

HUMANITIES INSTITUTE
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Our Slope (1966)

Yusuf Ziya Ortaç (1895 – 1967)

OVERVIEW

The author and work Yusuf Ziya Ortaç is the son of an engineer, Süleyman Sami. Since his father is an engineer, he is successful at scientific courses. His only entertainment is being able to correctly answer the math questions asked by the magazine called *Fen*. However, because of his literature teachers, he starts to be more involved with words. When his teacher reads aloud his poem in class, he feels honored. He doesn't want to remain as the poet of Vefa High School. He sends his poems to magazines called *Rûbab* and then *Safahat*. Although his poems are accepted, they aren't published because the magazines are closed down. Finally, he wins the poetry competition of the magazine *Kehkeşan*. Thus, he steps into the literary world. Although he is a member of parliament for a while, in his book *Our Slope*, he mostly tells about his years as a writer and publisher. Indeed, the name of the book comes from the Bâbîâli slope where all the publishers are located. During his youth, he regularly writes for the magazines *İçtihat*, *Türk Yurdu*, and *Malûmat*, and then attempts to revive the *Servet-i Fünun* magazine, which has been abandoned by famous writers. He teaches literature at Izmit High School upon Ziya Gökalp's request. Later, he publishes a magazine called *Şair* with his friend from Izmit but the magazine doesn't last long. He begins writing humorous stories for Sedat Simavi's *Diken* upon Sedat Simavi's request. He also works for a magazine called *Inci*, which also belongs to Sedat Simavi. Then, he proofreads at a bookstore, whose owner he knows from *Malûmat*. There, he publishes a poetry book. He writes humorous stories for *Ayna*, published by Semih Lutfi, and *Aydede*, published by Refik Halit Karay. After this, he founds his own humor newspaper, *Akbaba*. In the meantime, he also writes articles for *İkdam*. However, due to the Alphabet Reform in 1928, newspapers and magazines lose most of their readers. As a result, Yusuf Ziya is forced to work for *Vakit* and *Cumhuriyet* for a while. Then, thinking that the readers must be used to the new alphabet, starts publishing *Akbaba* again. At one point, he tries to publish a daily newspaper with his partner Orhan Seyfi Orhon, but they fail. In 1946, he becomes an MP. Although he occasionally writes for *Ulus*, the newspaper managed by the Republican People's Party, as an MP, he believes that he can't sustain his writer persona. So, after the defeat in the 1950 elections, he returns to Istanbul and republishes *Akbaba*.

CHARACTERS

Abdullah Cevdet	Doctor, poet and translator
Abdülhak Hâmit Tarhan	Diplomat, poet and writer
Ahmet İhsan Tokgöz	Writer and publisher
Ali Naci Karacan	Journalist and writer
Celal Nuri İleri	Writer, politician and thinker
Celal Sahir	Poet, writer and politician
Cenap Şahabettin	Poet and writer
Faruk Nafiz Çamlıbel	Poet, teacher and politician
Halit Fahri Ozansoy	Poet and writer
Hakkı Tahsin	Poet and writer
Hakkı Tarık Us	Writer, lawyer, politician
Hasan Âli Yücel	Teacher
İbrahim Necmi Dilmen	Teacher
İsmâil Hakkı	Writer
İsmet İnönü	Soldier and politician
Mahmut Yesari	Writer
Mehmet Asım Us	Journalist, writer and politician
Münif Fehim Özarman	Illustrator
Orhan Seyfi Orhon	Poet and journalist
Peyami Safa	Writer
Refik Halit Karay	Writer
Reşat Nuri Güntekin	Writer

Rıza Tefvik Bölükbaşı	Poet, philosopher and politician
Sedat Simavi	Journalist and writer
Süleyman Nazif	Poet, writer and bureaucrat
Süleyman Şevket	Teacher
Şükrü Kaya	Former minister, politician
Tevfik Fikret	Poet
Yunus Nadi Abaloğlu	Journalist and politician
Yusuf Akçura	Politician and writer
Ziya Gökalp	Sociologist

SYNOPSIS

Yusuf Ziya Ortaç is attached to the literary world with a silk tie he receives for his poem that wins a competition in *Kehkeşan* magazine published by Halit Fahri Ozansoy. He starts writing for *İçtihat*, *Türk Yurdu* ve *Malûmat*. When he is informed that Enver Pasha expects war poems during the World War, he writes his book *From Raid to Raid*. This book is purchased by the government, making Yusuf Ziya earn a large amount of money. He writes a play called *Binnaz* at the age of twenty. His play is staged by the City Theaters. He attempts to revive *Servet-i Fünun* magazine upon Ahmet İhsan Tokgöz's request, but due to Ahmet İhsan's stinginess, he can neither receive compensation for his labor nor make any innovations in the magazine. He doesn't experience this problem only with Ahmet İhsan. He can't get his due from *İçtihat* and a newspaper published by two men whose names he doesn't reveal. He teaches at Izmit High School for a while. When he returns to Istanbul, he publishes the magazine *Şair* with a friend. But they have to close it down because they have no money to buy paper. Upon Sedat Simavi's request he starts writing humorous articles for *Diken*. In this way, he turns into a comedy writer. He doesn't like this at first because he wants to be known as a poet. As his name becomes known, Semih Lûtfi asks him to write for *Ayna* as well. Later, he receives the same offer from *Aydede*, published by Refik Halit Karay. Refik Halit, who is a supporter of the sultan and refuses to resist the Allied Powers, has to leave the country when the national struggle in Anatolia is successful. Thus, *Aydede* is closed down. Then, Yusuf Ziya publishes *Akbaba* with Orhan Seyfi Orhon. He also writes for Ali Naci Karacan's *İkdam*. However, following the Alphabet Reform in 1928, most newspapers and magazines lose their readers. Yusuf Ziya is forced to work for *Vakit* for a while. But *Vakit* survives on a limited budget, and its writers have no chance of securing an audience. So, he starts working for *Cumhuriyet*. However, when his wife is taken into emergency surgery, he can't get the financial support he demands from Yunus Nadi, the owner of *Cumhuriyet*. He re-establishes *Akbaba* in order to run his own business again. However, when he is elected as an MP in 1946, he moves to Ankara. In Ankara, he sees that those who say things that İsmet İnönü doesn't like are punished. Feeling alienated from himself because of politics, he decides to return to his literary world and slope following the defeat in the 1950 elections. Thus, *Akbaba* begins to be published again.

EVENTS

First Steps

Yusuf Ziya whose father, Süleyman Sami Bey is an engineer is a successful young man in all mathematics-related courses at Vefa High School. Since there are no entertainment venues such as beaches, cinemas, nightclubs, or stadiums, the only entertainment for the young people is quizzes. That's why he eagerly awaits the magazine called *Fen*, which is published on Thursdays. This magazine asks problems and announces the names of those who can solve them. This is the first time Yusuf Ziya sees his name in a magazine. He always carries that issue of the magazine in his bag and keeps it by his bedside at night.

His literature teacher, İbrahim Necmi Dilmen manages to turn his interest in numbers and lines into words. However, after he starts to work at the university, another literature teacher, Süleyman Şevket replaces him. Yusuf Ziya manages to attract the attention of his new literature teacher, Süleyman Şevket. Süleyman Şevket reads a poem of Yusuf Ziya out loud to the whole class.

In this way, Yusuf Ziya gradually loses his interest in mathematics. In his free time, he discusses art with his friends, Peyami Safa and Hasan Âli Yücel. Since Friday is a holiday, he goes to the Sarafim Library and examines the *Servet-i Fünun* collection. He wonders whether he can get the poems that his teacher liked to be liked by the magazines. In those days, there are three major magazines; *Genç Kalemler* in Selanik, *Rubab* and *Şehbal* in Istanbul. He saves money every week to buy these

magazines. One day, he sends one of his poems to *Rubab*, the youngest and most belligerent of these magazines. However, *Rubab* is closed and his poem isn't published. One day, he sees a new magazine in the bookstores; *Safahat*. He buys the magazine by giving all the money in his pocket. In the notice on the first page, the writers who call themselves "Nayiler," meaning ney players, write that their doors are open to new names. Soon, older writers who feel under attack call the "Nayiler" "Enayiler," meaning suckers, through the help of Cenap Şahabettin. However, Yusuf Ziya doesn't care and sends his favorite poem to *Safahat*. The following week, he receives a letter informing him that his poem will appear in the next issue and inviting him to the office. He goes to the building where the magazine is located, but the door is closed. No one comes or goes even though he waits. Then he learns that the magazine is closed. So, his poem can't be published. He is devastated because he remains the poet of Vefa High School. After a while, another magazine called *Kehkeşan*, which means Milky Way, starts to be published. He sends his poem called "Kış" meaning winter, to the poetry competition it has organized. The following week, his poem is published in the magazine as the first. Yusuf Ziya is overjoyed. He goes to the magazine on Friday as it is a holiday. He meets Halit Fahri and Hakkı Tahsin in the office, which is just a small room. They give him a necktie as a gift. In this way, Yusuf Ziya becomes attached to literature.

İçtihat

Rumelia has now been erased from the map of the empire, and the conflicts have reached Çatalca. Because *Kehkeşan* has closed down, Yusuf Ziya is looking for a medium to publish his poem that ends with the words "If only I had thrown the last bomb at these rabid people/I would have torn off my heart!" One day, he gets courageous and sends his poem to *İçtihat*. *İçtihat*, owned by Dr. Abdullah Cevdet, is a magazine that gathers names that oppose reactionism and embrace contemporary ideas. When he sees his own name among these names, he feels strong as an army and goes to Babiâli. From then on, he sends a poem to *İçtihat* every week. One day, as he is in Zaman Bookstore, he sees Abdullah Cevdet. His purchase of Tevfik Fikret's book *Haluk's Notebook* makes Abdullah Cevdet notice him. When Yusuf Ziya tells him who he is, Abdullah Cevdet is happy to have met the young owner of those poems and invites him to the magazine by saying that they get together on Wednesdays and have tea. Yusuf Ziya goes to the magazine on Wednesday. Abdullah Cevdet introduces him to Abdülhak Hamit, Rıza Tevfik, Süleyman Nazif, İsmâil Hakkı, and Celâl Nuri. When the tea and bagels arrive at five o'clock, Süleyman Nazif criticizes Abdullah Cevdet's stinginess. A little later, when Yusuf Ziya reads a poem he has not yet sent to the magazine, everyone showers him with praise. He leaves the magazine with Rıza Tevfik. Rıza Tevfik suddenly calms down and tells him that they want to appear attractive to young people, so he should not be fooled by the praises and that poetry is not something like that. Although Yusuf Ziya feels sad, he listens to him without responding.

Knowledge Association and Turkish Homeland

One evening, Yusuf Ziya's father comes home more tired than usual. He goes to bed early after dinner but wakes up with a cough in the middle of the night. The doctor comes and examines him, but he dies two hours later at the age of forty-seven. Thereupon, Yusuf Ziya moves to Bebek with his mother and becomes neighbors with Rıza Tevfik. Thus, they start seeing each other every day.

One day, Rıza Tevfik takes him to Bilgi Derneği, meaning Knowledge Association, to introduce him to Ziya Gökalp. That day, Yusuf Ziya meets Ali Canip, Ömer Seyfettin, Celâl Sahir, Orhan Seyfi and Enis Behiç. Ziya Gökalp tells them that the written language can't be separated from the spoken language and that the aruz meter can't be the meter of Turkey. The following week, Yusuf Ziya, Orhan Seyfi, and Enis Behiç come to the association with poems written in syllabic meter in their pockets. Yusuf Ziya's poem "The Hammam of the Night" is published by *Türk Yurdu*, a magazine meaning Turkish Homeland. Ali Canip writes a piece of praise for this poem. The following week, as he is leaving the Association, Celâl Sahir takes Yusuf Ziya to the magazine, *Türk Yurdu*. There, they put a gold coin in his palm as a gift.

Malûmat

He learns that there is a letter sent to him at a Wednesday meeting in *İçtihat*. He takes the letter and puts it in his pocket, but his mind is busy with it. While spending time with the others, he wonders if a young girl sent the letter. He opens and reads it as soon as he goes out. Someone named Sudi wrote it. He wants a poem from him for the magazine *Malûmat* published by the Society Library. He visits the magazine the next evening. Sudi manages the magazine on behalf of two Iranian brothers named

Hacı Kasım and Hacı Hüseyin. Although there are different signatures under each piece in this magazine, which contains poems, stories, articles, dream interpretations, fortune-telling, and riddles, in fact everything is written by a single person named Süleyman Tevfik.

Yusuf Ziya sees his photograph for the first time in this magazine. He receives a silver coin for each poem he writes here. With this money, he can have a nice meal for four days at Ali Efendi Restaurant, one of the most famous restaurants in Sirkeci. He starts going to the meetings held on Fridays at the Knowledge Association without asking his mother for money. As he begins to be recognized, he notices that young girls who see him on the street are impressed by him, which pleases him. Since he also receives one or two gold coins a month from *Türk Yurdu*, his mother starts to respect him.

Three Gold Coins

The country has now entered the World War. In those days, Zekeriya Sertel publishes *Turan*, a nationalist newspaper. A poem by Yusuf Ziya called "Turkish Army" appears on the first issue and front page of it. When Grand Vizier Sait Halim Pasha sees the poem, he gets angry because the Ottoman army, the Islamic army, is called the Turkish army. The people around him calm him down, saving Yusuf Ziya from having to apologize.

After a while, his poem "Guard ve Star" published in *Türk Yurdu* is included in the four-volume anthology book *İktıfat*, which is read by middle school and high school students. Thus, Yusuf Ziya becomes a poet whose poems are memorized by students. A few days later, Yusuf Akçura, the owner of *Türk Yurdu*, wants to meet him. Yusuf Ziya goes to the building where the magazine has just moved. The ground floor is the administration office and the upper floor is Yusuf Akçura's house. Yusuf Akçura greets him while he is sitting with Celâl Sahir and his family. Yusuf Ziya can't understand from his words whether he likes him or is angry with him. Just as he is about to leave, Abdullah Toktamış, the managing director of the magazine, gives him three gold coins as a gift.

Yusuf Ziya orders a suit from Boter, one of the best tailors in the world, with his gold coins. While going to a friend's house for dinner with his new suit, Faruk Nafiz sees him from a distance and asks his friends if he always walks around so stylishly.

Abdullah Cevdet's Stinginess

Yusuf Ziya is penniless, paying the price of spending all his earnings on clothes. Since young poets like him are increasing in number, he waits to have his poems published. Naturally, he earns only one gold coin from *Türk Yurdu* in addition to the four silver coins he earns in a month from *Malûmat*. However, since his social circle is expanding and his expanding social circle meets at a place almost every evening, his earnings are not enough to support this life. Thereupon, he decides to demand his due from *İçtihat*, which he has been writing for two years without expecting anything in return.

Since he is so close to Abdullah Cevdet, the owner of *İçtihat*, he can meet him whenever he wants to. So, one day he visits him. They have tea and chat, but Yusuf Ziya can't bring up the issue. When Abdullah Cevdet tells him that he sees him a little absent-minded, he thinks he has found the opportunity and states that he has no other source of income other than his pen, therefore he needs to ask him for the price of what he has written. As soon as Abdullah Cevdet hears this, his face falls and his eyes fill with tears. He says that he loves *İçtihat* like a child and that is why he has made sacrifices, and if he had power, he would not let him say this. Yusuf Ziya is afraid for a moment that he will throw himself down and cry.

Abdullah Cevdet leaves the room muttering to himself and returns a little later, as softened as he was at the beginning. He hugs Yusuf Ziya and asks him to excuse him, tells him that he is giving him everything in the magazine's safe, and puts something into his pocket. Yusuf Ziya tries to calculate how many gold coins Abdullah Cevdet is giving him based on the jingling sound he hears. As soon as he leaves the magazine and turns around the corner of the street, he reaches into his pocket and takes out only twenty-three cents. As soon as he sees this amount given in return for what he has written for two years he turns back in anger. He is filled with the desire to throw the twenty-three cents in his face. However, he stops when he remembers what a poet friend of him said about Abdullah Cevdet. His friend said that if some roasted chickpeas were thrown in his face, not a single one would fall to the ground. That's why he changes his mind, thinking that if he throws twenty-three cents in his face, not even one cent will hit the ground.

Turkish Hearth

Young poets frequently attend the meetings held at the Turkish Hearth and read their writings to each other for the first time there. One day, Celâl Sahir says that Enver Pasha, the minister of war requests war poems from poets. Yusuf Ziya writes poems traveling from front to front and collects them all in a book called *From Raid to Raid*. A week later, Celâl Sahir tells him to see Sir Fuat, the sealer of the Ministry of Interior, regarding his book.

When Yusuf Ziya visits Sir Fuat in his office, he is made wait for a while and then taken to the office of Sir Talât, the minister of interior. Sir Talât states that everything will be done for the printing of his book and then ten thousand copies of it were printed. Yusuf Ziya doesn't know what to do with the ten thousand copies of the book delivered to him. He goes to *Malûmat*, which pays one silver coins per week for his poems, and asks if they can buy them. Hüseyin Efendi and Hacı Kasım, the owners of *Malûmat*, decide to buy the books for twenty liras. Yusuf Ziya reluctantly agrees to this amount. However, a few days later, the Ministry of War sends a letter stating that his book will be purchased to be distributed on the fronts. Upon this, he immediately runs to the owners of *Malûmat* and demands his copies back. Hüseyin Efendi and Hacı Kasım agree to return the books for fifty liras. Yusuf Ziya takes back his books by adding thirty liras to the twenty liras he took from them. However, he leaves the Ministry of War with two hundred and twenty liras in his pocket.

Servet-i Fünun

Servet-i Fünun is a magazine for innovative young people, but over the years the writers have dispersed to other places. Yusuf Ziya meets Ahmet İhsan Tokgöz, the owner of the magazine, during those days. Ahmet İhsan Tokgöz gives Yusuf Ziya half of a room to share with the comedy writer Mahmut Sadık and asks him to gather his friends and revive the magazine. Yusuf Ziya starts working with Faruk Nafiz, Hakkı Tahsin, and Fahri Celâl. Later, three poets joined them; Selâmi İzzet, Yahya Saim and Hasan Zeki.

The most interesting of them is Hasan Zeki. One day, when Yusuf Ziya is with him in the room, Hasan Zeki shouts, "I found it." When Yusuf Ziya asks what he found, he says he found the innovation he was looking for in poetry and reads a poem. When Yusuf Ziya looks at him with a confused face, he explains that the rhymes are at the beginnings of the lines, not at the ends. Then he leaves. Four months later, the newspaper reports his death.

The remaining poets and writers want to put a nice picture on the cover, titles for the stories, and print a few more copies, but Ahmet İhsan Tokgöz doesn't accept any of them. Although he expects them to revive the magazine, he doesn't even pay them for their work for a month. Thereupon, Yusuf Ziya remembers an anecdote of Tefik Fikret about Ahmet İhsan Tokgöz.

When Tefik Fikret goes to the magazine to pick up his salary, he carries the scales that shoppers use with him to determine whether a piece of gold is adulterated or not. When Ahmet İhsan Tokgöz sees him, he asks if he wants to weigh the coins. Tefik Fikret replies that he wants to weigh his morality, not the coins. Because he has noticed that Ahmet İhsan Tokgöz gave him adulterated gold coins every month.

Two Academies

Yusuf Ziya and his friends have two academies where they spend time. One is for summer and the other is for winter. The one for summer is a coffeehouse in Sultanahmet and the one for winter is İkbâl Coffeehouse in Nuruosmaniye. Yusuf Ziya meets the last poet of Diwan literature, Heccav Tahir Nadi, and Falih Rıfkı Atay here. Although Ekrem Şerif Egeli and Ahmet Selgil are successful poets, they stay away from the literary meetings held there because they are physicians.

İzmit High School and Poet Magazine

One evening, while he is a guest at Ziya Gökalp's house, Ziya Gökalp tells him that a literature teacher is needed at İzmit High School and asks him if he wants to go. Yusuf Ziya decides to go, even though he doesn't want to, because Ziya Gökalp is the one asking. In fact, he is unemployed. When he goes to meet with the minister of education, the minister finds him too young to teach at a high school and questions whether he can teach literature. Then he says that there will be an exam for this position. Yusuf Ziya takes the exam and passes it.

The French teacher, Celâl, whom he meets at İzmit High School, and the director of education, Kâzım Nami Duru, and his two students, Oğuz Arık and Sedat Salim Pek, don't make him miss Istanbul. When he returns to Istanbul with some money, he runs into Sedat Salim on the way. They go to Beyoğlu together and get drunk at Tepebaşı Garden. They talk about Halit Ziya Uşaklıgil's novel *Blue and Black* because Tepebaşı Garden has entered literature for the first time with this novel. Then they decide to publish a magazine: *Şair* meaning poet. They rent a place and make an agreement with Ziya Gökalp to write about Turkish mythology. Yusuf Ziya goes to his house every weekend and takes notes.

Hıfzı Tevfik, the principal of Boğaziçi High School, is a successful poet. Yusuf Ziya reads one of his poems from top to bottom, then from bottom to top and writes a critique of the poem. Thereupon, he starts his first literary fight with this article in *Şair*. However, the magazine is closed with its seventeenth issue because neither Yusuf Ziya nor Sedat Salim has enough money to buy paper.

With Sedat Simavi

One day, while walking towards Karaköy, someone takes his arm, and when he turns his head, he sees that it is Sedat Simavi. He knows Sedat Simavi from the entertainment venues. They have a beer in Cenyo, which is a restaurant at noon and a tavern at night. Sedat Simavi says that he will publish a humor magazine called *Diken* meaning thorn and asks Yusuf Ziya for humorous articles. Yusuf Ziya sees this as an insult to his poetry and gets angry, but Sedat Simavi doesn't notice his anger and tells him that Ömer Seyfettin calls him the acrobat of Turkish. Yusuf Ziya finally promises to try.

The next day, when he runs into Ömer Seyfettin on the street, Ömer Seyfettin tells him that he is smart enough not to be a good poet but to be a good humor writer. Then he opens the *Türk Yurdu* and reads two lines from a poem by Yusuf Ziya, adding that these words come from his mind, not his heart. The next day he goes to the address he got from Sedat Simavi and delivers his article. Sedat Simavi happily accepts the article and asks if he wants three liras or some sugar. Yusuf Ziya asks for sugar because it is hard to find sugar. In this way, he begins to write humorous articles about old and new men, old and new women, old and new poets, etc. in his column called Old-New.

They also start to prepare another magazine called *İnci* meaning pearl. Sedat Simavi doesn't want pictures for a writing he wants a writing for a picture. Whenever he sees a picture he likes, such as a lake or a field, he comes up to Yusuf Ziya and asks him to write a poem. One day, Yusuf Ziya runs into Ahmet İhsan Tokgöz who reproaches him for not making *Servet-i Fünun* like *İnci*. Yusuf Ziya says that Sedat Simavi is the one who makes *İnci* beautiful, and that he can't do anything if he withholds materials to avoid expenses.

Journalism

Yusuf Ziya's two old friends, whose names he doesn't mention, intend to publish a daily newspaper. In this way, Yusuf Ziya steps into journalism. The editor-in-chief is İlhami Safa, and his assistant is Ali Çocuk. İlhami Safa asks questions to Ali Çocuk, who doesn't forget what he sees and hears, at every opportunity. Yusuf Ziya brings a bedstead, mattress, and pillow from home because he works as a night secretary. However, after ten days, İlhami Safa can't get along with the bosses and resigns. When he leaves, Ali Çocuk doesn't want to work either. All the workload falls on Yusuf Ziya's shoulders.

Since the newspaper doesn't have a novel, he begins to serialize his play *Kördüğüm* meaning deadlock. He proofreads the articles. However, since he hasn't yet received payment, when the money his mother gave to him has run out, he tries to ask for a salary from the big boss. His boss silences him telling that he should be patient. Thus, Yusuf Ziya has no choice but to buy his daily food and drink on credit.

One day, while proofreading, he sees someone carrying a tray pass by his door. The waiter of Ali Efendi Restaurant leaves the tray in the big boss's room. Yusuf Ziya gets angry at his bosses who expect him to work hungry and thirsty and goes straight to the boss's room. He takes the tray on which are some spinach and egg, rice, clotted cream, apple compote, and water without saying anything and goes to his room. He leaves the door of his room open and eats the food slowly. He waits for the boss to say something but no one says anything. Finally, he goes out into the hallway and says that he has eaten a month's worth of work in one meal and leaves.

Two New Jobs

Sudi, whom he knows from *Malûmat*, opens a bookstore in his own name and offers Yusuf Ziya two jobs; he will both proofread and write poetry. Yusuf Ziya's poetry book *Âşıklar Yolu* [The Path of Lovers] is thus published. However, Sudi only pays five liras for the book. One day, he meets Semih Lutfi, the owner of Suhulet Bookstore, on the road. Semih Lutfi asks him for articles for his newly published humor magazine *Ayna* meaning mirror. Yusuf Ziya immediately begins writing jokes, stories, and poems for *Ayna*. He goes every Thursday to get his weekly payment. However, as soon as he shows up, Semih Lutfi's face falls. They sit in silence for minutes. Semih Lutfi opens the drawer in front of him as if looking for something, then closes it. The customer comes and makes a purchase, and the drawer is opened again. Yusuf Ziya gets hopeful every time, but in vain. In the end, he has to remind Semih Lutfi of his payment. Semih Lutfi slowly takes the key of the drawer out of his pocket and gives him his weekly payment.

Aydede

Refik Halit, who was exiled by the Union and Progress Party, returns to Istanbul thanks to Ziya Gökalp and starts publishing *Aydede*. Ulvi Bey, who was the managing director of *Sabah*, is now the managing director of this new magazine and offers Yusuf Ziya to write for *Aydede*. Yusuf Ziya accepts the offer, although he hesitates, thinking that it is not easy to get someone like Refik Halit to like his writing. Later, he starts writing the stories he later collects in his book called *Nikahta Keramet* [The Blessing in the Wedding]. Ulvi Bey pays him five liras for a single story. Yusuf Ziya is happy, thinking that this is the highest amount of money given for an article.

As Istanbul is taken back from the occupying forces, the streets are decorated with flags. Yusuf Ziya writes an article to celebrate the hanging of Turkish flags instead of Greek ones. On the same day, he finds Refik Halit's face pale. He is pale because he learned that his friend Ali Kemal, the editor-in-chief of *Sabah*, had been kidnapped from a barber in Beyoğlu and lynched in İzmit. Yusuf Ziya never sees Refik Halit again after that day.

Akbaba

One evening, Sir Ulvi comes across him on the street and offers publishing a humorous newspaper together. Yusuf Ziya asks him if he is mocking him because he has no money for this. Sir Ulvi says that everything is ready, that only a hundred liras are needed. Yusuf Ziya thinks that he needs a friend in this business and shares this idea with Orhan Seyfi, with whom he spends his day and night.

In those days, Yusuf Ziya, Orhan Seyfi, Nazım Hikmet, Vâlâ Nurettin and Faruk Nafiz spend more of their days at Emin Âli Çavlı's house than their own. Emin Âli Çavlı is a teacher who told those who supported the surrender of the empire to the Allied Forces that they should withdraw to Anatolia and fight. Since Orhan Seyfi isn't interested in Yusuf Ziya's humorous newspaper idea, he encourages them. They think of a name for the newspaper and decide on "akbaba" meaning vulture.

Yusuf Ziya prepares a petition and goes to Şemsi Efendi. Şemsi Efendi is the person who has checked every publication since the years of the empire and censored it if necessary. In a story written by Ruşen Eşref for *Türk Yurdu* during the World War, a grandmother dies at a wedding, and the guests say, "What an unlucky son-in-law." Şemsi Efendi replaces the word "son-in-law" with "man." When Yusuf Ziya asks why he did this, he reminds him that Enver Pasha is the son-in-law of the dynasty. When Yusuf Ziya goes up to him for *Akbaba*, he suggests that he not publish a new newspaper. However, when Yusuf Ziya insists, he tells him to take his petition to the governor.

When Governor, Colonel Esat reads the petition, he states that he doesn't know that he is responsible for giving such permissions and tells him to visit Refet Pasha, the representative of the national government in Istanbul. Refet Pasha greets Yusuf Ziya very politely and signs the petition. Yusuf Ziya immediately builds the cadre of the newspaper, which will be published twice a week, on Mondays and Thursdays.

When the first issue is published, he goes to bed with the newspaper at night. In the morning, he sees that most of the passengers at the pier have bought *Akbaba*. When he goes to the printing house, it is ten o'clock and he learns that the five thousand copies have sold out at the distributors and a second printing is requested. However, Sir Ulvi, saying that the salesmen's words shouldn't be listened to,

doesn't allow a second printing. They print five thousand copies for the second issue and all of them are sold out too. The following week they have to reprint the first issue in the *Sabah's* printing house.

The Publishing House of Ebüzziya

They make an agreement with Ahmet İhsan Tokgöz's *Servet-i Fünun* Printing House and Artin Efendi's distribution office for eight thousand copies. However, Ahmet İhsan Tokgöz's greed leads them to look for a new printing house. They meet with Kazım, the managing director of The Publishing House of Ebüzziya, owned by Velit Ebüzziya, who also owns the *Tasvir-i Efkâr* newspaper, but Kazım is a bit hesitant about the issue. Because Velit Ebüzziya is someone who doesn't even allow alcohol advertisements in his newspaper because he thinks it is a sin. However, he agrees to print *Akbaba* on one condition. The printing house consists of two sections; one section prints publications such as *Tasvir-i Efkâr*, which conform to Islamic traditions, and the other section prints illustrated magazines. *Akbaba* will be printed in the section where illustrated magazines are printed.

The chief typesetter working here, Yunus Efendi, is someone who takes his job very seriously, but he doesn't like women at all. He feels uncomfortable dealing with the woman who is interested in Tahsin Demiray's *Çocuk Mecmuası* [Children's Magazine], which is printed in the same section as *Akbaba*. He is also very harsh towards those who work for him. He doesn't swear at anyone but doesn't refrain from hitting his coworkers. When Yusuf Ziya sees him sobbing one day, he asks him what happened. Yunus Efendi shouts that his profession is dead. Yusuf Ziya later learns that the apprentice made a small mistake while preparing the title frame then Yunus Efendi noticed this and got angry.

He meets Velit Ebüzziya a few months later. One day, he visits him in his room. Since the building is very old, everywhere is in ruins, but everything in his room is under a thick layer of dust as if it hasn't been cleaned for months. However, there is something more interesting. Velit Ebüzziya keeps mice in a cage in his room. Yusuf Ziya can't ask why he does such a thing in order not to be rude, and he explains his situation saying that sometimes having manners is uglier than rudeness.

Abdülhak Hamit's Article

In the evenings, most of the writers gather at the Steinburg Beerhouse in Sirkeci. One evening, Süleyman Nazif, whom Yusuf Ziya previously met at *İçtihat*, arrives with Abdülhak Hamit's satire titled "Mahut Herif" [The Man In Question] in his hand. The person he refers to in the title is himself. He is going to sell his article to *Akbaba* because he needs money. Yusuf Ziya asks Süleyman Nazif how much Abdülhak Hamit wants for the article. When they learn that he wants five liras, they immediately buy it.

Politicians and Other Publishers

A cartoon by cartoonist Ramiz Gökçe that disrespects Atatürk draws political attention to *Akbaba*. However, *Akbaba* doesn't back down, stating that it is not a sycophant. In addition to political enemies, they also attract the publishers' attention. *Ayna's* owner Semih Lutfi publishes a humor newspaper called *Zümrüdüanka* meaning phoenix, which is apparently similar to *Akbaba*. Abdülbaki Fevzi starts to write for it. Osman Cemal and Necdet Rustu first bring their writings to *Akbaba*, and those they don't like are taken to Semih Lutfi. However, *Zümrüdüanka* doesn't last long.

Following him, Reşat Nuri Güntekin, Mahmut Yesari and Münif Fehim Özarman publish a magazine called *Kelebek* meaning butterfly. Reşat Nuri Güntekin personally brings the first issues to Yusuf Ziya and makes fun of his own work. He doesn't like the magazine. Later, when Yusuf Ziya gives him fifty liras in advance for ten stories, Reşat Nuri is torn between whether to take the money or not and questions what Mahmut Yesari will think. Yusuf Ziya says that he doesn't know how Mahmut Yesari will react if he takes the money, but if he doesn't he will definitely make fun of him. The next day, Mahmut Yesari comes to Yusuf Ziya's room and laughingly says that he wants cash in advance in return for his stories as well. Thus, *Kelebek* is closed. *Akbaba* starts to print sixteen thousand copies for each issue.

Politicians of the day also have sympathy for humor, but when a statue made by sculptor Pietro Canonica is placed in Taksim Square, *Akbaba* publishes a cartoon criticizing it. Since the aid campaign for this statue is organized by Education Minister Mustafa Necati, he immediately files a lawsuit. Yusuf Ziya is sentenced to three years in prison for insulting the state's moral character. However, the decision is overturned on appeal.

The person who supports him during this process is Mahmut Esat Bozkurt, the Minister of Economy. He assures him that no judge will be influenced by anyone while the case is on appeal. Yusuf Ziya is very pleased with his friendship. However, he finds it strange that he lives a very traditional life for a man who studied in Switzerland. While going to Ankara, Mahmut Esat Bozkurt invites him to dinner at his house in Samanpazarı. A large copper bowl with meat and pilaf and some wine are placed on the table. While they are eating, the Izmir March plays on the gramophone in the corner.

İkdam

One day, Ali Naci Karacan visits Yusuf Ziya in *Akbaba*. He says that he has sold his share of partnership in *Akşam*, rented *İkdam* and its printing house, and will publish the first European newspaper in Turkey. Ahmet Haşim will write a joke every day, Celâl Nuri will analyze the events of the day, and Fahrettin Kerim will give health advice. Nizamettin Nasif has already written a historical novel. He asks him to write as well. When Yusuf Ziya realizes that it is not possible to give a negative answer, he accepts helplessly.

The next day, Ahmet Haşim visits him to ask if he knows real Ali Naci. Yusuf Ziya senses that he will renege on the agreement he made with Ali Naci. Ahmet Haşim asks him to come to *İkdam* with him to talk to their new boss Ali Naci, but also to allow him to speak on behalf of both of them. Yusuf Ziya does as requested, and they go to *İkdam* together. Yusuf Ziya senses that even Ahmet Haşim's laughter is tense and concludes that he is afraid of appearing on the front page of the newspaper every day.

Ahmet Haşim wants to talk about the working conditions and asks how much the wage will be with a desire to drive a hard bargain. Ali Naci Karacan says that he will give them whatever they want. Ahmet Haşim says that they want a salary of one hundred and fifty liras per month, one day off per week, and that the payments should be made personally by him on the first of each month in an envelope with money newly received from the bank. Ali Naci Karacan accepts all the conditions. After Ahmet Haşim leaves the room, he says to Yusuf Ziya, "There is no escape from this guy, sir... We will write." *İkdam* starts to be published.

Whenever Yusuf Ziya and Ahmet Haşim can't finish their articles, Ali Naci Karacan immediately starts praising them and mentions how much the readers love them. However, Ahmet Haşim is always afraid of seeing his article, which he cheerfully delivers in the evening. Sometimes his fears come true. He has to apologize to Burhan Felek, whom he criticizes in his article. After an article he writes criticizing Burhan Cahit, they get into a heated argument with him. Finally, he gets into an argument with Peyami Safa upon making an inappropriate comment on him.

Finally, Ahmet Haşim, who can't stand this stress, tells Ali Naci Karacan that he is going to Europe. But Ali Naci Karacan states that the newspaper will pay for the trip in return for travel notes from him. Ahmet Haşim likes the offer, but when he is left alone with Yusuf Ziya, he says that Ali Naci Karacan will still ask for articles from them even after his death.

Professor

One evening, while having fun in a tavern, Süleyman Nazif reads a piece by Baki. When Yusuf Ziya says that the last line is wrong, Süleyman Nazif angrily objects. Half an hour later, Süleyman Nazif tells Yusuf Ziya that he has been repeating the piece in his head for half an hour and that he is right, and reads the correct version of the line. Ahmet Haşim, who witnesses this moment, starts calling Yusuf Ziya professor.

Delayed Payment

One day, when Yusuf Ziya and Ahmet Haşim go to the newspaper office to collect their salaries, they see truckloads of paper piled up in front of the building. Ali Naci Karacan says that the papers came from Sweden and that is why he couldn't go to the bank to withdraw his salaries. Ahmet Haşim gets into a fight as he finds the opportunity he is looking for. While he is yelling and screaming, Yusuf Ziya waits in a corner of the hall. At one point, Ahmet Haşim turns and says, "At least give this well-mannered man his money!" But after a while, everyone softens and they all start laughing out loud.

Tomorrow

One day, it is heard that a new party called Free Republican Party will be founded. Arif Oruç rents an apartment in the building where *İkdam* is located for *Yarın* meaning tomorrow, the publication organ of this new party. Now *İkdam*, which defends İsmet İnönü, and Arif Oruç's *Yarın*, which attacks him with all its might, are under the same roof. The first party fights in the Republican period take place between these two newspapers. Arif Oruç is even declared a "traitor." However, the party is soon closed. Thus, there is no *Yarın* left.

Burhanettin Âli

Yusuf Ziya knows Burhanettin Âli as a journalist with average intelligence but a very active pen. He isn't very well-liked in the media because he always dresses stylishly and walks around with well-groomed hair. One day, he tells Yusuf Ziya that he will commit suicide, adding that Arif Oruç has called him and that he will travel around Anatolia with him. He sends articles from Anatolia to *Yarın*. However, when the party and *Yarın* close down, he is unemployed.

With the last money in his pocket, he goes to the Big Island, the largest of the Princes' Islands in the Sea of Marmara to see the founder of the party, Fethi Okyar. Fethi Okyar talks to him through the garden fences of the Anatolian Club and tells him that he can't help him in any way. Burhanettin Âli goes back to the dock crying and returns to Istanbul with the alms he receives from the dock officer. He later has tuberculosis and loses his life.

Alphabet Reform

After the alphabet revolution, all newspapers publish articles in capital letters to familiarize their readers. Ali Naci Karacan, with the desire to publish a European newspaper, hires young women typists to transcribe the articles written in the old letters into the new letters. However, the newspaper is published with many errors.

Namesakes

There is another person with the same name as Yusuf Ziya in *İkdam*. His namesake, who receives the letters sent to him, opens and then delivers them to him. One day, Yusuf Ziya asks him to read out loud what is written on the envelopes. When he reads "To Honorable Sir Yusuf Ziya" he asks him if anyone has ever addressed him as honorable Yusuf Ziya in his daily life. His namesake answers no. One day, when the janitor tells him that some oil and honey were sent to him, he understands that they were sent to his namesake and asks for them to be delivered to him. However, another day, a young woman arrives who wants to see Yusuf Ziya. Yusuf Ziya invites her to his room. His namesake is a short man with thick eyebrows. He tells the woman that he has grown taller since they last met and that he has tweezed his eyebrows, jokingly indicating that the person she is looking for is actually him. The next day, when he sees his namesake, he tells him that although he opens his letters, he has not touched the oil, honey, and women that come to him.

Another of his namesakes is Yusuf Ziya Erzin, who is responsible for the management of the ferries. People who complain about the Bosphorus ferries and those looking for work always come up to him by mistake. He is also confused with Yusuf Ziya Öniş, the Manager of İşbank, and receives letters begging him to delay his debt. The famous linguist Sir Yusuf Ziya is also someone who claims that the name of Apollon is Alp Oğlan in Turkish. For this reason, some people think that his arguments with Fuat Köprülü in the newspapers are Yusuf Ziya's humorous arguments. Yusuf Ziya publishes a humorous article emphasizing that he isn't qualified to prove that Apollon is in fact Alp Oğlan. Later, he learns that Mustafa Kemal Atatürk really likes this article. At a party in Yalova, he learns that Atatürk likes *Akbaba* and follows it.

With İsmet İnönü

After dinner in Yalova, he retires to his hotel room, but the door is knocked. It is İsmet İnönü's brother, Hayri. He informs him that İsmet Pasha couldn't attend the dinner because he had a toothache and that he will go to see the dentist the next day, and that he invited him to lunch on the Ertuğrul yacht.

The next day, as Yusuf Ziya plays backgammon with Şükrü Kaya on the yacht, İsmet İnönü watches them with pleasure. While having their lunch, İsmet İnönü states that he knows that the newspapers are in a difficult situation due to the alphabet reform. Indeed, *Akbaba* has lost six thousand of its sixteen thousand readers because it has defended the government against the opposition, but it has

lost ten thousand readers because of the reform. Ismet İnönü states that the services won't be forgotten and later supports *Akbaba's* revival until the Free Republican Party is closed. However, both *İkdam* and *Akbaba* are closed after that.

Vakit

The two brothers, Mehmet Asım Us and Hakkı Tarık Us, the owners of *Vakit* [Time], offer Yusuf Ziya one hundred liras a month for writing a joke every day. Since the newspaper's sales are low, this is all they can give. Yusuf Ziya is forced to accept. However, he has difficulty writing for a newspaper that survives on official advertisements. Because he has to write knowing that it won't be read.

Cumhuriyet

He remembers the job offer of Yunus Nadi, the owner of *Cumhuriyet* [The Republic], with whom he had raki during his days working at *İkdam*, and arranges a meeting with him. Yunus Nadi asks him to give him both a joke and a subject for the newspaper's cartoonist Ercüment Kalmuk. However, Yusuf Ziya immediately senses that Yunus Nadi is not the man he had raki with.

Following his joke criticizing the increase in physicians' examination fees, well-known physicians start criticizing his writing. Thus, Peyami Safa joins the discussion with his harsh tone. When Yunus Nadi starts receiving letters of complaint, he silences the writers.

At the end of a month, Yusuf Ziya gets angry as he sees that a hundred liras are put in front of him. However, his unpleasantness doesn't end there. While delivering a humorous anecdote about the death of Abdullah Cevdet, whom he met at *İçtihat*, to the editor-in-chief, a high-schooler working at the printing house tells him that the humor column shouldn't be filled with news of deaths. He gets upset by the boy's audacity.

However, the event that disturbs him the most happens later. His wife falls ill and is taken to the hospital and undergoes surgery. It is the twenty-third of the month. Yusuf Ziya writes a letter explaining the situation and asks Yunus Nadi for his salary in advance. Yunus Nadi replies with a one-line answer that he doesn't make the payment before the beginning of the month. The next day, when he goes to welcome Ahmet Haşim who returns from Germany, Ahmet Haşim gives him a wallet that he brought from Germany for him as a gift. Yusuf Ziya is saddened by the emptiness of the wallet.

Ilyas Bayar's Proposal

While Yusuf Ziya is climbing the slope with an empty wallet in his pocket someone calls out to him. He turns around to see Ilyas Bayar, the owner of the Kanaat Bookstore. Ilyas Bayar invites him to his shop. When they sit opposite each other in the shop, he asks him to write an anthology of folk literature. Yusuf Ziya agrees. Ilyas Bayar gives him two hundred liras in advance.

Yusuf Osman, who works at *Cumhuriyet*, was very upset about what Yunus Nadi had done to Yusuf Ziya, and when he left work in the evening, he stopped by Ilyas Bayar and told him what had happened. This is the real reason behind Ilyas Bayar's offer.

Akbaba Again

Since readers are now used to the new alphabet, Yusuf Ziya decides to publish *Akbaba* again and rents a room. While he is at home at night, a policeman comes to inform him that the party is expecting him the next day. When Yusuf Ziya goes to the party headquarters in Cağaloğlu in the morning, Cevdet Kerim İncedayı welcomes and gives him a letter written by the Secretary General of the Republican People's Party, Recep Peker. Recep Peker writes that he feels the absence of *Akbaba* and that everything will be done to re-publish it. Yusuf Ziya is happy thinking that he will regain his newspaper, which he sacrificed for the sake of the People's Party and Ismet Pasha, thanks to Recep Peker's attention. He tells Cevdet Kerim that he has just rented a room for the newspaper, and that he will even have a table and chairs moved to the room he rented when he returns home. They both think that this is a lucky coincidence.

Yeni Gazete

Yusuf Ziya and his friend Orhan Seyfi Orhon decide to publish a daily newspaper because they don't like the existing newspapers and they put in five hundred liras of capital each, but when it isn't enough, they take another five hundred liras from their wives. They make all kinds of preparations and publish *Yeni Gazete* [The New Newspaper]. Fazıl Ünverdi takes over the distribution. They start to prepare the second issue, but Fazıl Ünverdi doesn't provide feedback. They wait for him to come to the newspaper and say that more prints are requested, but no one shows up. On the third night, while it is snowing heavily outside, Yusuf Ziya leaves the printing house at two in the morning, his enthusiasm gone. On the fourth day, Fazıl Ünverdi comes to tell them that the newspaper isn't preferred because it brings very low profit to the sellers. Yusuf Ziya and Orhan Seyfi Orhon realize that they haven't taken this into account when determining the price. Since they don't want to close the newspaper down, they decide to enlarge it and increase the price. However, the capacity of their machines slows them down. In the end, they give up and return the papers in the warehouse. They pay the employees for five days. They also return some of the money they took from their wives. They never try to publish a newspaper again.

A Letter

When a cartoon portraying German planes bombing Moscow is published in *Akbaba* during World War II, the Press General Directorate is disturbed and lets them know that the cartoon is against the current policy. An Aspirin advertisement cut from that issue of *Akbaba* is also sent with the letter. The message is clear; you are able to make that cartoon thanks to the advertisement you receive from the German company Bayer. Yusuf Ziya is very angry because an advertising company in Istanbul has given that advertisement to all the newspapers. All he has from that advertisement is nine liras. He sends the letter back.

In Ankara

Towards the end of 1945, one evening the phone at home rings. The caller is the president's aide, inviting him to dinner. When he arrives in Ankara, he is greeted by Nafi Atuf Kansu, the deputy secretary general of the party. While taking Yusuf Ziya to the hotel called Ankara Palas, he tells him that Ismet İnönü loves him very much but nowadays he has been sad and asks him not to say anything that can upset him.

The next day, he has lunch with Prime Minister Şükrü Saraçoğlu. After dinner, while having coffee at the prime minister's house, he tells Yusuf Ziya that Ismet İnönü loves him very much but nowadays he has been sad and specifically warns him not to say anything that can upset him. Yusuf Ziya thinks that the first directive belongs to the party, and this directive belongs to the state.

In the evening, the Minister of National Education Hasan Âli Yücel comes to the hotel where he is staying. Ismet İnönü thinking that Yusuf Ziya might get bored of being alone with him invites him too. They go to the mansion together. Kemal Gedeleş, the presidential secretary, welcomes them. After walking a few steps, he takes Yusuf Ziya's arm and asks him not to say anything that can upset the president. Thus, Yusuf Ziya realizes that it isn't possible to say anything to Ismet İnönü that he doesn't like.

They sit together and have raki until two thirty at night. Yusuf Ziya understands that he is truly upset. Ismet İnönü complains a lot about the media. However, he praises Yusuf Ziya's belligerence and humor. After this evening, in 1946, upon Ismet İnönü's request, he is added to the candidate list and is elected as an MP for Ordu.

However, while he is on duty in Ankara, his identity as a writer slowly begins to be forgotten. To prevent this, he writes anonymous jokes to be published in *Ulus*. After Ismet İnönü learns who writes these jokes asks him to write more. However, from then on, *Ulus* doesn't accept anonymous jokes.

Ülke [Country]

One weekend after returning from Istanbul, he receives a letter informing him that the Republican People's Party has begun to adapt to multi-party life. He is invited to a meeting of the commission established for propaganda in a democratic system. The meeting is attended by General Secretary Nafi Atuf Kansu, Falih Rıfki, Nihat Erim, Tahsin Banguoğlu, Refik Ahmet Sevengil, Kemal Turan, and himself. Yusuf Ziya asks what they are doing before the work to be done is done. Nafi Atuf says that in addition to *Ulus*, they publish the *Karagöz* newspaper for the villagers and a national newspaper called

Ülke in Sivas. Thereupon, Yusuf Ziya argues that a Sivas newspaper can be published in Sivas and a Konya newspaper in Konya, and that the remaining money from the four hundred thousand liras allocated for *Ülke* should be urgently saved. The decision to close *Ülke* is held at the meeting. Yusuf Ziya learns a week later that Fuat Bayramoğlu has been appointed to replace him on the commission. İsmet İnönü is very angry at what he says about *Ülke*. He is so angry that he doesn't even greet him for four years, until the 1950 elections.

Memleket [Homeland]

Almost everyone in the media has started to satirize the Republican People's Party, but there aren't many people to defend it. Recep Peker informs Yusuf Ziya that they want to establish a newspaper that Antalya Deputy Kemal Turan has gone to Istanbul to meet with Halil Lütfi Dördüncü, the owner of the Tan Printing House, together with Governor Lütfi Kırdar and Ahmet Kara, from the party organization. However, no agreement can be reached. This time, Yusuf Ziya is sent to Istanbul. As soon as Yusuf Ziya arrives in Istanbul, he first stops by *Akbaba* to make an appointment with Istanbul Governor Lütfi Kırdar. He finds Halil Lütfi Dördüncü waiting for him, looking regretful in his room. He meets with both Lütfi Kırdar and Ahmet Kara, and presents the proposal the three of them have made to Halil Lütfi Dördüncü. An agreement is signed within an hour.

After Yusuf Ziya returns to Ankara, he waits for an invitation or news regarding the new newspaper, but he hears nothing. Finally, he learns that its name will be *Memleket* and that it will be published by Reşat Nuri Güntekin and Feridun Osman Mentешеoğlu. Since Reşat Nuri Güntekin is a popular novelist, he can't understand why he wants to manage a political newspaper. Feridun Osman, on the other hand, is a resentful editor-in-chief who has worked at *Cumhuriyet* for years. He is resentful because İsmet İnönü, who is angry with *Cumhuriyet*'s owner Yunus Nadi, takes revenge by making Feridun Osman a member of parliament and but excludes him from the list in the next election. As a result, Feridun Osman turns into an alcoholic. *Memleket* is a product of these two people. It later goes bankrupt.

With Halil Lütfi Dördüncü

After Yusuf Ziya signs a contract with Halil Lütfi Dördüncü, he walks towards Sirkeci with him. Halil Lütfi Dördüncü stops right in front of a restaurant and asks Yusuf Ziya to buy him lunch with a very sweet tone of voice. He eats whatever he finds for lunch.

When the buffet opens after 10 pm at a ball given at the Dolmabahçe Palace, the guests rush to it. Yusuf Ziya stays back because he doesn't want to mingle with this crowd pushing each other. After a while, Halil Lütfi Dördüncü comes up to him with two full plates in his hands and says that they are even now.

Another day, he comes to Yusuf Ziya's room in *Akbaba* to say that he is aware that the banquet at the Dolmabahçe Palace isn't enough and takes him to dinner. They eat a variety of food. When the check is delivered to them Halil Lütfi asks Yusuf Ziya for seventy-two and a half cents telling him that he has taught him how to fill his stomach by eating a variety of food for seventy-two and a half cents.

Decision to Return

As the 1950 elections approach, İsmet İnönü invites Yusuf Ziya to a tea party to be held for the party organization. There, he announces that he wants him to be a candidate from Ordu in the new elections. The people of Ordu love him because thanks to him a high school was built in Ordu. However, the election turns out to be a defeat. The People's Party in the parliament is cornered. Yusuf Ziya loses interest in the increasingly heated politics and writes an article for *Ulus*, but it is published ten days later. Unable to resist, he writes a letter to İsmet İnönü, reminding him why he has him elected as a member of parliament; because he likes his articles. İnönü doesn't respond to his letter, but when they come across, he asks Yusuf Ziya how he is doing. The next day, *Ulus* sends him a letter asking for an article every week. However, Yusuf Ziya has already decided to return to Istanbul.

Migration and Three-Storey House

When he returns, he has two books in his hands that he wants to have printed; *Migration* and *Three-Storey House*. He visits one of the booksellers he knows. There are such resentment and anxiety in all the booksellers that an author who wants to sell his work hesitates to seek his rights in order not to

hurt them. However, Yusuf Ziya, knowing this situation well, speaks openly to the bookseller. The bookseller offers two hundred liras for his two books on the condition that he transfers all his rights. Yusuf Ziya leaves the place in anger. He goes up to another bookseller. This one also offers two hundred liras, but for the first edition. This time, he sells his books and goes out. He looks at the books behind the glass. All of them are the labor of years sold for the price of a lunch. He regrets his purchase and returns, saying that he has given up selling his books. He later prints these two books himself and makes more than ten thousand liras.

Akbaba

He agrees with Cemal Erksan's Şaka Printing House to republish *Akbaba*. *Cumhuriyet's* cartoonist Ali Ulvi is to draw the cartoons. *Akbaba* starts to republish with a staff consisting of Nehar Tüblek, Altan Erbulak, Şadi Dinççağ and Oğuz Aral.

Ramiz Gökçe

Cartoonists usually draw similarly, so men and women are always the same. Cartoonist Cemal Nadir is not like that. He always carries a notebook in his pocket to draw the people he sees here and there. Ramiz is similar to him. He draws every cartoon meticulously. He spends his childhood in poverty. He always wraps his face with a headscarf to cover the scar on his left cheek because he had lupus as a child. When Professor Hulusi Behçet sees him like this, he decides to cure him and starts treatment. After years of treatment, Ramiz's face healed completely. However, he can't give up covering his face because he is used to the headscarf, until he falls in love. When Yusuf Ziya is in Ankara, he founds the *Mizah* [humor] magazine with a vulgar tone. One day, Yusuf Ziya runs into him at a restaurant. Ramiz is sick. Four days later, Yusuf Ziya receives news of his death.

Cemal Nadir

Cemal Nadir is a modest man. His first wife leaves him. His second wife leaves him for Vâlâ Nurettin. His third is a young university student. He finds happiness with her. However, he publishes a humor magazine called *Amcabey* [Mr. Uncle] and is not successful. Then, the theater play he wrote is withdrawn after the first performance. Cartoon is not just a drawing for him, it is a philosophy. When the Republican People's Party asks him for a poster for the 1946 elections, he draws five pictures. When the party sends him two hundred and fifty liras, he angrily refuses. They want to nominate him from Bursa and he refuses again. His is hurt. He dies of an illness that can be treated by antibiotics.

Münif Fehim and His Father

Münif Fehim is the son of comedian Fehim Efendi. Yusuf Ziya remembers many things about Fehim Efendi. For example, when he takes part in Moliere's *The Forced Marriage* at the Ferah Theater in Şehzadebaşı during Ramadan, the curtain isn't opened open because there are eight or ten people in the audience. It is expected that there will be people coming from prayer. When the audience starts to protest by whistling, Fehim Efendi opens the curtain to tell them that they shouldn't make noise because there are more people inside than them. Everyone bursts out laughing. Münif is the son of such a man. He is a painter and a caricaturist. He draws everything he sees very well. For *Akbaba*, he expresses many lines selected from Diwan literature with his drawings.

Necmi Rıza

Necmi Rıza draws women's legs perfectly but draws men in a rigid manner. Their jaws, hands, fingers, legs, and feet have a stern looking. While Yusuf Ziya is writing his memoirs, he leaves some cartoons for four or five issues and goes on a trip to Europe. Yusuf Ziya hears from him weeks later, when he runs out of money.

Turhan Selçuk

Yusuf Ziya meets Turhan Selçuk when he is a high-schooler. He graduates from high school but is still a pale-faced boy. Yusuf Ziya asks him what is wrong with him and Turhan Selçuk says that he is always like that. However, it soon becomes clear that he is ill. He has to receive treatment in a sanatorium. Since his father is away, working as a commander, Yusuf Ziya takes care of him. He helps him being admitted to the Erenköy Sanatorium. Nine months later, Turhan Selçuk leaves the

sanatorium having gained weight. He brings awards to Turkey in international competitions. However, Yusuf Ziya thinks that he has wasted his talent for a while by supporting political parties.

Orhan Ural

Orhan Ural doesn't have the mastery and skill of Ramiz Gökçe and Cemal Nadir. The hands he draws have four or six fingers. He thinks the disgusting drawings are humorous. At one point, he publishes a weekly magazine similar to *Karagöz*, but then he disappears.

Semih Balcıođlu

Semih comes to the art world as the adopted son of Cemal Nadir. He is known for his well-mannered personality. He never acts spoiled in his private or professional life. Whenever he comes up to *Akbaba*, he never asks looks at the next issue's edition without permission. Unlike his other colleagues, he wants to show his artistry with his brush, not with his clothing or beard style. That's why he always walks around clean-shaven. He breaks new ground in his field by making caricatures with ceramics. He knows how to look at everything he draws from the side, front, above and below.

Nehar Tüblek

Yusuf Ziya meets Nehar Tüblek when he is a student at Kabataş High School. After graduating from high school, Tüblek gets into law school but drops out in the fourth grade. He is the son of a well-established family and devotes his life to his mother and sister. He is not only a cartoonist but also a writer.

Bülent Şeren

Yusuf Ziya sees Bülent Şeren, one of *Akbaba's* cartoonists, with a beard one week, a moustache the next, and then clean-shaven. Bülent Şeren says he is tired of seeing the same face in the mirror and constantly changes his face. He is a painter making copies of popular works so well that they are indistinguishable. He is also very successful in portraits. He also sings in opera. However, Yusuf Ziya thinks he is yet to find his character in caricature. He either draws very well or very badly. Since he is hangover a lot, Yusuf Ziya tells him what will happen to him if he continues to live like this; how his hands will shake and therefore no longer be able to draw. Sometimes he gets angry and scolds him, but Bülent Şeren never responds.

Cafer or Cafer Zorlu

Cafer Zorlu has a shop in Mahmutpaşa but it goes bankrupt. He starts working as a shop assistant. Yusuf Ziya meets him while he is a shop assistant. When he learns that he draws cartoons, he offers him a job. So they start working together. Whenever Yusuf Ziya enters the room where the cartoonists work, the young people pull themselves together because they work very comfortably. Cafer usually brings the chairs closer together to stretch his legs. When Yusuf Ziya works in his room or gets ready to go home in the evening, he jumps in front of him and shows his cartoons. He creates a character called "Asorti Ali" to handle social issues. However, he doesn't draw because he can't make his character handle the issues in his mind as he wishes.

Zeki Beyner

There is always a lonely man in his cartoons. Because he has no family of his own. He is usually not seen laughing without being drunk. The women he draws are always beautiful and thin. He makes sense of social issues with his heart and as Yusuf Ziya says, the heart is on the left.

Muzaffer Izgü

Yusuf Ziya tells the content of a letter by looking at its envelope. If "Dear" is written at the beginning of his name and the sender's address is there, it is a letter of sympathy. If "Sir." is written before his name and the sender's address is missing, it is a letter of hate.

One day a thick envelope arrives. Inside is a story. He reads the story but doesn't find it suitable for *Akbaba*. The same person sends another story a week later. He doesn't find that one suitable either.

Thus, a story comes from the same person every week. He writes in a letter that he will continue to send his stories until they like them. Finally, Yusuf Ziya likes one of these stories and publishes it. After this, the owner of the story, Muzaffer İzgü, becomes one of the writers of *Akbaba*.

Muzaffer İzgü is born in a shantytown in Adana as one of five children. As the son of a small tax collector, he goes to school during the day and works as a tailor, carpenter, and electrician in the evenings. He studies at Diyarbakır Teachers' School and becomes a teacher. He marries Günsel, whom he meets at school, and they have three children. He travels from city to city on his motorcycle, collecting stories.

Adnan Veli

His father is a musician, his older brother Orhan Veli is a poet. He is an Istanbulite who grew up in Beykoz. One of his favorite things is fishing. He starts his writing career by working in *Vatan* and then joins the writers of *Akbaba*.

Nimet Arzık

When Yusuf Ziya is looking for a reporter to bring news from Ankara to the newspaper, he hires Nimet Arzık. He is impressed by her articles in a magazine called *Renk* meaning color. Nimet Arzık speaks French very well. She is the daughter of Yusuf Ziya's old friend Halit Carım. Having lost her husband in a plane crash, she is both the mother and father of his two children. However, no other writer for *Akbaba* collects as many angry letters as she does. She makes many spelling mistakes while writing. For example, instead of "because" she says "becuse," instead of "concept" she says "context." She loves to open parentheses within sentences to insert long sentences. She also uses a lot of exclamation marks. That's why it is so easy to tell that an article is written by her.

Necdet Rüştü Efe

Journalist Sermet Muhtar leaves his family home to live in a separate house with his wife. A new face appears at the meetings in this new house; Necdet Rüştü Efe. His father is a physician and his grandfather is a field marshal with a book of poetry. He is still a medical student, but he is also interested in poetry. He is dropped out of the faculty in the fourth grade. Celal Sahir establishes a company for poets. They publish a book every month; the first book, the second book, the third book... Necdet Rüştü Efe enters the literary world with his poem "At Your Door" in the seventh book. After a while, he becomes an alcoholic. At that time, he is wanted because he is yet to be drafted for the military.

One evening Yusuf Ziya takes him to the house of Commander Şükrü Naili Pasha. He leaves Necdet Rüştü Efe with the guards at the entrance and reads one of his poems to the Pasha and then tells him what happened to him. The pasha offers to take him as a scribe. They invite Necdet Rüştü Efe in and give him the good news. Necdet Rüştü Efe is so happy that he celebrates this news by drinking in a tavern. He gets drunk and throws himself into the sea.

Şemsettin Kutlu

While Yusuf Ziya is sitting in his room at *Akbaba*, a young man enters. He has brought his writings. Yusuf Ziya reads the writings but doesn't like them. Four years later, while publishing the magazine *Çınaraltı* with Orhan Seyfi Orhon, Şemsettin Kutlu brings another story. They like the story very much and give him three liras to publish it. Şemsettin Kutlu then goes to the army and distances him from the literary world. He then starts teaching.

Selâhattin Kutlu

Şemsettin Kutlu's older brother lives in İskenderun. He was born in Antakya. He fights against the French occupation there with his pen. He works as a teacher but always gets into trouble because of his predatory pen.

Ahmet Koçer

Everyone calls Ahmet Koçer, the managing director of *Akbaba*, “father of money.” Yusuf Ziya meets him when he is the managing director of Ramiz Gökçe’s magazine, *Mizah*. When *Mizah* is closed down, he offers him a job. Although Yusuf Ziya addresses everyone by their first name in the newspaper, he addresses him as Sir Ahmet because Ahmet Koçer is a man who never loses his seriousness. Because of his interest in pencils, he has pencils of every color on his desk. He also loves drawing.

Ergin Ortaç

Yusuf Ziya’s son Ergin Ortaç is a rebellious boy who doesn’t listen to his parents as a teenager. His room is full of medals as he plays tennis well. He goes to Germany to become a dentist. While staying with a family in Düsseldorf, he learns German but gives up on becoming a dentist. He returns to Turkey and becomes the head of *Akbaba*.

Aziz Nesin

One day, editor-in-chief Selami brings a story to Yusuf Ziya asking him to read it. Yusuf Ziya likes the story very much and immediately has it published. Later, when two more stories come from the same person, he asks Selami who writes them. When Selami says that a young man with a passion for literature wrote them, he does not believe them. When he insists, he learns that Aziz Nesin writes them. Aziz Nesin doesn’t want to put his name on the stories because he doesn’t want to get into trouble with the government. Yusuf Ziya invites him to the newspaper and offers him a job. Aziz Nesin says that he is afraid of harming the newspaper because he is a blacklisted person. Yusuf Ziya first calls Istanbul Governor Fahrettin Kerim Gökay and then Prime Minister Adnan Menderes and informs them that Aziz Nesin has joined *Akbaba*’s staff. Both names express their satisfaction with this.

Meral Nesin

During a trip to Italy, Yusuf Ziya visits the places where movies are being shot with Münir Hayri Egeli, who is a director in Italy, and writes about his experiences in the newspaper. One day, a letter arrives from a girl named Meral from Çorum. Meral, who expects to be graduated from high school, asks for Münir Hayri Egeli’s address. Her intention is to go to Italy and become a famous actress. Yusuf Ziya writes back to her saying that he won’t do such a thing and this is the favor he can do for her. This time, Meral thanks him and writes that she wants to come to Istanbul, that she knows how to type and proofread, and that she has previously written for the provincial newspaper. When Yusuf Ziya is positive, she comes out with her suitcase. Yusuf Ziya has another table put in the room of Ahmet Koçer, and Meral starts working there. However, a few months later, he learns that she and Aziz Nesin have decided to marry.

Marriage

Yusuf Ziya spends his summers at the Anadolu Club in Büyükkada. However, when things get too long, he stays in the city. Another night when he is in the city, an angry crowd passes by him walking towards Taksim. After eating at a restaurant called Abdullah Efendi, he goes out and sees that the shop windows are being stoned by the angry crowd. He hardly reaches his home with difficulty.

In the morning, he finds the streets full of looted goods and goes to the newspaper but Aziz Nesin is not there. In the evening, he goes back to Büyükkada. Two days later, he learns that he Aziz Nesin was arrested because of what happened on September 6-7. Months later, he receives a letter from him. Aziz Nesin wants two rings from him in order to get engaged to Meral.

Yusuf Ziya calls Namık Argüç Pasha and explains the situation. The Pasha examines Aziz Nesin’s file and Aziz Nesin is released with Yusuf Ziya’s testimony. He gets married as soon as he is released. Later, he establishes his own publishing house.

Travels

Aziz Nesin attends the International Writers’ Congress in Berlin in 1965. He is the only writer from Turkey to attend. After the congress, he sends letters to Yusuf Ziya during his trip that lasts about 5-6 months. In each letter, he complains that he can’t enjoy the beautiful places he stays in because he has to work. In fact, even on the night of the day he learns that he is going to Berlin, he works until the morning to complete his novel that is published in the newspaper.

Yaşar Tonguç

Yaşar Tonguç, an advertiser is an amateur cartoonist. No matter what he draws, a person can easily tell that a drawing belongs to him. He sends cartoons to the newspaper whenever he gets the chance.

Yalçın Çetin

Yusuf Ziya meets him when he is a young student. Yalçın Çetin goes to Germany, works there, saves up money and then returns to Turkey. He makes a cartoon series called "Nazik Sülüman" ("Nazik" means kind and "Sülüman" is misspelled version of Süleyman, a man's name) for *Akbaba*.

Şadi Dinççağ

Şadi Dinççağ, who is an engineer and contractor, starts drawing cartoons while he is a student at Istanbul High School. When he gets bored at the construction sites he works at, he draws cartoons and sends them to Yusuf Ziya.

Mehmet Polat

A non-commissioned officer, Mehmet Polat, occasionally sends cartoons to *Akbaba*.

Burhan Solukçu

Burhan Solukçu, who works as an electrician in a coal mine, prepares a series called "Kalender Niyazi" ("Kalender" means carefree, "Niyazi" is a man's name) for *Akbaba*. There is no writing in his drawings, only the lines tell what he wants to say.

Suat Yalaz

Yusuf Ziya meets Suat Yalaz when he is still a student. Later, Suat Yalaz starts working at *Akşam* and creates a hero named Karaoğlan meaning black boy. Karaoğlan is later turned into both a comic book and a movie.

İhap Hulusi

İhap Hulusi's first cartoon is printed in *Akbaba* in 1923, in old letters. İhap Hulusi is a cartoonist who studies art in Germany. After receiving a job offer from a toothpaste brand called *Inci* in Izmir in 1925, he designs logos for companies such as Isbank, Emlak Bank, Ziraat Bank, Tekel, and Bayer. He is a man who loves to dress stylishly. He always wears his watch on his shirt sleeve. He never wears a coat even in the coldest weather. He wears a trench coat. However, when companies eventually start using the works of world artists, he becomes unable to do business. Yusuf Ziya says of him that he is a man who has seen his own death while he is alive.

Naci Sadullah

Naci Sadullah, the son of a wealthy family, writes articles, stories, interviews, and jokes. But he can't stand the challenge. He sends his writings to typesetting without checking them again. He loves drinking alcohol, but he never gives up his politeness.

Rifat Ilgaz

Rifat Ilgaz, who always sits at his desk in his coat and scarf because he is afraid of getting sick, is a man with a wrestler body. He gets into trouble with the government because of his book called *Class* and is sentenced to prison for making communist propaganda. For this reason, he is banned from teaching. Yusuf Ziya sees that his novel *The Chaos Class*, which is published in a humor magazine, is adapted for theater and likes it very much because it tells relatable school stories.

Kenan Akıncı

One day, a story written in new letters is sent to the newspaper. Yusuf Ziya has his friends read this handwritten story. When they say they like it, he has it typed. After reading it, he publishes it. Thus, stories start coming from Kenan Akıncı, a teacher. His stories always take place within the borders of

Istanbul and are written in the Rumelian dialect. Yusuf Ziya has the opportunity to meet Kenan Akıncı in person a few years later.

Şemsi Belli

Şemsi Belli, whose first stories are published in *Akbaba* and *Çınaraltı*, writes stories, novels, and interviews for almost all magazines.

Burhan Esen

When he is only fourteen, he sends a poem to *Akbaba*, but it isn't published. Later, he enters the media world with the article he sends to *Yeniadam*. However, he says that the articles he values most are published in *Akbaba*.

Faruk Nafiz Çamlıbel

Yusuf Ziya knows him from high school. However, their friendship begins outside of school. Yusuf Ziya visits his house on summer evenings. They walk the streets of Moda together. When the Republican People's Party asks him for four plays, Faruk Nafiz locks himself up in a hotel room during the summer and writes three plays, but loses twenty-five kilos from stress and falls ill. The party gives him only five hundred liras for four plays. Yusuf Ziya says that this is a very low amount that even the worst publishing house doesn't give. Moreover, Salih Cimcoz, who is a member of parliament, says at every opportunity that Faruk Nafiz is defrauding the party because he can't finish the fourth play in time. After Faruk Nafiz recovers, he writes the fourth play as well.

Sermet Muhtar

Yusuf Ziya's play *Binnaz*, written when he is twenty, is performed by the City Theaters. After that, he is invited to a dinner. The invitation is in Göztepe, at the mansion of the Military Museum Director Muhtar Paşa. A handful of people gather in the large hall. Candles are lit. Everyone is served an egg for dinner. Although it is said that the cook is sick and the maid is on leave, the mansion, which is about to be impounded, is a small representation of the collapsed empire. Muhtar Pasha is the ballistics tutor of Mustafa Kemal Atatürk and İsmet İnönü. His wife Kevser is the daughter of Abidin Pasha. However, they live in gilded poverty in the mansion. Sermet Muhtar is the only heir to this.

Sermet graduates from Galatasaray High School. He knows French and German very well and can speak English and Italian. He loves playing the piano. However, he stays unemployed for a while. Finally, he starts writing for *Akşam*. His comedy play is performed by the City Theaters. But Sermet has some strange habits. He never goes out alone because he is afraid he can faint while walking on the street and he always carries water in his pocket. Hâdi the Arab, who follows him around so as not to leave him alone, is his personal slave. When Hâdi falls in love with the Bosnian girl working at his service, Sermet marries them off. However, when the Bosnian girl doesn't want to make love to Hâdi, trouble breaks out in the mansion every night. In the end, the Bosnian girl saves herself by running away from the mansion. Hâdi becomes an alcoholic.

Selâmi İzzet Sedes

A poem is sent during the days when Yusuf Ziya works for *Servet-i Fünun*. He publishes it the following week. The author of the poem visits him on the day he publishes it. The person who comes is Selâmi İzzet. Later, he publishes a magazine called *Fağfur* but says goodbye to poetry and turns to stories and novels. He starts writing in *Akşam*. He mostly shares French stories and novels with Turkish readers. Selâmi İzzet, who is also a former player of Galatasaray, loses his health at an early age and passes away. His wife, Nihal, the daughter of the famous novelist Mehmet Rauf, also loses her life following him.

Aka Gündüz

Yusuf Ziya sees Aka Gündüz while he gives a passionate speech in front of the tomb of Mehmet the Conqueror during the Balkan Wars. They later meet at the *Türk Yurdu* Bookstore. Aka Gündüz publishes a humor magazine called *Alay*. He isn't afraid to openly argue with Grand Vizier Sait Pasha when necessary. As *Akbaba* starts to be published, he starts writing for it. In his youth, he wants to be an officer, enters Kuleli Military High School but leaves when he gets sick. He studies Fine Arts in

Paris. When he returns, he joins The Committee of Union and Progress. He is in the Action Army that suppresses the uprising on March 31. When the World War starts, he clashes with the Unionists. Later, he is slandered for stealing and sent to prison.

Şehabettin Süleyman and Nurettin Artam

Yusuf Ziya meets Şehabettin Süleyman in the meetings held at the Turkish Hearth. He is a man who doesn't like to take a bath. When he marries the poet Ihsan Raif, she makes him take a bath every day. Yusuf Ziya says that Şahabettin Süleyman died of pneumonia because of taking a bath every day.

He runs into Nurettin Artam on the ferries for years. Nurettin is the son of the sheikh of the Qadiriyya cult. The sheikh is from Afghanistan. His mother is from Istanbul. When his father dies, he replaces him. He writes a joke every day for *Vakit*. He gets angry with Yusuf Ziya twice.

In an article he writes about him, Yusuf Ziya places two imaginary young girls in the flashy entrance of *Vakit* and makes them talk about him. Nurettin Artam gets offended by this. After he resigns from *Vakit* in Istanbul and moves to Ankara where he starts writing in *Ulus*, Yusuf Ziya writes that by moving to Ankara he did well. Nurettin Artam gets offended by this too. However, their resentment doesn't last long.

One time, Yusuf Ziya takes offense at him. One evening, they have dinner together. Nurettin Artam says that Tevfik the Ney Player has written a quatrain criticizing Ahmet Emin Yalman. Ahmet Emin Yalman is against the government and Ismet İnönü. Yusuf Ziya is a supporter of the government. When he takes this quatrain to the newspaper, Tevfik the Ney Player says that he hasn't written such a quatrain and that he is hurt because of the bad words said to someone like Ahmet Emin Yalman. Following this denial, Yusuf Ziya finds out that the real writer of the quatrain is Nurettin Artam himself. However, he doesn't hesitate to ask why Tevfik the Ney Player, who believes he has the right to insult everything, is hurt when it comes to Ahmet Emin. In this way, he can get rid of Tevfik the Ney Player, who stops by the newspaper with a bagel and a bottle of alcohol in his hand as he pleases.

Reşit Halit Gönç

Yusuf Ziya meets him at a party given at Ercüment Ekrem's house. He is the well-educated son of a good family. However, he has never married. When they meet Yusuf Ziya, he is a clerk. One day, he stops by *Akbaba* to tell Yusuf Ziya that he has resigned. A month later, Tarık Hakkı Us, publisher of *Vakit*, hires him as a clerk and gives him a room to stay in. These days, he starts collecting signed pictures of well-known people. Yusuf Ziya sees him on the street on a snowy day after many years. He is wearing a summer jacket and has broken shoes on his feet. When Yusuf Ziya tells him who knows how much his salary would have been if he had not resigned, Reşit Halit claims that he has everything he needs. Yusuf Ziya can't say that he lacks everything from head to toe. After a while, he hears that he died by falling down the stairs.

Yusuf Ziya Tells Yusuf Ziya

Yusuf Ziya tells about himself, following his colleagues who say that he tells everyone except himself. First, he asks Bülent Şeren to draw a caricature of himself. Bülent Şeren draws him as a man with a big nose. Yusuf Ziya was born in Beylerbeyi, Istanbul in 1895. His father Süleyman Sami is an engineer, who doesn't drink alcohol but smokes thirty or forty cigarettes every day. He loses his life at the age of forty-seven. After primary school, he has Yusuf Ziya enrolled in a school affiliated with Alliance Israelite Universelle. Yusuf Ziya also has two teachers at home to teach him Arabic and Persian as Ottoman Turkish is a mixture of these two languages. He is such a hardworking student that he takes the geometry exam the morning after he lost his father. His interest in literature begins when he is jealous of his classmate Salâhattin. He takes the first place in literature from him, but literature takes him too.

THEMES

POLITICS

Oppression When newspapers lose their readers following the Alphabet Reform in 1928, Ismet İnönü tells Yusuf Ziya that he can help *Akbaba* to survive. However, after the opposition party, the

Free Republican Party, and its publication *Yarın*, are closed down, this support is cut off and both *İkdam* and *Akbaba* can't survive. Since there is no opposition anymore, the publications that defend the government aren't considered necessary.

When Yusuf Ziya is supported by the government to re-publish *Akbaba*, a cartoon depicting German planes bombing Moscow is published in *Akbaba* during World War II. Upon this, he receives a letter warning him that his newspaper can be closed down because he has allowed a cartoon to be published against current state policy.

When he is invited to Ankara in 1945, before meeting İsmet İnönü, he is secretly warned by the party deputy general secretary, then the prime minister, and then the presidential secretary not to say anything that would displease İsmet İnönü. Indeed, when he is later elected as an MP, he is removed from the media commission established during the transition to the multi-party system because he strongly opposes the publication of a national newspaper in Sivas. İsmet İnönü, who doesn't like what he says, has ignored him for four years.

JUSTICE

Injustice Yusuf Ziya earns one gold coin from *Türk Yurdu* and four silver coins from *Malûmat* every month, but his income isn't enough to sustain his social life. He decides to demand his due from *İçtihat* for which he has written for two years without expecting anything. However, Abdullah Cevdet, the owner of the magazine, pays him only twenty-three cents for his two years of labor. Yusuf Ziya wants to throw these cents in his face, but he doesn't because Abdullah Cevdet is a man who can easily be shameless when money is involved.

Ahmet İhsan Tokgöz asks Yusuf Ziya to revive his magazine *Servet-i Fünun*, which was abandoned by well-known writers. However, Yusuf Ziya can't even receive the payment for his one month's labor. Moreover, Ahmet İhsan Tokgöz doesn't accept any innovations requested by Yusuf Ziya and his other colleagues to make the magazine better, in order not to increase the expenses. Later, while Yusuf Ziya is working for Sedat Simavi's *İnci*, he comes across Ahmet İhsan Tokgöz who complains to Yusuf Ziya that he couldn't make *Servet-i Fünun* as beautiful as *İnci*. Yusuf Ziya tells him that he couldn't do anything because his boss didn't allow anything new to cut costs.

When the editor-in-chief and assistant of the newspaper, which is started by two people whose names Yusuf Ziya doesn't mention, resign, all the burden falls on Yusuf Ziya's shoulders. He both writes novels for the newspaper and proofreads. Since he works at night, he even brings a bed, a quilt, and a pillow from home to work. When the allowance he received from his mother runs out, he asks for his salary but his bosses didn't pay him anything. He has to live on credit. However, he sees his boss ordering from the most luxurious restaurant. One day, he takes the lunch that his boss has ordered for himself from his desk. While he eats the meal slowly, he waits for the boss to object but no one says a word. He eats the meal and then tells them that he has got the reward of his one month's work in a single meal.

When the Free Republican Party is founded during the transition to the multi-party system, a newspaper, *Yarın* is founded by Arif Oruç. Burhanettin Âli, a journalist working for *Yarın*, is unemployed when the party is closed down. Indeed, *Yarın* fiercely criticized İsmet İnönü, the most powerful name of the period. To ask for help, Burhanettin Âli goes up to Fethi Okyar, the founder of the party. However, Fethi Okyar doesn't even give him the money to go back to Istanbul. In the end, Burhanettin Âli falls ill and dies.

As The Republican People's Party asks Faruk Nafiz Çamlıbel to write four plays, he locks himself in a hotel room and writes three plays, but he can't complete the fourth play because he gets sick due to stress. He is offered a fee that even the worst publishing house wouldn't offer for his work. In addition, since he couldn't complete the fourth play, rumors start about him that he has defrauded the party. Yusuf Ziya is disturbed by this injustice his friend suffers.

PSYCHOLOGY

Sadness While Yusuf Ziya is working at *Cumhuriyet*, his wife is suddenly taken to the hospital and has surgery. Since he has no money, he asks his boss, Yunus Nadi for an advance payment. Yunus Nadi replies with a one-sentence answer that he can't do this. Yusuf Ziya is left stunned by his insensitivity.

RELATIONSHIP

Goodness Having witnessed Yunus Nadi's insensitive attitude his friend, Yusuf Osman tells Ilyas Bayar, the owner of Kanaat Bookstore about what has happened. Then, Ilyas Bayar asks Yusuf Ziya to write an anthology and pays him two hundred liras in advance. When Yusuf Ziya learns the reason behind Ilyas Bayar's offer, he is very happy because someone has seen and understood his sadness.

When Aziz Nesin is arrested during the September 6-7 incidents, he asks Yusuf Ziya for help in getting married. Thereupon, Yusuf Ziya contacts people in authority he knows and ensures that his innocence is proven. Thus, Aziz Nesin marries his lover.

Loyalty Yusuf Ziya wants to show that he is a loyal boss and colleague to everyone by mentioning each and every one of them.

FLAWS

Social myopia Yusuf Ziya, who loses most of his readers after the Alphabet Reform in 1928, sees this change as a torment he endures for the ruling party and Ismet İnönü, instead of reflecting on how using the Latin alphabet will affect the future of the country.

Ambition Since Yusuf Ziya and his partner don't like current newspapers they intend to launch a new newspaper. As their own capital isn't enough, they borrow some money from their wives. They keep the price as low as possible. However, distributors don't buy their newspaper because they find its profit margin low. Then, they realize their mistake and never attempt to launch another newspaper other than *Akbaba* again.

CHANGE

Transformation Following the Alphabet Reform in 1928, newspapers do their best not to lose their readers. For example, Ali Naci Karacan, who manages *İkdam*, hires many typists to translate the texts written in old letters into Latin letters and prints them in capital letters. However, he is unsuccessful. The newspaper is printed with many errors.

DISCUSSION QUESTIONS

1. Yusuf Ziya Ortaç's entrance into the literary world is financially rewarded. For example, his poetry book that he penned during the World War, *From Raid to Raid*, is purchased by the government, providing him with a very good income. During the Republican years, he supports the government, especially during the transition to the multi-party system. When we consider these two together, is it possible to think that writers rewarded by the government are not only attached to the literary world but also indirectly to politics through their pen?
2. Yusuf Ziya Ortaç's memoirs clearly show that a person can't make a living just by writing and that it isn't possible to survive as a publisher without state support in a country that is undergoing major social changes under the hands of military bureaucrats. Considering also that the number of readers is also limited, what does this say about the preconditions that make freedom of the press possible?
3. After the Alphabet Reform in 1928, magazines and newspapers lose many readers. Yusuf Ziya Ortaç is forced to close his newspaper due to this loss. Due to the trouble he is in, he can't or doesn't want to think about the impact of the reform on the future of the country. What does this say about how the socio-political reforms were received by different social groups in Turkey?