

HUMANITIES INSTITUTE
Mürüvet Esra Yıldırım, Ph.D.

Uphill (1987)

Rifat Ilgaz (1911 – 1993)

OVERVIEW

Author and Work Rifat Ilgaz is best known for his novel *The Chaos Class*, but he has written many poems, short stories, novels, plays, and memoirs. He began his literary career in 1926 with a poem published by a local magazine in Kastamonu. After his father's death, instead of continuing high school and university, he enrolled in a normal school and became a primary school teacher. However, in 1944, he was sentenced to 6 months in prison on the grounds that his poetry book, *Class* incited class hostility, and he couldn't continue his teaching career because he had a criminal record. As he earned his living as a journalist, his books were banned many times, his name was removed from the books, and he was sued many times because he was blacklisted. In his memoir, *Uphill*, he recounts in non-chronological order what happened to him and his friends in the media, where he was forced to work because he couldn't continue his teaching career. He works as a proofreader and writer in many magazines such as *Akbaba*, *Cumartesi*, *Demokrat İzmir*, *Dolmuş*, *Taş*, *Türk Solu* and newspapers such as *Tan*, *Milliyet*, *Yeniğün*, and Tan Press House. He hesitates to write under his own name because he was arrested before. He writes his most popular work, *The Chaos Class* under the pseudonym "stepne" meaning spare wheel in the magazine *Dolmuş* meaning shared taxi, and when his writings become famous, it becomes difficult for him to own them openly. Sometimes he has to work as a ghostwriter for famous writers like Aziz Nesin. Since he is a politically objectionable name, he does not care much about the flaws of the bosses who want to work with him. However, he does not give in to the bosses who want to buy his pen. Although he is married with children, he lives a disorganized and uncomfortable but very social life both because he has to hide for political reasons and work irregular hours. He is always surrounded by poets and writers who are better known than him, as well as others like him who couldn't continue their teaching career because they were blacklisted. He is sometimes ignored by some of his well-known friends. However, since he knows what it is to struggle to make ends meet, he is the person to whom famous writers can open up about their financial difficulties. For this reason, he does his best to help them profit from their writings. In this respect, he stands out as the most readily accessible intermediary of many writers and publishers.

CHARACTERS

Abidin Dino	Painter, cartoonist, writer and director
Arif Dino	Painter and poet
Asaf Halet Çelebi	Poet
Aziz Nesin	Author
Bedri Koraman	Cartoonist
Cahit Irgat	Poet
Can Yücel	Poet
Cavit Yamaç	Publisher
Ercüment Behzat	Poet and writer
Fahir Aksoy	Painter and poet
Hakkı Tarık Us	Writer, lawyer, politician
Halil Lütfü Dördüncü	Journalist
Haluk Yetiş	Journalist
Hamza Sadi Özbek	Author
Hasan İzzettin Dinamo	Author
İlhan Selçuk	Journalist and writer
Metin Eloğlu	Poet
Müeyyet Boratav	Hekim
Mücap Ofluoğlu	Actor, director, writer
Niyazi Akıncıoğlu	Poet
Orhan Kemal	Author
Orhan Şaik Gökyay	Poet and teacher
Orhan Veli	Poet

Ratip Tahir Burak	Cartoonist
Refi Cevad Ulunay	Journalist
Sabahattin Ali	Author
Salih Zeki Aktay	Poet
Sait Faik Abasıyanık	Author
Suphi Taşhan	Poet
Tahir Kutsi Makal	Poet and writer
Turhan Selçuk	Cartoonist
Yasar Kemal	Author
Yaşar Nabi Nayır	Poet and writer
Yusuf Ziya Ortaç	Writer, publisher

SYNOPSIS

After being arrested for the book he wrote, Rifat Ilgaz can't return to his teaching profession and has to do various jobs in the media. However, he continues to write. Since all these memories, which he doesn't narrate in chronological order and most of which are unconnected, take place on the famous Bâbîâli Hill, where all the publishers of the Ottoman and early republican years gather, he names his book Uphill. This name also represents a never-ending, tiring cycle. Because Rifat Ilgaz's entire life consisted of selecting news from agencies, editing the news and columns written, preparing a special page, conducting interviews, and writing. However, the hill and its surroundings, which start from Sirkeci and go to Cağaloğlu, are always crowded. In addition, many poets and writers who are old convicts like him share the same situation and are in solidarity with him. However, people more famous than him, such as Orhan Veli and Aziz Nesin, sometimes overshadow him. One reason for this is that Rifat Ilgaz publishes his writings under a pseudonym in order not to attract attention. Thus, when he publishes his most famous work, *The Chaos Class*, which he serializes under the pseudonym "stepne" meaning spare wheel in *Dolmuş*, a humor magazine, he is deprived of the satisfaction of being the author of a much-loved work. In fact, when he writes the following volumes, he is even accused of taking a Russian writer's work and appropriating it for himself. Because of living in the shadow, he is easily ignored by some of his friends. So, that Sabahattin Ali names the hero of a story he pens based on his detention experiences after him, has a special meaning for him. However, his fragile state makes it easier for famous writers such as Sait Faik Abasıyanık and Orhan Kemal to reveal their own fragility to him. Rifat Ilgaz acts as an intermediary between his bosses and them so that they can make a profit from their writings. However, this friendly attitude is not only for people who have similar ideologies with him. When he is detained, he also acts as a companion to Hamza Hadi Özbek, a famous Turanist. He prepares him for interrogations like a police officer. After years of active work he settles in his hometown, Cide.

EVENTS

Poetic Exchange

Niyazi Akıncıoğlu is one of Rifat Ilgaz's poet friends whom he met through Hüseyin Bekar, a friend of his from the sanatorium. As he is a very extravagant person, as soon as his father sends money, he immediately spends it with his friends. For a while he works at the sugar factory in Alpullu and after saving some money, he returns to Istanbul. He meets Rifat Ilgaz at the meatball shop where they always meet. When he tells Rifat Ilgaz the story of a worker who got his arm caught in a machine while working at the factory, Rifat Ilgaz asks his permission to write about it. In return, Niyazi Akıncıoğlu asks for the phrase he often uses, "In my humble opinion, we are poets too." Rifat Ilgaz gives him the sentence. A few days later Rifat Ilgaz writes a poem about the worker, and Niyazi Akıncıoğlu writes a poem beginning with "In my humble opinion, we are poets too."

Hunger against the View

The meatball shop in Çemberlitaş is a favorite meeting place for writers and poets. However, after a while Arif Dino and Suphi Taşhan stop frequenting. Niyazi Akıncıoğlu and Rifat Ilgaz decide to go to the restaurant where they eat every night. Before they go, they stop by a pickle shop and drink some pickle juice. However, they are both hungry. When they enter the restaurant, they see Arif Dino sitting with Asaf Halet Çelebi. Both of them have eaten their meals. Niyazi Akıncıoğlu and Rifat Ilgaz can't tell them that they are hungry. Arif Dino offers them wine, and they have it. Later, Abidin Dino shows up and invites them to the house they have just moved to. They both follow him, hoping to find something

to eat at home. When they arrive in front of a building on a side street in Galata, Niyazi Akınciođlu refuses to go up because they have to go to the top floor. Abidin Dino, Arif Dino, and Asaf Halet elebi go up, but they wait on the first floor undecided whether to go back or not. Finally, they decide to go up. When they finally reach the top floor, Arif Dino shows them the view of the house praising it. Niyazi Akınciođlu responds to praises saying "Wonderful" to the point where he can't take it anymore and says that he is curious about the rooms and kitchen of the house. Arif Dino tells him that there is no kitchen in the house, not even running water because it is on the top floor, and that they only rented the house for the view. At the end of the night, Niyazi Akınciođlu and Rifat Ilgaz, exhausted from hunger, leave the house walking arm in arm with each other.

Orhan Veli

Although Rifat Ilgaz comes across Orhan Veli frequently, he can't warm up to him. When they first meet in Istanbul through the publisher Cavit Yama, Orhan Veli compares his poems to those of Philippe Soupault, somewhat accusingly. Cavit Yama defends Rifat Ilgaz by saying that he does not know enough French to plagiarize. After Rifat Ilgaz learns French, he realizes that there is no similarity between that poet and himself as Orhan Veli implies.

He thinks that Orhan Veli's poems gained sincerity after the Second World War. He spent August 6 the day Hiroshima was bombed together with him. A year later, in 1946, he traveled frequently to Ankara to return to teaching, so he always met Orhan Veli. One evening at the home of the poet Ercüment Behzat, Orhan Veli reads his poem "Miner." As soon as he finishes reading, one of his friends stands up and says hello to Rifat Ilgaz and compares the poem to a poem he wrote. Rifat Ilgaz does not comment on this.

After working as a literature teacher in Yozgat for two months, he falls ill and comes to Ankara to go to a sanatorium in Istanbul. He visits his friends in Ankara and then goes to the station. When he sees Fahir Aksoy, one of Orhan Veli's close friends at the station, he thinks that he is there to see him off. While he is about to ask why he bothered, he notices Orhan Veli coming with a few of his friends. Then he realizes that Fahir Aksoy has come to the station for Orhan Veli. After Orhan Veli tells Rifat Ilgaz that he will also get on the train and that he will find him inside, Rifat Ilgaz gets on the train.

When he takes his seat, he immediately recognizes the man opposite him; famous poet Salih Zeki Aktay. Salih Zeki Aktay starts talking after a while and complains that literature teachers never read books and accuses them of being literature officers. After a while, Orhan Veli comes by with a half-finished bottle of raki and recognizes Salih Zeki Aktay. Salih Zeki Aktay does not like this young man who steals the young man he is lecturing from him. When he leaves, he asks who he is. When Rifat Ilgaz tells him that he is a poet named Orhan Veli, he falls silent as if he did not recognize him. After they start chatting again, he asks Rifat Ilgaz what he does for a living and he tells him that he is a literature officer.

Aydın

Aziz Nesin, writing in a newspaper, *Gerek*, makes a joke about some things that happened to Rifat Ilgaz's son Aydın. Since Rifat Ilgaz's wife is a teacher, she leaves their son Aydın with the landlord while at school. One day the landlord complains to his wife about a tenant who does not pay the rent and says that he will take him to court. Hearing this conversation, Aydın asks the landlord's wife, "Why is he taking him to court? Has this man published a book?"

One day Rifat Ilgaz takes his son Aydın to Beyođlu. When they come across Orhan Veli, Orhan Veli pats Aydın's head. When Rifat Ilgaz is about to introduce Orhan Veli to his son, Aydın says he knows him; "Uncle Orhan." Then Rifat Ilgaz realizes that since *Dođan Kardeř* magazine presents Orhan Veli, who translated La Fontaine's poems into Turkish, as Uncle Orhan, Aydın knows him as the magazine's Uncle Orhan.

During the days when Rifat Ilgaz is on the run, his wife trains their son Aydın on what to say if he encounters the police. As Rifat Ilgaz is hiding somewhere in Istanbul, Aydın, who is three or four years old, is confronted by the police and asked where his father is. Aydın tells them that he is staying with his grandfather in Ankara. In this way, Rifat Ilgaz breathes a sigh of relief for a while.

The Boss

One day Rifat Ilgaz's boss Halil Lütfü Dördüncü, the owner of Tan Publishing House, comes across Hakkı Tarık Us, who is as stingy as he is. Hakkı Tarık Us tells him how long he has been looking for him and offers to go to the nearby *Tan* to talk. Halil Lütfü Dördüncü replies that it would be more appropriate to go to his newspaper, *Vakit*, since he is the one who wants to meet with him. But his real intention isn't to incur expenses to his own newspaper. In the end, he agrees to go to his own newspaper, *Tan*, which is closer, in order not to go uphill.

Since printing houses are considered factories in those years, they don't pay their bills without consuming a certain amount of energy. When they arrive at the newspaper, he turns off the light. Hakkı Tarık Us asks what happened and Halil Lütfü Dördüncü sarcastically asks if the darkness prevents them from talking. After chatting in the dark for a while, Halil Lütfü Dördüncü attempts to turn on the light, but Hakkı Tarık Us stops him. Because he, taking advantage of the darkness, took off his pants to prevent wrinkles and maintain his pants' shape.

One day a reporter from a right-wing newspaper comes to the newspaper and asks about Halil Lütfü Dördüncü. Rifat Ilgaz, knowing that the boss does not want to be disturbed when he is locked in his room, shows him his room since the reporter is from a right-wing newspaper. The reporter praises Halil Lütfü Dördüncü and then says that they want famous writers to read a poem by a poet they like. Halil Lütfü Dördüncü immediately reads a poem and states that it is by Ziya Pasha. When the reporter leaves, he asks Rifat Ilgaz if he liked the poem he read. Rifat Ilgaz says that the first verse was misread and that the poem isn't by Ziya Pasha but by Enderunlu Vasıf. He is demoralized, but he is pleased to be considered a famous man no matter what.

Jokes Satirizing the Boss

One day Halil Lütfü Dördüncü has food poisoning and calls the cheapest doctor in the neighborhood. The doctor immediately asks for an egg white since eggs are the cheapest thing that can cure food poisoning. Rifat Ilgaz, who witnesses the incident, writes a joke about it telling how the boss made him keep the yolk, but he is afraid that the boss will see the joke and resent him. When they meet a few days later, his boss asks him why he runs away from him and if he is offended. Rifat Ilgaz implies that he is afraid that he is offended by him.

Later on, he hears a story about his boss from a man named Nail. When he comes to the printing house, he walks with small steps because he is a short man. Halil Lütfü Dördüncü, seeing this, tells him that if he takes big steps, he will wear his shoes six months more. Hearing this, Rifat Ilgaz immediately writes a joke about how his boss is afraid that the floor cover will wear out. But again he fears that his boss will be offended. One evening when they meet, Halil Lütfü Dördüncü tells him how pleased he is with the joke, saying that what interests him is of course not other people's shoes but his floor cover.

A Friend

Even though the newspaper *Tan* is closed, the Tan Printing House is still working day and night. When Rifat Ilgaz, who spends his time working until late hours, can't go home, he sleeps there without the knowledge of Haluk Yetiş, the administrative manager, thanks to Hasan Efendi. One evening, with a small amount of money in his pocket, he goes to Lambo, which is run by Lambo, who emigrated from Tsarist Russia, and orders wine. Lambo tells him that a friend is looking for him. Rifat Ilgaz leaves, wondering who the person here is. On the way, he runs into his old school friend Ferit. He is the one looking for him. They go somewhere and drink together. During the conversation, the only thing on Rifat Ilgaz's mind is to get to the printing house before Hasan Efendi sleeps. After leaving the place, Ferit takes a taxi, and they arrive at the station. Ferit shows him the wagon-lit saying that they can have some whiskey in it because he is working as a legal consultant for the state. After Rifat Ilgaz sees him off, he runs to the printing house. Hasan Efendi complains to him that the morning azan is about to be recited.

The Story of Sabahattin Ali

In 1947, while Sabahattin Ali is collecting stories for his book *Glass Pavilion*, he and Rifat Ilgaz work together at *Markopaşa* magazine. Sabahattin Ali wants his last story to be a detective story. One day he sits on Rifat Ilgaz's table and asks him to tell a detective story. So Rifat Ilgaz starts to tell what happened to him during the trials against the Turanists in 1944.

When he is taken into custody, he is brought to a room where several officers are working and he is seated on a chair placed in the center of the room. A little later, another man is brought in next to him. When he is left alone with him after the officers have gone to lunch, he suspects that he is a policeman. As he wants to light a cigarette, the man immediately lights it with a match. Rifat Ilgaz can't understand why he is so respectful towards him. Then he comes to the conclusion that he thinks he is a policeman too. In this case, the man can only be a Turanist.

After some conversation he realizes that he is the famous Turanist Hamza Sadi Özbek. While the officers returning from lunch are quietly listening to their conversation, Rifat Ilgaz asks if he likes poetry. Hamza Sadi Özbek takes out a notebook from his pocket and recites a love poem. Rifat Ilgaz notices that the notebook has torn pages. At that moment a bell rings and they both fall silent. The branch manager comes in and asks the guard who they are. The guard tells him that one of them is a Turanist and the other a leftist.

Sabahattin Ali writes his story "The Wolf and the Lamb" based on this story. Rifat Ilgaz likes the fact that the protagonist's name is Rifat so much that he reproaches his friends who run away from him because he is in trouble with the state.

Hamza Sadi Özbek

Rifat Ilgaz spends thirteen days with the famous Turanist Hamza Sadi Özbek. Whenever he returns from interrogation, Hamza Sadi asks how the interrogation went, and Rifat Ilgaz says that no matter what they ask, he always tells the truth. Otherwise, he will be beaten. He makes Hamza Sadi laugh by telling jokes at night, but he does not find what Hamza Sadi tells funny enough to make him laugh. One night, Hamza Sadi says that no matter what he is asked during the interrogation, he will tell them that he does not know anything. Rifat Ilgaz sarcastically states that this will suit him as a big man, but he will get beaten in the end.

Thereupon, they start training at night. Rifat Ilgaz interrogates him like an officer. For example, he asks why his last name is Özbek, and when Hamza Sadi answers that his father gave him his last name, he asks who recommended this last name to his father. When Hamza Sadi says he does not know, he shouts, "Take this man!" He does the same thing whenever Hamza Sadi answers "I don't know." One morning, they send Rifat Ilgaz to prison. A few months later, Hamza Sadi and his friends come to the same prison. Before they arrive, Rifat Ilgaz receives news that Hamza Sadi has benefited from the training they do at night.

Two Brothers

There are two older students in Kastamonu High School, one an athlete and the other a man of letters, who have managed to attract attention. They call the athlete "fourteen," but they don't know the other one very well. They know that he writes articles for the *İrmak* magazine published in Balıkesir under the name Orhan Şaik. When they start university, Rifat Ilgaz writes a letter to him, asking what symbolism means, and he replies that they don't read such things. The athlete studies law and becomes a lawyer. One day, when Rifat Ilgaz opens his mail, he finds a book. Lawyer Mehmet Ali Sebük has sent him a signed book about the mistakes in the trial of Nazım Hikmet. This gift makes Rifat Ilgaz very happy. He has a different encounter with Orhan Şaik.

When he is detained, he realizes that the commissioner on duty is someone he knows from a tavern. When the commissioner recognizes him, he immediately takes him to another room and asks how he is. While they are talking, an officer enters and informs them that the Turanist Conservatory director doesn't obey the orders. When Rifat Ilgaz hears that the director's name is Orhan Şaik Gökyay, he immediately recognizes him. When the commissioner orders the director to be sent to the underground cell, the officer leaves. However, he returns a little later to say that the director is crying non-stop in the underground cell. This time, the commissioner orders him to be locked in the next room. Rifat Ilgaz sees him being brought into the next room and thinks that he has hardly changed in 18 years. When the commissioner leaves, he goes out into the corridor. Seeing him at that moment, Orhan Şaik Gökyay asks him for permission to go to the bathroom. Rifat Ilgaz understands that he thinks he is an officer and immediately shows him where the toilet is. When the commissioner returns, he scolds Orhan Şaik for going to the toilet without telling him. He desperately points to the room where Rifat Ilgaz is saying that he got permission from the officer inside. At that moment, Rifat Ilgaz,

who is sitting in the room listening to the voices, suffers because the police commissioner turned out to be his acquaintance and he isn't put in the same room with Orhan Şaik Gökyay.

Sait Faik's Reservations about His Mother

Whenever a friend of his asks Sait Faik to treat him to something, Sait Faik immediately brushes him off. After a while, Rifat Ilgaz realizes that the reason for this is that Sait Faik is hesitant to ask mother for money. He couldn't manage the shop he inherited from his father and caused it to close. Most of his income comes from rent, but when it isn't enough, he has to ask his mother for more. Then his mother calls him "idle." Sait Faik can't stand his mother seeing him idle even though he constantly reads and writes.

One day, when Mahmut Zeki, who wants to publish a magazine called *Zambak*, asks Rifat Ilgaz for an article for this new magazine, Rifat Ilgaz says that he will write whatever he wants as long as he gets paid. Later, Mahmut Zeki asks him if he can get a story from Sait Faik. Rifat Ilgaz takes some money from him and goes to Sait Faik's house in Antigoni, one of the Princes' islands. When Sait Faik learns the amount he will be paid, he accepts the job. However, he makes a request from Rifat Ilgaz. He will sit at the dinner table with his mother and offer the job and give the money at the table again. Rifat Ilgaz does as he is told. When he takes out the money and puts it on the table, he suddenly starts coughing. He can barely hold himself together and sits there without opening his mouth. After dinner, while having coffee with Sait Faik in the garden, Sait Faik says that his mother should understand that he is an important man and that he liked his performance. Then he gives Rifat Ilgaz a small amount of the money he received to use for travel expenses.

Cahit Irgat and Sait Faik

Orhan Kemal criticizes Sait Faik for not working regularly. He irritates him by saying that men like him are ambassadors in other countries. However, Orhan Kemal isn't alone Sait Faik's another troublemaker is Cahit Irgat.

They gather early on New Year's Eve and start drinking. After the first glasses, Sait Faik criticizes the poetry of the poets at the table. Cahit Irgat first warns all the poets at the table about his words, but no one reacts. He gets up from his seat and accuses him of being bourgeois and asks him to take back his words. Sait Faik keeps his cool and asks Cahit Irgat if he wants to fight in front of everyone. Cahit Irgat confirming this raises his arm, but Sait Faik is still unresponsive. Cahit Irgat keeps waiting. When Sait Faik gets tired of waiting and gets angry and asks him to hit him, everyone at the table starts laughing. Cahit Irgat looks at the laughing poets and doesn't see it worth fighting on behalf of them. He sits down again.

Sait Faik and Yaşar Nabi Nayır

While Rifat Ilgaz and Sait Faik sit in a coffeehouse, they talk about the royalties Sait Faik receives from Varlık Publishing House. Rifat Ilgaz finds them insufficient and tells Sait Faik that he must seek his right. With the courage he receives from Rifat Ilgaz, Sait Faik immediately gets up and goes to the office of the owner of the publishing house, Yaşar Nabi Nayır and returns a short while after with 400 liras. He tells him that he told Yaşar Nabi Nayır that he was being exploited and that he gave him this money. He gives 30 liras to Rifat Ilgaz. After a while, while sitting somewhere with other writers, they hear that Yaşar Nabi Nayır's son is sick. Sait Faik says that he pays the doctors with what he earns from writers, and it is just divine justice.

Sait Faik and Leyla Erbil

Rifat Ilgaz meets Leyla Erbil at her first husband Aytek's house. One evening while drinking with Can Yücel and Metin Eloğlu, they go there because it is the closest house. Leyla Erbil opens the door and when Metin Eloğlu introduces them, Leyla Erbil says that she follows Rifat Ilgaz's work. However, Rifat Ilgaz senses that Metin Eloğlu isn't happy with this. A little later, when Aytek arrives, they sit at the table and start reading poems.

A while later, Leyla Erbil leaves her husband. One day, Sait Faik visits Rifat Ilgaz Tan Publishing House and says that there is something they need to talk about urgently. He gets permission from his boss, Halil Lütfü Dördüncü and goes out with him. They sit at the bar of the restaurant in the station and order two vodkas. Then Sait Faik tells him at length that he is in love with Leyla Erbil and that he

will open up to her. He says that she will be in the group of friends that will gather in the evening. They go there together. After almost everyone arrives, Leyla Erbil shows up and sits across from Sait Faik. That night, everyone at the table argues with Sait Faik, but he tries to stay calm to show how mature he is. Fifteen days later, they receive news that he has been hospitalized.

Yaşar Kemal

Rifat Ilgaz receives a letter from Ankara during the days when he is writing a series of articles called "Letters from the Sanatorium" for the magazine called *Cumartesi*, published by Aziz Nesin. The letter includes poems by Arif Barikat and a man named Yaşar Kemal from Adana. While publishing them, he feels forced to censor some of Arif Barikat's poems for political reasons.

After a while, Yaşar Kemal starts working as a reporter at *Cumhuriyet*, a newspaper. One day, while Rifat Ilgaz is drinking with his friends at a tavern near the tram stop in Sirkeci, he sees Yaşar Kemal walking on the street with Âşık Veysel. The tram is at the stop, and they either make it or miss it. They eventually make it. However, they aren't aware that they are going in the wrong direction. That is because Yaşar Kemal doesn't know well routes and stops just like Rifat Ilgaz and other writers coming from Anatolia.

In 1954, when Rifat Ilgaz is working at a pharmacy in Rumelihisarı, he sees Yaşar Kemal on the street while looking out of the pharmacy. He immediately runs out. He knows that Yaşar Kemal can go to the east of the country for an interview but doesn't come to Rumelihisarı. When asked what he is doing there, Yaşar Kemal says that he wanted to go to Behice Boran's house in Anadoluhisarı, but he got on the wrong ferry and found himself in Rumelihisarı. They sit on the beach and chat for about three hours. Then Rifat Ilgaz gets him on the right ferry. When he returns to work, he is subjected to the wrath of the woman who owns the pharmacy.

Being from Istanbul

Most of the students who attend Karagömrük Middle School, where Rifat Ilgaz teaches in 1939, come from Fatih, one of the oldest neighborhoods of Istanbul, and are proud of being from Istanbul. While Rifat Ilgaz is walking around the school yard, one of the students he is teaching mocks him by waving a brochure for a poetry night organized by the People's House, which has Rifat Ilgaz's name on it. He speaks in Kastamonu dialect waving the brochure. Finally, Rifat Ilgaz goes up to them and asks where they are from. They say they are from Istanbul. Rifat Ilgaz tell them that even if he came to Istanbul with Mehmet the Conquerer he wouldn't be from Istanbul, and that even the sultan couldn't say he was from Istanbul. He explains that those who are from Istanbul are the Venetians, Genoese, Byzantine Greeks and Armenians. He also adds that he is from Cide, a district of Kastamonu but he was sent to Istanbul to teach them Turkish.

Propaganda

Rifat Ilgaz, while working as a proofreader at *Milliyet*, starts working at 7 or 8 pm and finishes his work in the morning. One night, a reporter who is reporting a speech given by then Prime Minister Adnan Menderes in Ankara over the phone misquotes many sentences. A sentence about Germany's disarmament is written as armament. At the end of that month, Rifat Ilgaz is fired. The reason given is that he is making propaganda through proofreading.

Against Refi Cevad Ulunay

When Refi Cevad Ulunay complains in his column titled "A Page from the Calendar" in *Milliyet* that young people don't know how to read and write in Turkish, Rifat Ilgaz responds to him with an article published under a pseudonym. When Refi Cevad Ulunay reads this article, he thinks it was written by Aziz Nesin. However, it is eventually revealed that the author of the article is Rifat Ilgaz.

When *The Chaos Class* is adapted for theater, journalist Abdi İpekçi wants to watch it with all his friends, and Rifat Ilgaz personally welcomes him. One day, a friend calls to tell him that Refi Cevad Ulunay also wants to watch the play. Rifat Ilgaz told him that he can reserve a ticket for him. However, his friend says that it would be more appropriate for him to call and invite him personally. Then, Rifat Ilgaz calls him with trepidation to invite him to the play. Refi Cevad Ulunay also comes to watch the play on a Friday evening and speaks highly of it in his column.

Who is the Author of The Chaos Class?

While Rifat Ilgaz is writing articles under pseudonyms in the humor magazine *Dolmuş* meaning shared taxi, he asks permission from his boss İlhan Selçuk to start a new series. İlhan Selçuk asks him what he would like to write about, he says he plans to write stories about his boarding school adventures. In this way, he begins writing *The Chaos Class* under the pseudonym "stepne" meaning spare wheel. İlhan Selçuk, pleased with the interest of the readers, asks him to continue writing and tells him that his readers wonder whether he is a graduate of Galatasaray High School. He also adds that a woman wants to call him to ask a question at eight in the evening.

Rifat Ilgaz gets the call and tells the woman that he is the writer writing under the pseudonym "stepne." The woman asks him whether he is a graduate of Galatasaray Imperial High School. Although Rifat Ilgaz says that he isn't, the woman isn't convinced insisting that he must be a classmate of his deceased husband. She invites him to dinner. Rifat Ilgaz turns down the invitation, saying that he is too busy.

One day, he runs into his friend Ali Rauf on the street. His friend asks him if he knows who "stepne" is. When Rifat Ilgaz says he doesn't know, Ali Rauf says that the person who is really curious about him is in fact Macit, the principal of Galatasaray Imperial High School, and claims that "stepne" is definitely a graduate of Galatasaray and even his classmate. Rifat Ilgaz objects to this. But Ali Rauf explains that the joke of "the cow for sale" told in *The Chaos Class* was made in his class. A week later, they come across again in the office of the administrative manager Haluk Yetiş. This time, Ali Rauf asks Haluk Yetiş who "stepne" is. He, looking at Rifat Ilgaz, smiles and says that if he doesn't know, no one else will.

After a while, his boss İlhan Selçuk decides to turn the series into a book. Rifat Ilgaz wants to use his pen name "stepne" meaning spare wheel on the book cover because he is afraid of being sued again. İlhan Selçuk says that since the name of the magazine is *Dolmuş* meaning shared taxi it has a meaning in the magazine but it won't on the book cover. However, Rifat Ilgaz insists, and the book is published under a pseudonym.

After the magazine is closed, he publishes *The Chaos Class II* with his name on the cover. However, despite being a sequel to the first book, the book receives heavy criticism. When the book distributor Faruk sees Rifat Ilgaz, he claims that his Russian isn't bad implying that he translated the first book from a Soviet writer named "stepne" and since it sold well, he wrote the second one himself. In the end, Rifat Ilgaz regrets putting his name on the second book.

Writing under Aziz Nesin's Name

When *Tan* starts to be published again, Aziz Nesin starts to write again. At that time, Rifat Ilgaz's job is to get news from agencies, proofread the articles and create the second page. Since Aziz Nesin's column is on this page, he always wants his article to come early so that his work can be finished quickly. When his article is late, he calls Aziz Nesin. Aziz Nesin reads his articles he has written several times over the phone and has him write it, but only halfway through. He asks him to write the rest. In time, Rifat Ilgaz starts to write articles under Aziz Nesin's name according to the news he gets from the agencies. Once, when he sees the news that American animal lovers are protesting for a dog named Laika who was put on Sputnik, which was launched into space by the Soviets, he writes an offensive joke about the subject. When he goes to the newspaper the next day, everyone asks with admiration if he read Aziz Nesin's joke and says that no one can put Americans in their place than him. The next day, he comes across Aziz Nesin at the newspaper, and he tells him, "If I wrote that, I would write just like that!"

About Tahir Kutsi Makal

While working at Tan Printing House, his boss Halil Lütfü Dördüncü asks him to show the printing house to students of journalism. Later, he tells him to find a suitable job for a student he has allowed to stay at the printing house. Rifat Ilgaz gives this young man named Tahir a job as a proofreader. However, the young man isn't successful in this job. Upon this, his boss tells Rifat Ilgaz that he can't allow the young man to stay at the printing house any longer. Then, Rifat Ilgaz suggests getting him to write articles in order to protect the young man. When the boss accepts this, he asks the young man to interview people who have just migrated to Istanbul. The young man does as he says and writes an article. After a while, Rifat Ilgaz can't attend a meeting because of another job and asks his friend in

the evening how the meeting went. His friend amusingly tells him that in the meeting Tahir Kutsi complained about the management because it was unaware of the fact that the printing house was full of the leftists. Hearing the conversation, Haluk Yetiş, the administrative manager joins them and amusingly says that he has fired all the leftists.

Abdülcanbaz

Cartoonist Turhan Selçuk, who invented a popular character known as Abdülcanbaz at the request of Abdi İpekçi in *Milliyet*, prepares the first series together with Aziz Nesin. As the series is nearing its end, he asks Rifat Ilgaz to write in Aziz Nesin's place but without letting Abdi İpekçi know about it. Since Rifat Ilgaz is used to living in the shadow, he accepts this condition and starts writing new adventures for Abdülcanbaz. Abdülcanbaz becomes a talent manager. He tricks young girls into becoming famous, takes their photos and sells them secretly. He tells them that he will make them the leading roles and has them act as extras. After a while, when Abdülcanbaz goes to Adana, young people come from Tarsus and then from Mersin and ask for Abdülcanbaz's adventures to continue in their hometowns. Rifat Ilgaz learns important things from them about the famous places and names of their hometowns and sends Abdülcanbaz first to Tarsus and then to Mersin. But Turhan Selçuk decides to continue the new series alone after learning about Rifat Ilgaz's collaboration with the youth.

Muzaffer

Rifat Ilgaz's school friend, Muzaffer, who is a teacher just like him, has many other professions besides teaching, because of his previous conviction. Tavern keeping is one of them. Rifat Ilgaz and many of his poet friends gather in his tavern. At one point, someone with a law badge starts frequenting the tavern. He always leaves early saying his wife is waiting for him. One evening, when he joins their poetry reading session, he joins the conversation and forgets the name of the prehistoric age he wants to talk about. At that moment, Muzaffer, who is busy scrubbing pots in his shabby clothes, interrupts the conversation by saying "mesozoic." The man looks at Muzaffer in surprise and can't believe that this answer comes from him. He apologizes for being a smartass and decides to sit with them for a little longer. Muzaffer also opens a pickle shop, but he also runs an electrical business, and since all the electrical work of Mithat Pasha Stadium is given to him, he has to look for someone else to handle the pickle shop. He entrusts the shop to two brothers from Ankara upon the advice of Rifat Ilgaz. He asks the two brothers to write down everything they sell. However, the pickle shop always makes a loss. Muzaffer attributes this loss to the shop not being heard enough. When he visits the shop with Rifat Ilgaz at the end of a month and sees that not a single mark has been made in the book, he fires both brothers. A little later, a customer from another neighborhood comes to buy some pickled peppers, but the barrel is empty. He asks the man how much he pays for the pickles, the man says he always pays 30 cents. At that moment, he realizes that the brothers sell the pickles so cheap that the shop is famous in other neighborhoods.

Bedri Koraman's Drawing

When Semih Balcioğlu, one of Rifat Ilgaz's former students, starts publishing a humor magazine called *Taş*, he includes Rifat Ilgaz in his editorial staff. The illustrator Ratip Tahir Burak draws portraits of every writer. However, he can't draw Rifat Ilgaz. Thereupon, Semih Balcioğlu asks Bedri Koraman for the job. But Bedri Koraman says that he can't come to the magazine. Then Rifat Ilgaz says he can go to his house, but Bedri Koraman says that he can draw Rifat Ilgaz as he remembers him. The portrait he drew is used for years. Years later, Rifat Ilgaz reads that the famous painter could save himself from being killed by an armed attacker while walking with his wife at night because the gun jammed.

Visit to the Sanatorium

One night, he and his friends go from a tavern to Yakacık Sanatorium where Müeyyet Boratav is on duty. While continuing to drink there, Rifat Ilgaz remembers the days he stayed as a patient at the sanatorium. Müeyyet Boratav is informed that there will be a film screening for the patients that evening. The patients gather together, and Rifat Ilgaz goes up to the patients with Müeyyet Boratav. Müeyyet Boratav introduces him to the patients. When Rifat Ilgaz asks the patients if room number five, where people expected to die are placed, is still there, everyone starts laughing. He continues to make everyone laugh by jokingly telling them that he stayed in that room for a month and a half, that

the chief physician who put him there made a mistake and that the doctors can't kill them if they don't want to.

Partnership

As the pressure from the government increases, newspapers and magazines are closed. Rifat Ilgaz's furniture-maker friend Suavi Barutçu offers to open a publishing house together with a friend he knows from prison. He will handle the accounting, Rifat Ilgaz will handle the printing business, and the aforementioned friend will be the manager. The publishing house's first book is published but doesn't sell well. When the manager sees Rifat Ilgaz's son Aydın, he sarcastically says that his father's books are not sold well. When the second and third books don't sell well, they think that it might be necessary to ship the books to Anatolia. However, the manager doesn't take any action. He comes to the office in the afternoons and spends time relaxing with his legs on the table. One day, Rifat Ilgaz sees him in his office and wants to visit him. However, he tells him that he can't enter that room. Suavi Barutçu, who happens to be passing by the room, overhears what is being said and enters the room to announce that he has ended the partnership.

While Hiding

In 1944, while Rifat Ilgaz was being sought by the police, he hid in the house of his friend, Nahit. Nahit lives with his grandmother in an old two-story mansion and no one else goes up to the second floor. Rifat Ilgaz pretends to be Nahit's school friend coming and going to help him with classes. Nahit steals molasses from the kitchen for him in the evenings. However, one day, Nahit's grandmother gets suspicious and comes to Nahit's room. As soon as she sees Rifat Ilgaz's shoes she starts searching the room. When she sees Rifat Ilgaz hiding behind the door, she leaves the room. When Nahit comes home in the evening, she says that she is going to the police station. Thereupon, Rifat Ilgaz is forced to leave the house.

On the way, he encounters a commissioner, a policeman and a guard. When they ask who he is, he says that he is a teacher. When they ask his name, he says his name is Hilmi. Then, they ask for his ID. He says that he doesn't have it with him. He opened his coat and explained that his ID was in the pocket of his jacket that he forgot to wear. He acts as if he was caught by his lover's husband. His interlocutors soften when they hear this, but they still want to take him to the police station for identification. On the way to the police station, Rifat Ilgaz convinces them that he is a teacher named Hilmi, and they let him go without going to the police station.

"Ziya Not Allowed"

Akbaba, a humor magazine, has managed to stay afloat for 50 years thanks to Yusuf Ziya Ortaç. Whenever an employee tries to ask for a raise, he immediately says that they will publish another magazine, that they will be very busy and that everyone's income will increase. Rifat Ilgaz thus starts working for the magazine called *Şeytan*, which will never be published. Indeed, Adnan Düvenci, the owner of *Demokrat İzmir*, a newspaper where he worked in İzmir, did not publish the article he wrote about a trip to Söke by General Chairman of The Workers' Party of Turkey Mehmet Ali Aybar, saying that his pen always leans to the left and should lean to the right a little. After saying that his pen was not for sale, he resigned. When he came to Istanbul, Yusuf Ziya Ortaç hired him.

When he asks Yusuf Ziya Ortaç for money for the articles to be published in *Şeytan*, Yusuf Ziya immediately says that he can only pay him a hundred liras for his first article to be published in *Akbaba*, without asking how much he needs. Then, he complains that there are literary people who don't know him and asks Rifat Ilgaz whether he failed students who didn't know him when he was a teacher.

One day, Rifat Ilgaz sees a sign on the door of the cartoonists' room: "Visitors not allowed." He understands that the boss is disturbed by visitors because cartoonists like to host their friends. In Turkish visitor means *ziyaretçi*. A few days later, *-retçi* in the word *ziyaretçi* is deleted and what remains is "Ziya not allowed."

With Orhan Kemal

In 1959, Hamdi Bekir, who was responsible for the distribution of newspapers and magazines in İzmir and the surrounding area, decided to publish a magazine because *Hayat* magazine didn't prefer his

firm for distribution. Rifat Ilgaz takes over the representation of this new magazine called *Büyük Gazete* and gathers writers from both right-wing and left-wing. He calls Orhan Kemal to ask him if he can write a novel for the magazine. As soon as Orhan Kemal learns that he can receive five thousand liras, he takes back the novel he gave to *Cumhuriyet* and brings it to Rifat Ilgaz. They have a drink together, but Orhan Kemal doesn't want to leave the office. Rifat Ilgaz finally understands his problem and gives him some money.

After the coup on May 27, Rifat Ilgaz started working at *Akbaba* and convinced Yusuf Ziya Ortaç to ask Orhan Kemal for an article. As Orhan Kemal likes the payment, he immediately brings a novel about his lover Filiz. He agrees with Yusuf Ziya Ortaç for six weeks at sixty liras per week and gives ten liras to Rifat Ilgaz as commission.

While working for the art page of a political magazine called *Türk Solu*, Rifat Ilgaz wants to interview Orhan Kemal. They meet at a restaurant in the station in Sirkeci at noon. Rifat Ilgaz comes to the meeting with a Vera brand camera that he bought in Sofia. Orhan Kemal initially says that he is on a diet and doesn't want to drink, but then he gives up. Rifat Ilgaz immediately orders a beer so that he won't give up again. He asks Orhan Kemal to stand up and walk towards him so that he can take photos. The camera is on the seventh shot because his wife took six shots before him. He takes photos of Orhan Kemal looking longingly at the trains and angrily sipping his beer, since there is a ban on leaving the country. Finally, Orhan Kemal takes a photo out of his pocket and hands it to him, to be used in case the photos aren't developed in time. After the meeting Rifat Ilgaz immediately goes to the photographer and says that the camera has the photos of a great novelist and asks for them to be done quickly. The next morning, when he goes to the photographer, the photographer says that the great novelists are some old women and gives him the photographs. Rifat Ilgaz is surprised to see that there are no photographs other than the six poses his wife took. When the photographer tells him that the camera didn't take the photographs because the aperture was closed, he gets angry at the camera.

After Orhan Kemal

After Orhan Kemal passes away, the recordings of the stories and novels he read aloud are brought to Istanbul, but since his address isn't found, Rifat Ilgaz is asked for help. The Bulgarian Consulate delivers these items to Orhan Kemal's family at a special ceremony held at his home. However, many people don't attend the invitation because martial law is in effect.

About Mücap Ofluoğlu

While Kemal Bayram is preparing a book about Sabahattin Ali based on interviews, he interviews Mücap Ofluoğlu too. Mücap Ofluoğlu never mentions Rifat Ilgaz in his interview. However, Rifat Ilgaz knows him well. Rifat Ilgaz rents an apartment in Taksim together with his friends where they host friends who can't return to their home because they have no money left and those who can't get on the ferry to the Anatolian Side because of the fog. At one point, a ship captain uses their apartment like a hotel. This man, whom Rifat Ilgaz assumes a friend of a housemate, is actually a stranger. When they realize this, they decide not to open the door to him. One night, the bell rings for a long time, but nobody opens the door thinking that the person at the door is the captain. However, it is Mücap Ofluoğlu. He falls asleep in front of the door because he is drunk.

When *The Chaos Class* is adapted for theater, it has a large audience. However, instead of playing for another 15 days as the owner of the stage, Aziz Borovalı, demands, the director Ulvi Uraz goes on tour with almost all of the actors. Thereupon, Aziz Borovalı decides not to give the stage to Ulvi Uraz the following year. Rifat Ilgaz visits Aziz Borovalı to make a request on behalf of Ulvi Uraz. Aziz Borovalı states that they will earn a lot of money if Ulvi Uraz stages the play again, but the issue isn't money, Ulvi Uraz broke his heart. He asks Rifat Ilgaz to take the play from him to give it to him. Rifat Ilgaz says that this isn't possible since he signed a contract with Ulvi Uraz. After a while, Aziz Borovalı wants to meet with him again. Rifat Ilgaz is happy to think that he has changed his mind, but Aziz Borovalı says that Mücap Ofluoğlu wants the stage but people say that he is a drinker, so he is undecided about giving it to him. Rifat Ilgaz states that he likes to drink, but everyone in that community drinks, so he won't neglect his work. The reason he tells this is to show how close he is to Mücap Ofluoğlu, who doesn't bother to mention him.

Friendly Chat

Rifat Ilgaz meets Hasan İzzettin Dinamo by reading his poems in a magazine while he is a student. Hasan İzzettin Dinamo is about to finish his third year at university when he is arrested and sent to prison because of joining a May 1 demonstration. After spending four and a half years in prison, he comes to Istanbul. He asks Rifat Ilgaz for a poem for *Ses* magazine. Rifat Ilgaz is impressed by Nazım Hikmet but works day and night to write a poem that represents his authentic voice and writes his poem *Yarenlik* meaning friendly chat.

When they meet with Hasan İzzettin Dinamo, he immediately gives him his poem. He reads his poem and puts it on the side of the table with a smile on his face. After chatting for a while, Rifat Ilgaz understands that he doesn't like his poem. Although he is very upset, he quickly pulls himself together and asks him to take it to Abidin Dino. Abidin Dino likes the poem, and it is published in *Ses*. The name of Rifat Ilgaz's first poetry book is *Yarenlik*.

Yenigün

Rifat Ilgaz joins the powerful team of *Yenigün*, a newspaper published in Ankara and writes a critique of Aziz Nesin's article about longing for the golden age of humor. He states that since the golden age of humor never happened, no longing can be felt. After this article, he is called to the prosecutor's office and asked why he constantly writes articles that denigrate the country. It also is claimed that Aziz Nesin actually writes the articles published under his name. No one believes him even if he objects. In the end, Aziz Nesin is sentenced to five months and Rifat Ilgaz to seven months.

Monsieur Lambo

Lambo, who runs Lambo, where he and his friends go often, is a man who was forced to flee Russia after the revolution. He boasts that he studied medicine before fleeing. Like every tsarist aristocrat, he does his best not to forget his French. Since he learned Greek from his wife, he speaks Greek like a woman. Years later, Rifat Ilgaz looks for a place like his, but he can't find one. When he meets journalist Mete Akyol, he has to take him to another tavern.

In Cide

Rifat Ilgaz thinks that he spent the best and worst years of his life in Istanbul after settling in his hometown, Cide. However, he can't help but remember the holidays of his childhood. He says that in those days, everyone used to set and clear at least twenty tables every day, was always generous to their guests, and if necessary, left themselves hungry and fed their guests. That is why he says that the people of Cide who went to Europe to work endured all the hardships. They just want to see the sacrificial animals being bought with the money they sent back to their homeland and then slaughtered. However, he also complains about the stacking of logs in the places where the Venetians and Genoese grew olives and the Byzantine Greeks established vineyards a thousand years ago.

THEMES

SOCIETY

Class Rifat Ilgaz is forced to work at other jobs because he is banned from teaching. He even works at a pharmacy. However, other poets and writers around him aren't much different from him. For example, his friend Niyazi Akıncıoğlu, a poet works at a factory to save money. However, his friends like Arif Dino live comfortably enough to rent an apartment just because it has a nice view. These class conflicts don't easily come to light. They only come to light when it comes to Sait Faik, who lives in his family home and is only busy writing stories. Cahit Irgat and Orhan Kemal always criticize him for not working at any job. Cahit Irgat even accuses him in front of everyone for being bourgeois.

Identity While teaching literature in Istanbul, Rifat Ilgaz is invited to an organization as a poet. However, since he isn't from Istanbul the students living in Fatih, one of the oldest neighborhoods of Istanbul, mock him by speaking with a Kastamonu dialect. He silences them, who think they are Istanbulites and this gives them the right to humiliate him, by explaining who the real Istanbulites are historically.

JUSTICE

Injustice Rifat Ilgaz can't continue his teaching career after being arrested once for a book he wrote. For this reason, he is forced to publish his writings under a pseudonym. *The Chaos Class* is his most well-known work. When he publishes the later volumes of this work under his own name, he is accused of translating and then appropriating the original work of a Russian author named "stepne." It takes time for him to be recognized as an author.

POLITICS

Conflict When Rifat Ilgaz is wanted by the police, he is forced to hide in the house of a friend named Nahit. When he is caught by his friend's grandmother, he leaves the house. He hides his identity by deceiving the police he meets on the road by pretending to be a man who had to leave his married lover's house untimely. Again, these days, his younger son Aydın starts lying to the police about his father's whereabouts at a very early age. In fact, Rifat Ilgaz isn't more than a person who writes against the injustices that bother him, but with the government's intervention, he becomes a problematic name.

RELATIONSHIP

Friendship Rifat Ilgaz's prison experience makes it easier for him to always have friends around him in good and bad days. When he is searched by the police, he hides in the house of his friend Nahit. Since his friend Muzaffer runs a tavern as he can't teach because of his previous conviction he often have drinks at his tavern. When he is unemployed, he enters the publishing business in partnership with his friend Suavi Barutçu, who is also an old convict. In cases where it is difficult to go home at night, he rents an apartment in Taksim with his friends. Thanks to these friendships, he establishes a network of solidarity for himself. For this reason, when he is detained on the same days as the Turanists, he becomes friends with them, even though they represent ideologically opposite poles. In other words, he befriends every man who is crushed under a greater power than himself.

Betrayal When Halil Lutfu Dördüncü says that he can no longer allow Tahir Kutsi Makal to stay at Tan Printing House, Rifat Ilgaz takes the initiative to make Tahir Kutsi Makal a writer. However, Tahir Kutsi Makal betrays both Rifat Ilgaz and his other colleagues by saying that the publishing house is invaded by leftists. What he doesn't take into account is that Halil Lutfu Dördüncü is a stingy boss and especially prefers problematic names like Rifat Ilgaz because he can employ them for less.

PSYCHOLOGY

Honor Sait Faik is always criticized by the writers around him for not having a regular job. He is also thought to be stingy because he doesn't spend money on anyone. Rifat Ilgaz realizes the reason behind this when he offers him a job. Sait Faik asks him to repeat the job offer in front of his mother. The reason he wants this is to prove to his mother, who sees her son as an idle man, that his job is to write and that his writings have value. Being considered an idle man wounds his honor. Thus, Rifat Ilgaz, who understands the situation, does his best for him.

Otherness Rifat Ilgaz feels that he isn't accepted like his other famous writers because he is an old convict, has not built a stable writing career and has taken on many jobs in the magazines, newspapers, and publishing houses. For example, he thinks that Fahir Aksoy has come to see him off at the train station in Ankara. However, when he notices Orhan Veli, he realizes that he is mistaken. He is upset that Mücap Ofluoğlu, whom he knows well, doesn't mention him in the interview for the book Kemal Bayram prepares for Sabahattin Ali. He always lives with the possibility of being overshadowed by a poet or writer more famous than himself. Moreover, because of this, he acts as a ghost writer for Aziz Nesin and watches him receive the praise for the writing. For this reason, he becomes very happy when Sabahattin Ali names the hero of his story that he wrote based on his detention experience after him.

Suffering When he is detained, he is taken to a private room because he knows the commissioner from the tavern. At the same time, he learns that Orhan Şaik Gökyay, whom he knows from high school, is one of the Turanists detained. When Orhan Şaik Gökyay asks him for permission to go to the toilet, he doesn't know what to do but shows him where the toilet is. When the commissioner comes back and scolds Orhan Şaik Gökyay for going to the toilet without telling him, Orhan Şaik Gökyay tries to explain in a timid voice that he got permission from the officer. Rifat Ilgaz listens to this conversation in the room where he is hiding, suffering. He curses himself because the commissioner turns out to be an acquaintance.

PAST

Nostalgia When he settles in Cide, he longs for the joyful holidays of his childhood with crowded tables. He embodies this longing in the fact that expatriates who go to Europe to work come to Cide with their cars during the holidays.

DISCUSSION QUESTIONS

1. In the story of Rifat Ilgaz, we don't see a political figure that has gone through severe torture and created his own heroic cult. We see someone who is blacklisted because of his writings, can't continue his teaching profession and turns to other jobs to earn his living. In this sense, what would you say about whether a specific hierarchy exists among the prices people pay in the absence of freedom of expression?
2. We see that what drives Rifat Ilgaz and most of the poets and writers around him to write is the desire to react to the injustices they witness in society. In this sense, what do you think should be the basic motivation that drives a person to produce artistic works?
3. We see that Rifat Ilgaz and literary figures like him always suffer from economic difficulties. What does the idea that people who produce artistic products are engaged in these for financial gain make you think?