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Evaluation of Orhan Kemal's Story Book: "Bread Struggle" Via Reflection Theory

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Abstract

The idea that art or literature is a mirror is revealed by the explanation of the Reflection Theory. Reality is an effective concept, with many expansions such as socialist realism, social realism, critical realism, observer realism. Opposing arguments arise as if literature reflects what is like a picture frame, it does not process its background, it just goes to the point of detection, and the essence of production is moved away from the sanctuary. It is important to know that what the literature is, what is its function and what is its relation to the reality. In this reality, the answer was found thanks to the Reflection Theory. In the sense of the explanations, objective of this study is to apply the Reflection Theory on Orhan Kemal's story book called as "Bread Struggle" to provide a typical evaluation approach. At this point, examples from the stories included in the book were given in order to discuss about the signs regarding to the Reflection Theory.

Keywords: *story, story evaluation, orhan kemal, bread struggle, reflection theory*

1. INTRODUCTION

Literary theories are embraced both as arts and sciences, especially those based on Aristotle and Plato in the western world. Reflection theory has shown itself in the answer to the question: 'what is art?'

What is Art? According to Berna Moran, the first answer to that question is the tendency to see art as a reflection, analogy or imitation. It is what we see in nature, nature, culture, life, and artist that reflects us in this work (Moran, 2014, pp. 17).

It has been for many centuries that the art is a reflection. It is a theory that has come as far as the sun. Berna Moran tells his opinion that art is a reflection;

"The 'mirror' analogy often used by those who advocate this view is also an explanatory analogy that sheds light on the minds. Lucas de Heer, in his sixteenth century, praises Van Eyck's paintings: " These are mirrors, yes they are mirrors, not pictures ". Leonardo da Vinci points out the similarity between the mirror and the picture: if you want to know that the picture you have made is not exactly the same as the object you chose as the subject in the nature, take a mirror and compare it with your picture looking at how these objects are reflected there." (Moran, 2014, pp. 18).





Artists, critics and thinkers are the most important feature of art that reflects nature, humanity, life, briefly reality. There is always a relationship between art and reality. Because there is a close connection between art and people, nature and life (Moran, 2014, pp. 18-19).

It is obvious that art is in close tie with reality. We can often say that we are confronted with three major views in terms of 'reflection of reality'. The first is the thought that art reflects as if it were the appearance. The second says it reflects the general or essence. Finally, the latter believes that art reflects the ideal (Moran, 2014, pp. 19).

The Reflection Theory believes that the artist must reflect or reflect the world we see, the objects in it, the people as faithfully as possible. According to this naturalistic understanding, the artist presents us with a part of life or life, a direction, a section. It's a replica of a superficial reality (Moran, 2014, pp. 19).

The facts that existed in the novels are also described in a Marxist way. The ideas of reflection theory, called socialist realistically, are Marx and Engels and Plekhanovdur. Marx and Engels did not give a special work on socialist reality or aesthetics that would emerge from their own philosophical accumulations. They have drawn the framework of Marxist theory by explaining the function of art as a natural relationship between the economic infrastructure and the ideological superstructure. From Marx and Engels' views, the development of art theory which will take the name Marxist or later Socialist Realism will fall on Plekhanov (Kolki, 2015, pp. 49).

Ali Ihsan Kolcu has made the following comment on the theory of socialist realism:

"The infrastructure encompasses the entirety of the economic relations of a society, the relations of production that respond to a certain stage of development of the productive forces, such as workers, civil servants and farmers. It's a production area. The superstructure encompasses the whole of institutions (party, university, army, parliament, trade union, etc.) that correspond with legal, political, philosophical, artistic, moral and scientific understandings and opinions in society." (Kolcu, 2015, pp. 49).

Based on the definition of Ali Ihsan Kolcu, we can say that it is a reflection of the events that take place in society that we live in socialist realism theory.

We see the existence of the Socialist Realism theory in the story book "Bread Struggle", written by Orhan Kemal. Orhan Kemal has taken a realistic view of the situations in the society and the events he has experienced. A socialist A life that has lived in the realization of a realistic approach has also been ineffective.

In this work I will take the examples of the Reflection Theory in the story book: Bread Struggle. I also tried to give information about Orhan Kemal's life and literary personality, the technical characteristics of the Bread Struggle story, and the Reflection Theory.

2. ORHAN KEMAL: THE AUTHOR OF THE STORY "BREAD STRUGGLE"

Orhan Kemal's real name is Mehmet Rasit Ogutcu. He was born on September 15, 1914 in Ceyhan, Adana – Turkey. His father was Abdulkadir Kemali, who was the first deputy of Parliament and the Ministry of Justice. Abdulkadir Kemali, the founder of the People's Republican Party in Adana, settled in Beyrut with his family upon the closure of his party. In this period Orhan Kemal left his education in the middle of the last semester.

After returning to Turkey in 1932, he worked as a worker, weaving and warehouse officer in the ginning factories. Orhan Kemal was married in 1937.





In 1938, while serving as a military officer in Niğde, he was convicted for five years in opposition to Article 94 of the Penal Code. The meeting with Nâzım Hikmet in Bursa Prison in 1940 was one of the important turning points of art life. Orhan Kemal, who was released on 26 September 1943, settled in Istanbul in 1951. From this period, he lived his life autographed. Orhan Kemal was arrested again in 1966 due to a tip and sent to Sultanahmet Prison. He left after thirty-five days. Two years after he was acquitted of this case in 1968, he died in Sofia, where he was invited on June 2, 1970.

Orhan Kemal, who published his first poems in magazines such as Yedigün (Seven Days), Yeni Mecmua (New Newspaper) with the name: Rasit Kemal, directed to prose by the influence of Nazim Hikmet. The first prose was published in the New Literature Gazette in 1940 under the name of Pisces. The first stories were published in 1942 and 1943 in İkdâm & Yurt, and Dünya (World) magazines. Many novels were published by Vatan (Homeland), Dünya, Ulus (Nation), Son Havadis (Last News) and Cumhuriyet (Republic) newspapers while he was also in the magazines such as Varlık (Existence), Gün (Day), Yığın (Stack), Seçilmiş Hikâyeler (Selected Stories), Yaprak (Leaf), Yeni Basdan (Again), Yeditepe (Seven Hills), Beraber (Together).

He won the Sait Faik Story Book in 1958 with the Brother Share written by him. Orhan Kemal won the Sait Faik Story Award and the TDK (Turkish Language Society) Short Story Award in 1969 with Bread First. 72th Ward, Murtaza, The Junk Dealer Shop, Brother Share and Finches (Yalova District Governor). In 1967, with the 72nd Ward, he was voted the best playwright by the Ankara Art-lovers Association.

Orhan Kemal Gift Award has been organized by his family since 1972 on his death anniversaries.

His Works:

The stories are as follows: Bread Struggle (1949), Drunks (1951), Girl of the Washer (1952), Ward (1953), Strike (1954), Back Street (1956), Brother Share (1957) (1963), Bachelor (1968), Little Things and the Greats (1971), Red Cubicles (1974), Rain Clouds (1974), Actress Woman (1975), Lion Tomson (1976), Bastard Millionaire (1976), Adventures of the Pearl (1979).

Novels: Father House (1949), Idle Years (1950), Cemile (1952), Murtaza (1952), On the Fertile Lands (1954), Criminal (1957), State Bird (1958) (1960), The Little House (1960), The Little House (1960), The Lady's Farm (1961), The Junk Dealer and His Sons (1962), The Gurbet Birds (1962) (1968), Bad Girl (1968), Fugitive (1969), Fugitive (1966), Friend of the Housewives (1968), Inversely the World (1986).

Theatre Games: Finches (1964), 72nd Ward (1967), The Watchman Murtaza (1969), Trickster (1969), The Junk Dealer Shop (1970).

Memoirs: Three and a half years with Nazim Hikmet (1965), Writing (at a Rattling Pace – Doludizgin) (2002).

Review: Screenplay Techniques and Notes to Our Script (1963).

Interviews: Lines from Istanbul (1971).

3. TECHNICAL REVIEW OF THE "BREAD STRUGGLE" STORY

The story book "Bread Struggle", written in 1949, is composed of twenty-five short stories. The stories in the book are:





1. Bread Struggle 2. Infirmary Yusuf 3. Neighborhood Watcher Ali 4. Dog Rape 5. Bread, Soap and Love 6. Around the Orphan Girl 7. About a Death 8. A Man 9. The wife of Teber Steel 10. Afar Hacı Ali 11. A Woman 12. A New Year's Eve Adventure 13. Sleep 14. Return 15. Books 15. Propaganda 17. Prophetandier 17. Yemişçi 18. Child Ali 19. Sorcerer 20. Jünha 21. Dirty Pardeus 22. One Biri 23. Ali Osman 24. Lottery Ticket 25. Necati (New Found Story).

The Bread of Fruit book has 158 pages and is written in simplicity that can be read in one breath. The basic reason for the easy readability in his stories is that he has a lot of room to talk. The story does not use long descriptions to promote the people. Their inner worlds and the environment they live in are open to talk. It has the skill to give the thought or emotion it wants to give in the story with a short dialogue. This is the most ingenious aspect of Orhan Kemal's narrative technique (Kantarci, 2006, pp. 11).

Orhan Kemal's use of the local language with its subtlety was an important factor in his adoption by the critics and readers of the writer's talk, as if the accusation did not escape imitation, and that it was not what the people thought it was. These characteristics are also seen in the Bread Struggle (Eyigun, 2006, pp. 28).

The third person is told in his mouth. There is a narrator who knows everything about everything and knows everything about it in the story book "Bread Struggle". The narrator, who is in a dominant position, is a narrator who sees everything up to the finest detail, observers and reflections in minds. In his stories, he emphasized pity in general. The stories end with a generic vague ending.

All of the stories reflect cross-sections of the lives of prison laborers in prisons, prison laborers, the people in the rim. In each story, an individual is chosen as the primary exit point, and the story names are usually axis-oriented. For example; Such as "Infirmary Meydan Yusuf", "Neighborhood Watchman Ali", "Around Orphan Girl".

The twenty-five stories that the Bread Struggle includes are all the people's real struggle in the life. The people involved in the stories are people from the hell. Almost all of the people are eyes-to-shoulders, people who are convinced but want to live humanely and do not run away from working for it (Eyigun, 2006, pp. 28).

The lives of people who pursue bread show variety. From the first stories to the last writings, Orhan Kemal has been constantly describing the bread struggle of different people from different circles while processing this subject. Orhan Kemal chose heroes from among the small officers, beggars, women who fell on the streets, garbage, children who had to work in the factory, migrants from the village to the villages, those who had fallen in prison.

It tells people who have to earn their living on the toughest conditions, who are always in a life struggle for bread. It is a story book in which the Socialist Realist (Marxist) Theory is successfully applied.

4. THE REFLECTION THEORY

The first answer to the question: 'What is Art?' is the tendency to see art as a reflection, analogy or imitation. "It reflects us in the works we see in nature, nature, culture, life and artist; Keeps a mirror in the world as if Plato's State dialogue Socrates was trying to tell Glaukon what his painter did. You've done one thing, the sun, the stars, the world, the self, the whole house, the plants, all the living beings! Saying that the work of my painter is to hold a mirror to the world,





and a little below, the poet says that my painter is no different: is this not what the tragedy poet did? Is not it the analogy or did he? "(Moran, 2014, pp. 17).

The idea that art or literature is a mirror is revealed by the explanation of the Reflection Theory. Reality is an effective concept, with many expansions such as socialist realism, social realism, critical realism, observer realism. Opposing arguments arise as if literature reflects what is like a picture frame, it does not process its background, it just goes to the point of detection, and the essence of production is moved away from the sanctuary. It is important to know that what the literature is, what is its function and what is its relation to the reality. In this reality, the answer was found thanks to the Reflection Theory.

According to Reflection Theory: "While Plato says that the worlds of ideals (forms) are the real reality, it takes down poetry, the imitation of life, that is, literature. Aristotle, not the truth, but the literature that reflects what might be. Therefore, reality is seen as a changing concept according to the point of view. The truth of art is different in this sense in the reality of history. "(Kantarıcı, 2006, pp. 8). This explanation defines the formation of reality on art and the literature.

Berna Moran's words about literature and art are explaining what the essence of literature is:

"If the author tells the life of a man until the day's smallest detail, he would not have made art. ... It is history to tell a man like it is, not art. It is another sense that your artist reflects life, human, world. He does not try to tell the life of a single man correctly, but in a man's life, life usually reflects the life of the 'human', that is, the universal elements in life. Not what it is, what it can be. For this, the elements of the event are laid out on a single line, with elements that are not inherent to what you want to describe, details are taken, random events are picked up, things are sorted out." (Moran, 2014, pp. 29).

Literature and reality are an intertwined cycle. It is difficult to make a short description of your realism, but we can state the most important characteristics with Berna Moran's remarks:

1. "As a matter of fact, contemporary society has been treated as a daily life. Contrary to the idealized subjects of romantics far away from everyday reality, a realistic writer was contemplating contemporary society and reflecting it on his own as much as he could. Moran, with his cynical assertions, is not a current who is fascinating, who is meditating on the charm of distant lands, allegoriy, symbolism. "(Moran, 2014, pp. 39-40).
2. " If the writer is to reflect reality, he should reflect it in all directions; (Moran, 2014, p. 40), that the truth should be negated by the truth and that everything that has to be reflected in all reality must be reflected in the whole truth.
3. "A characteristic of what is called 'reality' in the eyes of nineteenth-century realists is that the devine was taken from the scientific view: just as the physical world is a determinism, everything in the world of humans has a cause and knowing the laws of society. Events cannot be explained by chance, miraculously; Psychological and social laws. " (Moran, 2014, pp. 40). Moran; Here wants to draw attention to the reality of the existence of psychological and social structure.
4. "Is not the attitude of the author to reflect such a reality to be as neutral as that of a scientist who is experimenting in the laboratory? What is expected from the collecting minister is to describe it as the result of your observations. This neutrality, which Zola and Flaubert insist on, is an important element of the methodology in realistic romance. There is no place in the writer's own opinion to look at the events from the outside as they are. "(Moran, 2014, pp. 40). He wants to explain that the reality that exists in the world must be interpreted without





comment and that the reader itself must be interpreted. As a matter of fact many authors have succeeded. Orhan Kemal has started to reflect the facts as if he did not include his own opinions in the story book called 'Bread Struggle'. She did not go in December and declare her ideas.

Reality is the most important factor in the reflection of art and literature. Socialist realism also regards art as a reflection act. According to Ali Ihsan Kolcu, the reflection area of the socialist realists is as follows:

"The direction of reflection does not separate from Plato or Aristotle's mimesis. But the space to reflect is separated from them in terms of mass, element, object and class. This is not a reflection as Stendhal understands. There are limits to the reality that he can reflect. The new socialist will translate the views of realistic understanding over the working classes, the production forces. In the kolkhoz, in the factories, in the fields and in the other production areas, life will be reflected in the works of art. An idealized life is not a reflection of the everyday life of the working class. This prediction can be explained by the fact that Marxists are the result of our dialectical material, which is the road map, or from what point. According to Marxists, societies have passed through certain stages within the relation of historical determinism. At the beginning, there is a development and change from capitalism to capitalism and socialism from feudal turn to slavery. This development again points to a historical transformation that will end with communism in the cause-and-effect relationship. According to Marxists, for the time being in the era of socialism, art and literature could not be as natural as to reflect the life of the working class. What is now to be done, the themes to be worked on, the types and characters to be created, the struggle with reactionary elements, the opening of doors to dialectical developments that lead to communal communism. For this, to get rid of myths of past arts, a new mythical repertoire should be formed. The heroes of the people will not be the actors of the feudal period but will be the ideological figures of the future world. From this point of view, reality, which reflects socialist realism, must follow a revolutionary line." (Kolcu, 2015, pp. 63-64).

If the mission of art and literature is to explain the ideas of the revolution, the author must be volunteer. If it is done by force, it will not be among the top works.

While the domination of romance continued, the current which was seen as a reaction of reality in the mid-nineteenth century showed itself. Especially in France, the realism that develops in the hands of novelists such as Stendhal, Balzac, Zola and Flaubert is based on an understanding of art which has given its back to the principle of reflection. For writers who are trying to reflect humanity and society with a great deal of loyalty, the artwork can be likened to a mirror. Berna Moran exemplified Stendhal to emphasize the elements of reality. Stendhal's description of 'a novel circulating along the road' emphasizes the reflection of the reality in the novels. (Moran, 2014, pp. 39).

If you look at the history of socialist realism, Kolk says: " Marx and Engels and Plekhanov are ideas parents of reflection theory called socialist realism. However, Marx and Engels did not give a special work on socialist reality or aesthetics that would emerge from their philosophical accumulation. They plotted the framework of this theory by linking the function of art to Marxist theory as a natural link between the economic infrastructure and the ideological superstructure. From the ideas of Marx and Engels, the development of art theory, which will be called Marxist or later Socialist Realism, will fall on Plekhanov. "(Kolcu, 2015, pp. 49).

Developing Socialist Realism, Plekhanov puts "Marxist theory on materialistic aesthetics. Accordingly, history is a process that is based on class conflict. The aesthetic appreciation and preferences of the people and the classes determine the economic infrastructure. As the economic infrastructure changes or evolves, the pleasure and aesthetic perceptions of individuals and classes change, ideals differentiate.





Elements connected to economic infrastructure such as politics, law, philosophy, religion, art and literature also interact among themselves. Plekhanov, "Literature and art are the same as social life." He says. This is a different reflection theory (Kolki, 2015, pp. 49).

The mentioned infrastructure encompasses the whole of the production relations of a society, which responds to a certain developmental stage of the productive forces such as workers, civil servants and farmers. It's a production area. The superstructure encompasses the whole of institutions (party, university, army, parliament, trade union, etc.) that correspond with legal, political, philosophical, artistic, moral and scientific understanding and opinions in society (Kolki, 2015, pp. 49).

According to Ali Ihsan Kolcu, the reason why the Socialist Realists give importance to the economic infrastructure is as follows:

"They basically see the proletarian class on which their ideologies are based. "Socialist realism is the art of the masses who have survived or been saved from exploitation and have risen to the level of conscious historical activity." (Kolcu, 2015, pp. 50).

Orhan Kemal reflected a realistic picture of human and social relations in the story of the poor, the workers, the lives of the students. He made his presentation according to the Socialist Realistic Construct.

5. EVALUATION OF ORHAN KEMAL'S "BREAD STRUGGLE" STORY VIA REFLECTION THEORY

Let us concretize the definitions we have made on the Reflection Theory and Social Realism in it by illustrating some events and situations in the story book of Bread Struggle from the Turkish literature.

Orhan Kemal reflected the reality of the society in his story book Bread Struggle, which he wrote in 1949, with all his nakedness. Poverty in society, injustice has been dealt with in his daily observations.

5.1. Examples of the Reflection Theory in the Story of "Bread Struggle"

"Even if barefoot children and children are struggling to fill their rusty boxes earlier, there has been a major war between the dogs." (Kemal, 2014, pp. 2).

It has successfully reflected the facts that the society has in the past through 'bread'. Hunger has described the need of the people who are in poverty to need food spills of a military regiment built near the village.

Poverty and war did not feel so well that the regiment turned into a smaller military unit under the name of the auto division. There was no food rancidity in the auto division as much as the old one.

"Sometimes there was a struggle between people and dogs because of a piece of bone. A nervous male dog sneaks into the side of a husky trying to get a piece of greasy bone into a tin can, sneezes the bone down with a skillful paw, the gray darkness with his toothless mouth crawling with bone fragments in his mouth:

'God damn you! May your two eyes be blind!'" (Kemal, 2014, pp. 2).



The Bread Struggle reflects the painful truth that even in the sample taken in the story book there is a struggle for bread even between humans and animals. The laws of the universe, which are given for the sustenance of life, are revealed with all reality and nudity.

Orhan Kemal wanted to tell how many of the poverty hunger is by bringing people and animals together. The situation in the society The situation in the society is reflected in the minds with the descriptive observation.

"Or, as she went to a breadcrumb, a husband and wife, standing on a table, she was seen by a barefoot boy in the same bread ... When the boy took the knife, the woman rolled and ran off and grabbed the bread.

The old man was reaching again:

'Crawl crawl crawl! God damn you! ' (Kemal, 2014, pp. 3).

A piece of bread is laid out in the conflict that exists for the struggle for life between young people and the elderly. This cruel real life made it even harder. Poverty is reflected not only in food items but also in clothing.

Orhan Kemal would like to draw attention to the fact that there are no traditional elements in the social structure where physical needs (hunger, thirst, etc.) cannot be met. It is contrary to moral rules in normal circumstances that an old woman causes her to fall.

"Women removed their dresses with the patch was shot on the patches. The tangled shoulder heads, the dry calves that are empty ... The underarms are the sweetest of the sun, and the long, scratchy ... Then they find the lice hidden in the folds of the others and begin to break. He said, "There is a great abundance, my dear ...", the one with three black hairs on his pointed bell. 'Bet was abundance ... would it be your promise to eat? Those dear beans, peas, lentils ... What about rice? ' (Kemal, 2014, pp. 3).

The economic inability of the society is reflected not only in the concept of hunger but also in physical changes and costumes caused by hunger. Hunger and poverty are reflected more on children and elderly people. Maybe if their stamina is weaker.

The abundance in the past is longed for. Maybe they were talking about the beans, the rice pilafs they were talking about in their minds. But he was only in their minds. The war was painful in the inability to live as much as the truth of death. The concept of hunger is reflected in the story in relation to the inadequacy of economic structure.

"" And what did these soldiers take away from it? "

" There is war, they say! Moskof has attacked again they say! "

They look for fear for a while. The blind shook his head, lifted his eyes to the mountains against the back of the head. From the mind, the Balkan War broke the wheel of a car: dead soldiers, wheat avalanche, a child's body crushed under the wheel of a loaded car ... " (Kemal, 2014, pp. 3).

The war has been tried to reflect the heavy bravery and the great sadness it brings. All the sad events that happened during the war were successfully reflected in a paragraph. The fact that the death of the war is a bitter truth is also explained by children, which has also increased our



emotional intensity. The lives of our most innocent children in horrific ways are also explained to that age. All dimensions of the war are reflected in their reality.

As in socialist realistic reflection theory, all concepts have been tried to be reflected with realism that they are in the story of "Bread Struggle".

5.2. Examples of Reflection Theory in the Story of "The Infirmary Yusuf"

"Infirmary Yusuf was from a barren village in Thrace. One night, eighteen men were sentenced to kill and bury a thief who came to steal a sheep. After she fell to prison, she often remembered her country, her shepherd herded with herded sheepdogs as shepherds roamed, and the women who brought food to the fields, as if they could see the red flowing clouds in blue skies.

Now, the infirmary was lying on his back in a cottage on the corner of "malta", looking at the country again, thinking about his country again and forcing his eyes wide open on one side. "(Kemal, 2014, p.5).

Orhan Kemal describes how prison life is in this story. He pointed out the types of detainees and employees in the prison and mentioned that the prison was inadequate in terms of cleanliness. During Joseph's imprisonment, the troubles he experienced while working there were reflected in his snoring, small sightings.

In these lines we see the reflection of the nature in the large shepherd dogs, their bark, and the red clouds in the blue skies. The reflection of nature manifested itself in his dream during the yearning for Yusuf's village.

At the same time, women who take food to the field to feel how village life is, sheep flocks are important reflection figures.

"... He went to the same uncompromising, uncomfortable, huge man with a little angry mood, took the orders, and gave them to their places.

At that time, the eye was attached to the wall clock of the infirmary. "Ulaaan, he's a pussy!" He murmured. "Anyway, the patients will sit at dinner. After that the sofa will be swept, then water will be carried, after that ... "

He slammed the trampoline and pumped it twice.

- Yusuf!

The cook again called. She would never love to say the words of your cook in, bloody eyes apart, blasphemy. He left Tulumba and ran. " (Kemal, 2014, pp. 8).

In these lines, it is reflected that imprisoned prisoners are constantly driven, despised and slovenly punished. It is desirable to tell them that they are insensitive to the conditions they are in. The reflection of the physical characteristics of the cook is also fearful. This character has been deliberately chosen. It was dealt with in terms of establishing dominance over prisoners.

At the same time, the prison draws attention to the inadequacy of cleanliness by frequently mentioning bedbugs. During the work, Yusuf, who takes the opportunity, tells the struggle to destroy the bedbugs. It is desirable to reflect the prison as an irregular, uneven, dirty place.



5.3. Examples of Reflection Theory in the Story of "Neighborhood Watchman Ali"

"Payday started. By quickly searched from the door, the workers came out in a big crowd and this sweaty and tired crowd was scattered by the faces that showed all the joy and refreshment of liberty after the overwhelming work, some of them running out of the door, chasing each other and joking with loud voice.

After the men, white workers started to appear in white headscarves and black aprons. Women were more dignified by looking at men. "(Kemal, 2014, pp. 14).

In this story Orhan Kemal reflected the factory workers according to their physical and mental characteristics. It is understood from the sweats and the fatigue of the workers that the workers are working under severe conditions. The exit hours from the factory represented freedom for workers. They had to be pushed around, physically working in heavy work, at certain hours.

For that period, the costumes and clothes of the women were also described and reflected. The use of the black apron is intended to reflect the mood of women. Maybe they are tired, they are more dignified, but they are the responsibility of society.

"He looked at Ali in a dreary and piece of drowsy, then said:

- Are you a man now?

- Yeah, I'm a watchman ... What do you think?

The other one shook his shoulder and spit out. He wanted to tell it in this state, "He is a watchman, so a worker that's all..."

And he pulled away with the body he was carrying on his wrinkled trousers. Ali glanced up behind him, saying: "Vagrant!"

He leaned more towards his left eyebrow. "You'll see!" He wondered, "I'm a little old. Are you not working, your best ... "(Kemal, 2014, pp. 14).

Both the physical and spiritual representations of the working class are often discussed. For this reason, it can be shown that the situation of the workers is reflected more realistically. The wrinkled pants reflects the fact that workers are in fact in economic difficulties. Perhaps the worker's team is physically or linguistically irrelevant because of their tiredness.

At the same time, a small layer of a lower layer, which is often seen among the social strata, is reflected. The guard considers himself superior to the workers of the factory and insulted the workers by using the word "amaleler". It can be seen that an oppressed person can turn into a crusher quickly. The watchman sees himself superior in his mind, but is equated with the workers.

"- You do that, so I? He has stood up:

- I deny my God, he continued. I strike out my skin with a blind knife ... He is the one of that workers, let him go ... Religion, faith, honor, in these ... Imagine how lonely you are eating bread ... How did your conscience come to you? ... "(Kemal, 2014, pp. 16).

It is reflected here that a worker's theft is committed to all workers. And it is told that the workers are always small in good or bad conditions. It is forgotten that the workers are also



human beings and it is seen as a class that can easily be done by tiredness. It is desirable to make it clear that an upper layer always sees the lower layer as a crusher.

In order to correct the distorted order on the workers, the readers have also written in Socialist Realistic Theory to make this painful drama sensitive. The truth is that we have to do something to influence the reflection as it is.

Challenges and life struggles that workers face for the bread conflict are skillfully reflected.

5.4. Examples of Reflection Theory in the Story of "Doggy Puppy"

"In front of the sidewalk of one of the jeweler's shops in the main street of the city, a puppy leaned over the fore-foots, biting bitterly, turning the press away and looking at the children of the neighborhood. The two dogs of the puppy had just crushed a car with an iron wheel. The legs were only tied to a single skin, slinging, and blood was leaking in a taut manner. Sometimes he twists, he wants to tell something by raising his voice, his voice getting heavy, going up, then slowly burning out.

The children of the neighborhood who were around were naughty and brave ... There was a stick in the hand of a person with a flat nose, who resembled a Tatar. The skin was seen from the torn back of the dress. To a very weak boy holding a rusty circle:

- He's crying! He said.

The very weak boy, shook his head. "(Kemal, 2014, pp. 18).

In this story, the natural elements, the physical elements, are reflected in the strongest form of the power of observation. The place where the dog's foot is broken, the difficult moments in the dog, the characteristics of the children are physically very well portrayed.

The fact that the painful behavior of the dog is seen as an entertainment element by the children in the vicinity indicates that the moral codes of the community are going to deteriorate. The conscience of conscience is one of the first things children should be taught to by their parents. It emphasizes that there is a descendant who is insensitive to the pain of the animals.

"The dog puppy, who could not tell to the painful people he drew, was crushed and bloody. The puppy's body suddenly went through a terrific jolt and the pain bitterly screamed. The weak boy, all the boys threw a victory scream. "(Kemal, 2014, pp. 19).

The bloody flesh of the puppy is nudged and the painful shouting is reflected in the full sense of nature. It has revived the dog in our soul and in our minds about the same features.

Torture by dogs made by children is in fact a social question. It is painful to be the entertainment center of a suffering creature. It points out that events like this and similar ethics must be avoided.

"The death of the puppy was approaching. The eyes of the flat-nosed boy, like the Tatar, shone suddenly yellow and yellow. There was a parquet stone dismantled in front of the curb. He has run. He was pushing the stone out of the way and coming towards the puppy, where "Hammal Memet" appeared. Understanding the intention of the boy who resembled Tatar, he caught her by the arm:

- Well! Pity...



The boy, who resembles the Tatar, has lost his balance and the paving stone has dropped down.

Because the boy considered it a defeat, he planted it with great enthusiasm:

- What is it to you? Your son is involved? Everyone laughed in laughter. The boy was sick:

- I'm sorry ... it's not your father's shit! Hammal Memet:

- Sweet boy, sin, he was going to eat. But the flat-nosed boy was looking at "Hammal Memet" with his punches in the waist with such a high ...

- If you are a hamburger, he said, get the burden of the stone, you will get the wisdom augur!

Everyone pressed their groin and they laughed.

In the face of a boy as thin as he is, he started to provoke the other children with pale bullet feathers that passed through his ears, untidy terrestrial dolphins to his knees, lean legs, and "Hammal Memet", which resembled a clown to a clown. "(Kemal, 2014, pp. 20).

The natural and physical elements reflected in this section are reflected to the finest detail of the observation. The reflection of even a cirque frost is one of the best examples of the reflection of a realistic approach.

In addition to physical reflection, it is also desirable to reflect children's recruitment, as well as being seen by children in poverty, which children can be considered equivalent to the dog's torture.

The work that he does for a bite of life-struggling bite tells the truth between social strata. It has been shown that people are not valued for being human but valued according to their location.

5.5. Examples of Reflection Theory in the Story of "Bread, Soap and Love"

"My friendship was for me to meet him with a friendliness. Then my books ... Especially when I was forced to live in the lowest "corridors" of life, when I was a carefree, embarrassed person, I asked why I was still insisting on reading. What did you need? I was going to lay down longer. Even if I get up one day, after I have a big criminal stamp on my face ... "(Kemal, 2014, pp. 22).

In this story, he tells the prison life a little differently. Despite being in prison, a prisoner who does not give up reading the book is aware of his conscience and finding himself in books. In addition to the prisoner who overcomes this characteristic, his prison facts are also mentioned. He starts to write young poetry that is in correspondence with a girl in prison. The wise prisoner who does not say that his poems are inadequate encourages the young. Poems always have facts. A poem is a wise condemnation, a word of love from the word of soap and bread is desired. The wise prisoner who asks for the purpose of this poem reads the continuation of the letter. The woman in the prison wants bread because it is hungry and soap for the end. The name of the story comes from here.

The books to be reflected here are heavy adjectives that can be read everywhere, as well as loaded after prisoners have been punished. The problem of the lack of space and the cleanliness that the prisoner had was addressed again.





5.6. Examples of the Reflection Theory in the Story of "Around an Orphaned Girl"

"There is a girl in our class, Munevver ... She is such a weak child ... Her face is in yellow ... Every day we see her going around under the eucalyptus in the garden of the school ... I feel sad every time I see her ... Even the teachers are hurting ... Mother of poor, He died two and a half years old. The aquarium has grown. I saw her aunt, a thick-eyed, wild-faced woman. She beat her every day. Her father was in a concealed factory ... She was caught in stomach cancer and hospitalized ... "Her face was lime cut, her eyes filled again". Yesterday, the supernatural, Munevver goes to the hospital, and his father goes ... "Suddenly greedy". There are so many animal people, very many very ... Allah is such a shameful people ...

- Right, then?

- The girl just came to the hospital door, a doorman, someone like an animal, said: girl, father is dead, why are you still coming?

The poor girl can already fly by a wind, she swooned! "(Kemal, 2014, pp. 27-28).

In this story, the smile of your face is told since the little age of the orphan girl. Both the physical and spiritual characteristics of the girl are reflected in the mouth of the friend. At the same time, the weakening of the emotional aspects of people is also reflected. The mocker's mocking of his wave-filled father is a reflection of our elder brother laughing at what we are told to go to a society we lack in conscience.

The auction of his aunt is so realistically reflected that the mind is alive. As an aunt, an orphan girl beats her human beings every day. This is reflected in the story.

And from that point of view, the orphan girl is studying the orphan girl for five years in spite of all these difficulties and conditions of life. He draws a successful student profile. Similar events continue to exist today.

A family that is economically inadequate is climbing to the top with success.

5.7. Examples of Reflection Theory in the Story of "About a Dead"

"When Zehra at the spinning mill hung herself it was shocking for the whole neighborhood. Lots of people have come to Zehra's place. Zehra's three children, the eldest girls, the other boys, the three of them as hands, the fearful bones of the boys are waiting in front of the door. ... We, the three of us, have opened the door with the watchmen. Zehra is shaking like a candle. She has hung herself to the roof. She is livid... Her eyes are out. God forgave my compassion but I liked her. She was very polite but she was also a bitter woman ... Anyway ... We took her to the land. She is not yet cold ... Even a beautiful woman's dead makes the man crazy ... "(Kemal, 2014, pp. 33-34).

Factory worker Zehra hung herself for economic reasons. The dead body (a mosaic body, eyes out) is the result of the woman's suicide. The life difficulties that factory workers suffer are poverty associated with suicide.

Zehra chose to hang herself despite her three children. This is a reflection of your inability to stand up against life. The astonishment that children have lived upon the death of their mothers is reflected in the image as a physical image, with the expression "my teeth are like ashes".

At the same time, it is felt in the approach of the female of the male hero that the social structure is going to deteriorate.





"After that, after Zehra was put in a dead car and buried, he started a wander in the neighborhood ... No, Zehra was a cheater, everyone in the neighborhood was wearing thirty-two, and when he was working right in the factory, his comfort had been lifted, his temper was left to be freer, the woman who cried for the sake of her sickness was wearing forty-five cents, and the woman was always forty-five goin ', and none of the children were like their fathers, the dyes of all of them were separate, and so on. "(Kemal, 2014, pp. 36).

These lines of the story reflect the suspicious personalities of Zehra and his neighborhood. After the death of Zehra, the local rumors about her are that the woman is fraudulent and immoral. The picture drawn by the woman as well as the public is a reflection of the complexity and disorder in the social structure.

5.8. Examples of the Reflection Theory in the Story of "Human"

"The shoes of the new ones burst and they were in the mud. I had to find a job for this man. This is a lawyer child who has me, everybody, everywhere in front of the soldier, mocking me and joking with jokes ... No, that was not the man. This guy is a job!

But where? You cannot make writers, carry loads, do not come to the conclusion of a human work!

This man was a man who gave up his regiments and sentenced me to five years with a lie statement ... No, he wanted bread before he gave a forgiveness to a hungry man, a bad man, not to think of things like that. "(Kemal, 2014, pp. 40).

The old look of the shoes is in the mud and comes out as a reflection of the real view.

Here, the reflection of the social structure is emphasized. A person who draws a rich and negative character is told to drop as much as he cannot find food bread. The person who humiliates people is now himself.

At the same time, we encounter a character in this story who chooses to be helpful even though he sees evil that is not seen in previous stories. This character is in an optimistic state, ignoring the fact that he was sent to jail. From here, no matter how much deterioration in the society, Orhan Kemal wants to show that there is still hope.

5.9. Examples of the Reflection Theory in the Story of "Teber Celik's Wife"

"Teber Celik's wife turned to her house with frustration. His four-year-old son, Kasim, was waiting in front of the door with long skirts wet about half a pound, barefoot in mud. This kid would leave early every day, early in the evening. All day long, she barefooted all over the city and wandered half a dozen times.

After seeing the mother:

'Mom, my mom, sacrifice mom ... he said, give me a small bread!' "(Kemal, 2014, pp. 45).

The child's image is reflected in both reality from the visual point of view and from the emotional point of view. Wet pants until the waist, barefoot in the mud are told to bury their hearts. A striking tablature that reveals the misery of the family. The poverty of the family is reflected in the fact that the child is a beggar, and the drama of the children is revealed once more.





The general view of the story is a worker working in the Teber Steel Concrete factory. He also spends a small amount of money in the gambling and the women together. He also takes bread to home. The hungry mother is with the keeper in front of the bread. He goes to buy bread for his son with a lira he buys. The child is miserable and hungry.

The poverty of Teber Celik and his wife, incompatibility and the child's wish were reflected in social terms. The financial hardship and the loss of the spiritual values that it causes cause the family members to break apart. This is the most affected child. The child, who has to make money at the age of four, expects a life away from the family environment in the future.

5.10. Examples of the Reflection Theory in the Story of "Afaraci Pilgrim Ali"

"The Afaraci Pilgrim Ali, who seems like a crow with his long height, entered the fields of wheat, which had already been harvested and lifted by the sons of Selam, twice under the wheat they carried with the sack. He left behind with a purple old purple path with a sack, standing. His left eye was firmly tied with a piece of black leather. He put his finger under the leather. He rubbed his sweaty eyelid for a long time. Then he looked firmly at the kite. "(Kemal, 2014, pp. 46).

Orhan Kemal reflected the image of the farmer's worker here. It was difficult to carry the sack with the "two layers under the wheat that was carried with the sack". The blind Afaraci Pilgrim Ali, although physically inadequate, has to work in the field to get hungry.

It reflected the achievements of the farmers with their perseverance by giving cross sections from their lifestyles. He described the troubles and physical characteristics of the field workers at the bottom of the social structure.

"The blind Hürü, Pilgrim Ali's wife, began to beaten when he saw the husk coming out of the hungry corner:

- Man, man! Where are you? Agziboyukler broke ass of the cow. Come immediately!

Pilgrim Ali lowered the sack on his back and came. The place has a messy bad on the one side, and on the other side, there is the yellow cow with three legs standing and the left foot was broken.

After the cow smelled the Pilgrim Ali, she has turned him with wet eyes, and fired the flies by using her tail as a strong whip."(Kemal, 2014, pp. 48).

In this part, his wife, who is as blind as himself, did not prevent the hips of his cows from being broken by Agziboyukler (the richest of the villages).

The situation in which he is present, his suffering and physical qualities are reflected in all reality. It is expressed as if the conclusion is the image. It was reinforced by the wet eyes of the cow, which he pierced.

The mouth, which enters the fields of the mound, reflects the ruthlessness of animals to such punishment of a non-ruminant cow. It also indicates that there are some social disorders in village life.

"There is a son ... Greedy they are ... You have got lots of things and you have captured the whole village! Is my cow the only problem for you? Is a cow too much thing for such a poor person? What is this injustice situation?"(Kemal, 2014, pp. 50).





In this section, the Afaraci Pilgrim Ali who is unable to digest the inhabitants of the village is told to keep his head in the village. The damaging of the eagle's crocodile in the property of the so many goods strengthens the oppressive and oppressed relationship of the social structure. The top layer is always reflected in the majority of the stories in the image book that oppress the bottom layer. The difference between the 'aga' and the peasant and the conflict is reflected.

The social deterioration, the inequality, the poverty of the poverty, is explained by taking the cow into consideration.

5.11. Examples of the Reflection Theory in the Story of "Sleep"

"The Metal Goods Factory was preparing for the week's holiday. Of the hundreds of fabrics, eighty-eight were boys, fourteen-sixteen years old, twenty of them working in "Pres" machines. Their tops were shattered. They were about the same size and the same size, so they looked like one another." (Kemal, 2014, pp. 72).

Orhan Kemal reflected the drama of child workers in this story. These children, who are in play and school age, work at the factory to support their families at the cost of their lives. It is a reflection of their superiority and the fact that they are workers.

Economic inadequacy is a powerful factor in everything. It is reflected in the life that is given up for bread. Child laborers, who are still seen as social problems, have been portrayed.

"... In the meantime, a painful scream was blown back at the rear of the machine. Runs ... Sami also ran ... The eighteenth press worker child Haydar fell, his head split. On the one hand, he kept the bleeding place of the press scouring, and on the other side screamed at those who were around:

- What is there, what is it, what is it? Now the masters come, we are going, we will be punished, ohooo ...

There was no one listening to him. Soon the foreman came, the first coming out of the crowd:

"Leave here, you sons of dogs! You always look for a joke! Come on, everybody to the machines back!"

The child was crying. Not only was it burned, but it also burned. He was afraid that Ustan would beat and write a penalty. The foreman rested his hands on the waist, the worker of the machine next to Haydar asked the child Celalettin:

- How did he break his head? Celalettin was a stammering person:

- He was ssssleeping, he he fffell, hhis hhead ... Foreman, the child took Haydar from his shoulder: ... " (Kemal, 2014, pp. 77-78).

The working conditions of the children and the events that occurred at the beginning of the work were reflected. Child workers are exposed to their childhood traits without being given the opportunity to sleep without being given the opportunity to be ruthlessly exposed.

Children who work at the expense of their lives for a bite of money are so digested that the injured child is sad because he will be beaten and punished by his master rather than by the burning of his life.





They are physically very runny and are psychologically horny on their crush. Workers who do not know the right, law, justice are seen as slaves.

As the story continues, the foremen was sick for the children, the children wanted to defend their rights and say to the authorities, but the money was bought by the boss. This decision, taken by the foreman himself, reflects the interests of the workers.

5.12. Examples of the Reflection Theory in the Story of "About Book Selling"

"He stood in bed all night, never sleeping. "To sell books!" In a terrible heartache, three of the nights could pass by. When the morning woke up the temples were throbbing. He went, his hand washed his face ... "But sell the book!" ... The throbbing of his temples did not go by way. He entered the hell, he dressed, looked at the mirror, but could not see himself. "Sell the book!" While scrawling his hair, the comb fell down, his torso burned ...

... - Daddy ...

It was as light as a horror.

Here Tolstoy's "War and Peace ... He loved Tolstoy ... I think he was a part of Tolstoy himself ... Then," My Universities ". Especially this ... Onda is definitely something from Gorki .. Or, he was living like Gorki ...

--Daddy!

His heart crashed. It was not like sitting like this ... You want to open your belly, open it, open it ...

It means to sell them ... Damn you like this ...

He separated the books, wrapped them in newspapers, tied their packages tightly. Two packs in two seats, while leaving home, his wife:

- We do not have lunch! Said. Bring the two breads, bacon and eggs on the infirmary ... Her mouth was watered. "(Kemal, 2014, pp. 90-91).

In this story, Orhan Kemal is reflected in a realistic depiction of hunger, poverty, lack of money and the need to sell the books of a cultured father. The child was starving himself, dreaming of the food his father would sell his books and bring home.

The father could not sell his books, but he had to sell them for his family. The sadness I heard while preparing the books for sale was described and reflected.

The economic depression of the father in the story is not like the other workers. The sale of books as a remedy for hunger reflects the fact that educated people can also struggle with hunger. An educated person's unemployment, even hunger, is more striking than unemployment due to lack of education. Among the books the man has reserved for sale are books by Gorki and Tolstoy. His commitment to these writers makes the man's work difficult. He can not accept the necessity to sell his books. The story does not sell books at the end and all the family members continue to stand up to starvation.

5.13. Examples of the Reflection Theory in the Story of "Necati"

"In the prison, the teacher, Danish, whom every small and large" teacher "said, read books at the table, in the overriding room that the prison administration had kept in touch with





other prisoners. This is a Russian book about philosophy. Teacher Danisim, in front of a single window directly opposite the entrance of the room, was calm, relaxed, under the morning sunshine like a column. However, this seeming man was sentenced to thirty years in prison. Behind him was a wife, an adult daughter whom she worried about having tuberculosis, and a son in college. However, there was not even a tenfold of the teacher Daniş's accumulated on an edge ... "(Kemal, 2014, pp. 149-150).

In this story, Orhan Kemal also reflects the life of a prisoner who is a cultured and reading-loving Danish teacher. The teacher, who is not even bread, is reflected in the physical and spiritual portrayals he has forgotten the world by reading books.

In this story, the teacher tells the life of a prison, while the previous stories are about writers, thieves, workers, or underprivileged people who process prison life.

"The chief. ... Necati did not like it. His books read, he touches the nerves of poetry writing, and his work, reading books, writing poetry, was something like "prosecutors, doctors, university demands ..." or something like that. He would not have made it clear, but occasionally half-joking, half-serious talk:

"Come on, Namik Kemal ..." or "you are a poor prisoner ... what the book is about you ..." or, especially when you listen to agency news on the radio, Necati turns around and looks like there's no one there. "(Kemal, 2014, pp. 155).

Necati, the main hero in the story, was a poor prisoner. But he loved to read books. The bailiff could not afford to read her a book because she was poor. Necati headed to the books that he found peaceful without worrying about the character regiments. At the same time, attention has been drawn to the separation of social strata once more. It reflects stratifications such as poor-rich, educated-non-discrimination.

Here a poor prisoner reflected on the books, the life associated with self-improvement.

6. CONCLUSION

The Reflection Theory can be applied to Orhan Kemal's stories in his book: "Bread Struggle", with its social reality elements. Looking at the examples given, it is seen that it can be applied easily.

The life of people who are pursuing bread, giving life struggle shows diversity. Orhan Kemal chose the story heroes from factory workers, field workers (farmers), children who had to work in factories, beggars, those who had fallen into prison. These selected characters took place in the work with all nudity, from the descriptive and observer point of view.

In Orhan Kemal's stories, social, political, social and economic realities are reflected in the workers' groups, which are generally the lower layers of society. Workers, prisoners, children, women; In short, it reflects all things such as economic insufficiency, unemployment, hunger, absence, lack of education, exploitation, immigration, paralyzing the lives of people who pursue bread in social reality. It reflects the society by moving from the people. It has successfully reflected the reasons that affect the people in society and the irregularities that are beginning to occur in society.

Orhan Kemal has successfully reflected the facts of the society to the stories in his story book called as "Bread Struggle".





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