların gözleri önüne koyan bir portrecidir.⁹

Interviewing is not recording. [...] In order to save this speech from such a conclusion, it is important to know that the interview is, more or less, a portrait, and the interviewer is not merely a recorder: he is a portraitist who uses and shapes the content of the recording (or conversation) including the personal aspects, respective differences and the peculiarity of the interview in favor of the reader.

This quotation highlights that Ünaydın was one of the first Turkish authors to introduce the concept of literary reportage and outlined the role of the interviewer's work.

In his view, the task of a journalist is not recording information from sources and reporting them on paper in a manner devoid of life. Instead, Ünaydın believed interviewing should consist in creating a vivid and realistic portrait of his own inquiry.

As mentioned above, during the *Tanzimat* period the constant work of translators and intellectuals allowed the introduction of new literary genres, borrowed from the European tradition, into the Ottoman literature, which basically was a very close imitation of Arabic and Persian literary production. Introducing the prose and new themes, intertwined with the rise of an increasing national consciousness, led both intellectuals and writers to contextualize this new-born literature. It is within this perspective and with a specific aim that Ünaydın collocated his work: his approach was influential in the formation of the new literary field, which was defined by the uniqueness of using literature as both the main goal and the field to deepen, in order to understand it exclusively from a historical and critical perspective.¹⁰

Despite the fact that European literature was becoming gradually influential in Turkish literary production, the literary reportage in the

Ottoman and Turkish culture was born thanks to Turkish writers. The beginnings of this genre are marked by the interviews collected in *Diyorlar ki*, as shown by some authors who decided to follow Ruşen Eşref's path in the following years. Later, further authors were attracted to this type of reportages: among them it is noteworthy to cite Nusret Safa Coşkun, author of *Millî Bir Edebiyat Yaratabilir miyiz?*, published in 1938, a survey of interviews in order to deduce a proper definition of Turkish national literature; in 1953, the publishing house Varlık Yayınları, whose name derives from the homonymous newspaper, published *Edebiyatçılarımız Konuşuyor*, a collection of interviews and literary portraits made by Turkish authors to themselves; Mustafa Baydar published a series of interviews to many great names of Turkish literature on different newspapers, then collected in 1960 in a book titled *Edebiyatçılarımız Ne Diyorlar*.¹¹

Yaşar Kemal Early Life and Interest in Journalism

Nowadays Yaşar Kemal, also known by his pseudonym Kemal Sadık Gökçeli, is considered to be one of the main pillars of contemporary Turkish literature. His novels and short stories, even though written decades ago, are still of extraordinary relevance today. Despite the numerous academics and journalists conducting studies and research on Kemal's works, it is significant the lack of attention directed to his short but significant journalistic career and production.

In order to understand Yaşar Kemal's approach to the reportage, it is necessary to start from his school career and to examine the reasons that enabled him to work for a famous newspaper despite his humble origins. Kemal's formal schooling was irregular, and he never completed his studies nor graduated. It is also important to note two influential events that left a mark on his childhood. Firstly, when Kemal was three years old, a knife, during a *kurban*, a ritual sacrifice, was

accidentally stuck in his right eye, which lost its vision. Secondly, Yusuf, Kemal's stepbrother, murdered their father during the *namaz*. Many presume that Kemal's exposure to these traumatic events resulted in the development of his muteness and stutter, which he overcame when he was 12-years-old. Although Kemal never had the chance to begin primary school, he was exposed to oral stories from a young age. In the rural South-Eastern region of Turkey, where Kemal spent his childhood, in the village of Hemite, it was common practice for a family to gather in one village or house to listen to the *aşık* or *dengbej*, respectively Turkish and Kurdish terms referred to figures very similar to Greek epic poets and aoidos; the main feature is the oral transmission of stories from the popular beliefs and traditions deeply rooted in the epic genre and its poetry. When Kemal was nine, he decided to attend a primary school in Kadirli to learn how to write all the stories he had learned orally from the epic tellers in order to preserve their memory. Kemal found shelter from his silence and stutter in the oral tradition, folk songs, epics and the mnemonic learning of the stories sung by the *aşık*.¹² During the final period of primary school, when he became able to read the newspapers, he met someone who could completely change Kemal's life. One evening, a very famous *aşık*, named Rahmi, came from the Taurus mountains to Kemal's village. After a night spent among the stories and folk songs, the *aşık* invited Kemal to follow him to come with him to mountains and villages and become a bard. However, instead of joining Rahmi, Kemal decided to stay and continue his studies at the middle school in Adana.

Next Stage of Life for Kemal

Kemal first became involved in the contemporary Turkish political and artistic environment when he moved to Adana. Between 1942 and 1944, he first held a part-time job at the *Ramazanoğlu Kitaplığı* library in Adana where he read dozens of Turkish and

French authors. Despite his young age, in the early 40s Kemal started to show some interest in the leftist ideology and causes, an inclination that caused his first detention: an experience that helped him to conceive and write down his first literary works. His first reads, ranging from books about the South-Eastern Anatolia to the greatest classics of European literature, ran at the same pace with the first two years of his military service, spent in Kayseri since 1944. In this period, he became familiar with authors such as Čechov, Dostoevskij, Tolstoj who are often considered to be the main pillars of Turkish literature.¹³ Also during this time, Kemal also became interested in political issues and specifically the socialist perspective: an interest that led him to being imprisoned at the age of seventeen already. The author's life work as librarian at the Adana public library, where he had the chance to read and deepen his culture and widen his political ideas, enhanced his growing involvement in both a new stimulating literary and cultural world. The life in Adana allowed him to meet new people and to interact with new social groups and places, which contributed to the gradual emergence of his personality, both as a human and as an intellectual.

It is not a coincidence that Kemal met in Adana the brothers Arif and Abidin Dino, a writer and a painter who were respectively famous in the art world. In early '40s Kemal published some of his first writings thanks to the local *halkevi*, literally "People's Houses, which were institutions founded by Atatürk in 1932 with the aim of spreading principles of the new-born Turkish Republic, i.e. nationalism and modernization. Among these publications, Kemale wrote *Ağtlar*¹⁴ which is considered to be one of the first examples of literary reportage and is one of his most important and interesting works. First published in 1943 and then reissued by the *Türk Dil Kurumu*¹⁵ In 1991, the work highlighted the importance of oral tradition.

Moving to Istanbul and Launching Career

In 1946 Kemal worked in Istanbul as a gas technician in private households, and, four years later, in 1950, after a second imprisonment, he returned back to the city as a traveler. The purpose of this journey was to pursue the friendships he formed in Adana, however his friendships played an influential role in launching his career as a reporter.

Arif Dino was friends with Nadir Nadi, the director of the newspaper *Cumhuriyet*, and connected him and Kemal. After publishing a few of Kemal's pieces, the newspaper offered him a job as a reporter. At this time, Kemal focused on writing about his trips in Anatolia and Istanbul. His job at *Cumhuriyet* gave him a burst of enthusiasm that allowed him to give himself up completely to the writing career:

Ben her zaman, bugün bile bir romana başlamaya, yazmaya korktum. Gençliğimde daha çok korkuyordum. Röportaj yazarlığı bu korkumu biraz olsun azalttı. Gazetecilik çok vaktimi almışsa da, beni korkularımdan kurtardı.

Since ever, even today, I'm afraid of beginning to write a novel. When I was young I was much more scared. Writing reportages has helped me with this fear. Even though journalism has taken a lot of time of mine, it saved me from my fears.

In 1955, Kemal won the Turkish Journalists' Association, *Gazeteciler Cemiyeti Başarı Armağanı*, award for his series of reportage collected under the name *Dünyanın En Büyük Çiftliğinde Yedi Gün*¹⁶. That year, he also published the first volume of the *İnce Memed's* tetralogy in the newspaper *Cumhuriyet*.

Kemal's perspective on literary reportage

Kemal's career at *Cumhuriyet* lasted for thirteen years until he decided to leave the

editorial staff in 1962. In an interview published by the newspaper *Milliyet* in 1975, Kemal spoke about the role that journalism played in his personal life and career:

Yaşamım boyunca röportaj benim ana işlerimden birisi oldu. Koşullar bana yardım etseydi röportaj yazarlığımı bugüne kadar sürdürürdüm. Koşulların bana yardım etmemesi, benim işimi sürdürememem çok acı oldu. Gazeteciliğimiz olağan yaşamını sürdürseydi, şimdiye benim bir sürü röportaj kitabım olurdu. İşimi çok seviyordum ama on iki yıl sürdürebildim. O da zor bela. Çok ağır koşullar altında. [...] Ortada daha Hürriyetler, Günaydınlar, gazete olmayan parti gazeteleri fink atmıyorlardı. Makas gazeteciliği pek öyle azıtmamıştı. [...] Buna karşın benim röportaj yazarlığım inanılmaz ağır koşullarda geçti.¹⁷

During my life writing reportages has been one of my main jobs. If the conditions had been favourable, I would have continued to write them until nowadays. Not being able to keeping up with my job has been extremely painful. If journalism in Turkey had a regular life, I would have published many books containing my reportages. I loved my job, I was able to write reportages only for twelve years, and those were complex too.¹⁸ [...] Besides, there weren't party newspapers different from *Hürriyet* or *Günaydın*. Low-quality journalism, in a "copy and paste" style, was quite common. [...] This is the reason why my journalistic career was difficult.

In the same interview, Kemal explains reportage's main concepts, starting from the difference between *haber*, the news, and reportage itself and that consists in the different approach to reality and to writing itself. While the news is an image mirroring

reality, reportage aims to reach the vibrating essence of the surrounding world. The news seems to be a curtain of hidden nuance, while reportage makes something inexplicable by illuminating the shadows and the shapes. According to Kemal, the greatness of this genre does not rest on the fact that a piece of news is transferred to paper, but it results from the underlying creative process. This innovative talent does not modify the reality of the facts, rather it is given a broad, rich and empathetic version of the reality itself. By adding creativity, it is possible to reach a depth that a news would not be able to achieve.

The interview with *Milliyet* can be considered a manifesto: the initial statement, "Gerçeğin kabuğuna bile varamıyoruz haberle," makes Kemal's opinion about traditional journalistic works unmistakable.¹⁹ Few lines prior to the above mentioned sentence make clear a new element in the interview, which seems a duty assigned by the author to the genre of reportage and, consequently, to the writer: it is a necessity to attach much more importance to the reportage as a vehicle for social change. As it is said in the following text,

Dünyayı, insanı ne kadar çok öğrenirsek, ne kadar çabuk gerçek yaşama varırsak o kadar çabuk mutluluğa kavuşuruz. Haber, bize dünyayı çok az vermekte.²⁰

As quickly as we learn about the world and the human being and we reach the real life, in the same way we can manage to be happy. The news gives us just a little about reality.

A reportage, that paints a realistic portrait of facts, would have remedied the modern unhappiness caused by a distorted narration of truth and reality, if it only gained more acceptance during the years. Once the people are fully aware of this manipulation, it will be possible to start all over to make the world a better place.

This point of view would be sufficient to compare Yaşar Kemal's approach to journalism and reality with *creative non-fiction*.²¹ This term was used to explain briefly the main feature of literary reportage: that is, the objectivity of the content combined with the creative process of the writer, who manages to include his own subjective self-narration. This combination has a profound impact on the emotional involvement of the reader. A social purpose, attained through realistic portraits of the state of facts, and a peculiar way of writing, resulting from specific linguistic choices required by the creative style, merge into this approach.

Concerning the author's own conception of reportage, it's worth mentioning to what extent he considers it either as a genre on its own, belonging to the literary field, or as a certain type of journalism. Kemal considers the reportage as genre in itself, as he states:

Röportaj bir edebiyat sayılabilir mi? Bu soruyla çok karşılaştım. Röportaj bir edebiyat dalı sayılmak ne, röportaj bal gibi edebiyattır. Onu haberden ayıran nitelik onun edebiyat gücüdür. Haber bir yaratma değildir, bir taşımadır. [...] Röportaj bir yaratmadır.²²

Can the reportage be considered as a literary genre? I ran into this question a lot. Actually, the reportage is a branch of literature. The peculiarity that distinguishes it from the news is its literary strength. The news is not a creation, but instead a transposition. [...] The reportage is a creation.

As a result of the creative process that distinguishes it from traditional journalism, the reportage rightfully manages to take part in the literary universe. Kemal's creativity and brilliant mind allowed him to approach the journalistic works with the same style applied to novel production. Moreover, the fact that a quantity of his reportages are an outcome of

trips in mostly unknown and underrated places in Anatolia probably made easier the readers' deep immersion in reading. This effect was produced by Kemal's effort to be like the people he met, in order to encourage a more intimate contact with them. On account of the fact that the author wanted to describe reality in the most accurate way, he was accustomed to avoiding typical work tools: recorders, pens and notebooks.

At times, he seems even to have been inclined to forget the professional instruments before leaving for a new trip, because he was aware that they would have stood in the typical way of perceiving the surrounding world and the unusual circumstances he wanted to describe. The peculiarity of Kemal's journalistic works and, particularly, the fact that they are a rightfully literary genre is signaled by their multifaceted content and style. The careful attention paid to reportages he drafted is manifested by both stylistic variety and rich vocabulary that the reader can notice at first reading.

An interesting term of comparison is provided by George Orwell²³'s *Down and Out*, published in 1933, which is generally considered as the author's first mature work: it is a compendium about poverty in two main cities of Europe at that time, Paris and London. The book is divided in two sections, one set in France and the other one in Great Britain. While in the first part of the work Orwell does not hide his being amazed and curious about the French capital city, in the second part he shows a radically different attitude and approach towards London, better known to him than Paris. The French section of the book is considered to be less close to reality, as a consequence of the nodding acquaintance with this country. In contrast, the tone and the language used in the other section are different: vivid and brutal scenes are described; the English is not pure, but mostly incorrect and the slang is often preferred to the "official" version of the language. This use of

language, however, has no disparaging or derogatory purpose, but it betrays a genuine attempt to describe the brutal and bitter reality of poverty of the urban communities.

From comparison between those authors, it emerges that George Orwell differs from Kemal in the writing style, in that the former is less literary and lyrical, as proven by the fact that the English writer does not refrain from including some personal judgements in his works. Both authors describe different cities and social contexts, which were partly familiar and partly unfamiliar to them. In this respect as well, the reportage's ductility comes clearly to light. For example, while in *Down and Out* Orwell shows a different approach in the London section, Kemal never changes his attitude and style in his trips in Anatolia. A slight difference, however, in the tone and style can be appreciated only when reading the reportages written in Istanbul. In Kemal's works set in Turkish small villages political issues and especially his socialist ideas are not so evident as in descriptions of the urban reality. This inclination towards political themes is stimulated by the social problems and contrast of the urban context that provoked Kemal's involvement in the TİP.

Due to his support of the socialistic ideas and his interest in the most marginalized people he abandons his journalistic career: the low quality of the Turkish journals, the oppressive working environment and conditions prevent Yaşar Kemal from pursuing his creativity and productiveness in writing reportages. Instinctively, one could be surprised by the fact that this literary genre did not receive enough success among the readers and the writers themselves. The diffusion of the literary reportage, which in Kemal's opinion represented a way to acquire a more detailed and intimate knowledge of reality was hindered by Turkish politics, whose aim in those years consisted in hiding reality and sweetening it.

The reportage was seriously threatened by those years' dominant culture. According to Yaşar Kemal:

Türkiye uzun yıllardır demokrasi uydurması, perdesi altında bal gibi faşizmi yaşıyor. Demokrasi demokrasi diye kendimizi aldatıyoruz. Çoğunlukla gazetelerimiz bu örtülü faşizmin birer çığırkanı. Gelen ağam, giden paşam gazeteleri bunlar. Bunlar yurdun, insanın gerçeğine varmak için kişilikli kimseleri bulacaklar, yetiştirecekler de insan ve yurt gerçeğine varacaklar, öyle mi? Faşizmin yoğunlaşması Türkiyede röportajın ölümüyle sonuçlanmıştır.²⁴

From many years in Turkey exists clearly a kind of fascism, hidden by a fake democracy. Keep talking about democracy, we are fooling ourselves. The majority of our newspapers promotes this fascism, but to get to the core of reality and of the human being, is it going to find somebody with a personality, is it maybe going to get to the core of the things and people? In Turkey, the strengthening of the fascism corresponds with the decline of the reportage.

This authoritarianism comes to light in the way the surrounding world is described and represented by the newspaper, whose contents and quality are deeply influenced by politics. This intrusive approach, widespread in Turkish society, coincided with reportages' slow decline, due to the fact that its *raison d'être* started to decrease. As a matter of fact, this genre must be free from external forces and pressures, in order to express in the most powerful way the frames and contents of reality.

Conclusion

This work aimed at giving an overview of the social and cultural context in which Kemal was born and has lived. Thanks to the small town in the South East of Anatolia in which he was raised and the huge traditional heritage he had access to, he has been a witness of a disappearing world.

Despite the fact that Kemal used to write his reportages using a systematic and organized narration, often developed as a travel journal or dialogically, it would be impossible not to assign literary value to his journalistic works. The usage of folklore, memories and expressions learnt during his childhood clearly contribute to consider Kemal's journalistic work as a collection of writings belonging to a hybrid literary genre: the literary reportage.

The writer's multidimensional life and career have helped him fusing literature with journalism: as a matter of fact, both of them are

the result of the collision of two different worlds, that allowed Kemal to test and study the writing styles, the languages and the topics he liked the most.

Even though the reportages written by Kemal are not a few, if the author had kept his job at *Cumhuriyet*, it would be possible now to have access to more material. As a matter of fact, in the academic field articles and papers about Kemal's literary career are not many, and by having access to more reportages it would have been easier to conduct a comparative study in order to compare both the author's literary and journalistic works. This comparison could represent an interesting case study about Kemal's - assumed- stages in his writing career and, in the linguistics field, it would be interesting to check statistically if there are any major differences in the language, he employed to write novels and reportages.

¹ Sabelli, Michael. "Richard Kapuściński's Discourse on the Other: Literary Reportage's Perspective on Reality", *Otherness: Essays and Studies* 3, no. 2, (2013): 1–26.

² Bombaci, 1980; Gökner, 2008.

³ Born in Boulogne-sur-Mer in 1863 and passed away in Paris in 1915, he is mainly known for his literary interviews and the reports about social issues, which allowed him to travel across Europe and America.

⁴ Newspaper founded in 1884.

⁵ Sağlam, Nuri. "Türk Edebiyatında "Edebî Röportaj", in *Türkiye Araştırmaları Literatür Dergisi*, 4, 8, 2006, pp. 415-478.

⁶ *Tanzimat* is a series of reforms established during the XIX century in the ottoman empire and whose beginning, in 1839, is declared by the edict of Gülhane and whose ending is generally considered to happen in the 1876. These reforms were about changing some aspects of the weak ottoman empire, in order to save it from disintegration.

⁷ Translatable as *New Literature*, it has been a literary stream born in 1891 with the foundation of *Servet-i Fünûn*, a progressive and West-oriented newspaper.

⁸ The national literature in Turkey was born in connection with the coup of the Young Turks, who managed to obtain a constitutional government in 1908, so that they created a deep division from the Ottoman past.

⁹ Sağlam, 20106, pp.415-416.

¹⁰ *Ibidem*.

¹¹ *Ibidem*.

¹² Kabacalı, Alpay. "A'dan Z'ye Yaşar Kemal." *Kitap-Lık* 68, (2004): 3–57.

¹³ *Ivi*, p. 30.

¹⁴ A genre similar to the classic threnodies, wailing odes composed and performed on particularly tragic occasions, such as a war, natural disasters and someone's death.

¹⁵ Founded in 1932 by order of Atatürk, it was a governative organization whose aim is to study all the aspects of the Turkish language.

¹⁶ Translatable as *Seven Days in Largest Farm in the World*, it is a reportage series about South-Eastern Turkey, in the Haran plain.

¹⁷ Kemal, Yaşar. "Röportaj Üstüne", in *Röportaj Yazarlığında 60 Yıl*. edited by Raşit Çavaş, Beyoğlu, İstanbul, Yapı Kredi Yayınları, 2011, p. 7.

¹⁸ According to the data and Kemal's own words it is not possible to define exactly when he started and ended his work as a journalist. The years he spent at *Cumhuriyet* constantly swing from twelve to thirteen years and vice versa.

¹⁹ *Ivi*, p. 8.

²⁰ *Ibidem*.

²¹ In the context of new journalism, a journalistic field born in the '60s in America, *creative non-fiction* and similar terms such as *literary journalism* "si utilizzano tutti i procedimenti letterari che possono servire a

coinvolgere emotivamente il lettore e mettono l'accento sul fatto che anche la scrittura giornalistica possiede una dimensione estetica che va sfruttata e valorizzata.": Logaldo, Mara. *Cronaca come romanzo. Truman Capote e il new journalism*, Arcipelago edizioni, Milano, 2003, p. 71.

²² *Ibidem*.

²³ George Orwell, born in Mohari, India, in 1903 and died in London in 1950, was known for his literary and journalistic work.

²⁴ Kemal, 2011, p. 9.