



REQUIEM OF SOCIALIST DREAMS: IDEOLOGICAL COMMITMENT IN THE FICTION OF YAŞAR KEMAL AND MUSTANSAR HUSSAIN TARAR

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Abstract

Despite many differences of socio-political and cultural realities, Yaşar Kemal of Türkiye and Mustansar Hussain Tarar of Pakistan, as two celebrated novelists have striking similarities in terms of their moral vision and dreams of a peaceful and prosperous world. Their consciousness is marked, firstly, by a romantic and one's proper place and behavior within it, and, secondly, by a unique tragi-comic sense of the universe. This sense manifests itself as humor and irony while dealing with questions of existential importance. Their differences are mainly due to the contrasting histories of their countries: while what is now Pakistan experienced the ravages of systemic colonialism and subsequent traumatic national history, modern Türkiye has been a free land, carved out of a grand empire spread over vast spaces and history. Therefore, Tarar's moral and cosmic vision is darker in contrast to that of Kemal who concentrates more on the socio-economic disparities in his society than on the politico-ideological issues. Regarding similarities, one may say that both writers had socialist



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inclinations during their youth. This important ideological stance has partially impacted their writings as well. However, they do not wear their ideology on their sleeves. Instead, they employ folklore and political allegory to underpin their politics and ideological commitment.

Keywords: *Comparative Literature, Ideology, Social Realism.*

SOSYALİST DÜŞLERİN AĞIDI: YAŞAR KEMAL VE MUSTANSAR HUSSAİN TARAR'IN KURMACASINDA İDEOLOJİK BAĞLILIK

Öz

Toplumsal, siyasal ve kültürel gerçeklikler bakımından birçok farklılık bulunmasına rağmen, Türkiye’den Yaşar Kemal ile Pakistan’dan Mustansar Hussain Tarar, iki önemli romancı olarak, ahlaki vizyonları ve barışçıl, müreffeh bir dünya hayalleri bakımından çarpıcı benzerlikler sergilemektedir. Her iki yazarın, bilinç dünyası, bireyin bu doğa içindeki yeri ve davranışlarına dair bir duyarlılıkla, ikinci olarak ise evrene dair kendine özgü trajikomik bir bakışla şekillenmiştir. Bu bakış açısı, varoluşsal önem taşıyan meselelerle ilgilenirken ortaya çıkan mizah ve ironiyle kendini gösterir. Aralarındaki temel farklar, ülkelerinin birbirinden oldukça farklı tarihsel arka planlarından kaynaklanmaktadır. Bugünkü Pakistan, sistematik sömürgeciliğin yıkıcı etkilerine maruz kalmış ve ardından travmatik bir ulusal tarihle şekillenmişken, modern Türkiye, engin bir coğrafyaya ve tarihe sahip büyük bir imparatorluğun bakiyesinden doğmuş özgür bir ülke olarak var olmuştur. Bu nedenle, Tarar’ın ahlaki ve kozmik vizyonu, Kemal’inkine kıyasla daha karanlık bir ton taşıırken, Kemal daha çok toplumundaki sosyo-ekonomik eşitsizliklere odaklanır; siyasal-ideolojik meseleler onun yapıtlarında daha arka plandadır. Ortak noktalar açısından bakıldığında, her iki yazarın da gençlik dönemlerinde sosyalist eğilimler taşıdığı söylenebilir. Bu önemli ideolojik duruş, eserlerini kısmen etkilemiş olmakla birlikte, yazarlar ideolojik kimliklerini açıkça sergilemekten kaçınırlar. Bunun yerine, politik alegoriye ve halk anlatılarına başvurarak siyasal duruşlarını ve ideolojik bağlılıklarını dolaylı biçimde ifade ederler.

Anahtar Kelimeler: *Karşılaştırmalı Edebiyat, İdeoloji, Sosyal-Realizm.*

1. INTRODUCTION

Yaşar Kemal is one of the most important writers of the Republican Period. In his works, conceived with the undercurrents of socialist realism, he writes in detail about Çukurova, its people and environment that he lived in and therefore knew very well, from a sociological perspective. After 1943, when he published his first book, *Lamentations*, he spent a long and productive artistic life. Since his childhood, Kemal focused all his attention to human character, nature and society. Folklore is his mainspring and foundation of his creative vision. Growing up in the minstrel tradition at a young age, he wished to be like Karacaoğlu. He took the title of Aşık Kemal. He grew up with Köroğlu epic and many other folk legends, and, while listening to them, he also compiled them. In addition to a rich folk culture, he read non-stop in the library where he worked between 1942 and 1944 and became familiar with the classics. Among the first world classics he read was Don Quixote. Later on, Don Quixote's influence was seen in the way he constructed his heroes. He also frequently emphasized that he benefited from the epic tradition of Homer's *Iliad* and *Odyssey*. He read many writers in Turkish and world literature and was influenced by them. Imbibing such influences from the folklore culture and the common people in their natural habitat, he was able to imagine and create a very large cast of characters representing social life.

“I have met many people in my life, I have taken examples from many, many people in my novels. But I created all my people. I tried to create them consciously. There is a little bit of an effort to search for the truth in me. I guess I don't care that much about the search for the truth. To build a world of dreams, a world of narration, to do something else, to realize this world with words. I am neither the first nor the last of those who build worlds with words. This is

a professional endeavor. It has always been like this throughout history. You know, Homer was a professional. How do you know, you will say, the Turkish and Kurdish Homeros of this age, the ones I have seen, were also professionals? Their art was to build worlds by telling stories." (Bosquet, 2007:77)

"Starting with Yaşar Kemal's first novel *Ince Memed* and continuing through the *The Other Side of the Mountain* trilogy and the *Lords of Akçasaz* duology, one observes a notable expansion in the scope of themes and narrative scale. *Ince Memed* essentially tells the story of a single individual—a bandit. The title itself reflects this focus. In contrast, *The Other Side of the Mountain* trilogy (*The Wind from the Plain*, *Iron Earth*, *Copper Sky*, and *The Undying Grass*) shifts attention from the individual to an entire village—Yalak village—making the community, rather than a lone protagonist, the central subject. The *Lords of Akçasaz* novels (*The Murder in the Ironsmiths Market* and *Yusuf, the Cicada*) further broaden this perspective to encompass the entire Çukurova region. This comprehensive portrayal includes not only villagers, landlords, feudal lords, and gendarmes, but also traditional customs, emerging moral values, the region's rich flora and fauna, and its diverse landscapes—mountains, plains, and swamps. In sum, these works together form a detailed and multifaceted narrative of Çukurova" (Moran, 2016:154). After his arrival in Istanbul, Yaşar Kemal wrote novels about the magic and history of this ancient city. But his creative geography was mostly marked by his life and experiences in Çukurova. In the novels about Istanbul, he reflects the people of this new geography that entered his creative imagination.

"I advocated the enrichment of the writer by living. I lived the sea (in Istanbul) the same way I lived the land in Çukurova. When I came to Istanbul, I ransacked the city. I sifted through its rocks and soil. From the slums to the most secluded spaces, to the nightclubs,

hotels and bars, the hollows in the walls... These are elements for me. For example, after experiencing the sea so much, I can build much more solid images about the sea. The more you have lived, matured yourself, enriched yourself with nature and people, the richer you can be in the creation of a novel." (Bosquet, 2007:37)

Although Kemal described city life and its people after he came to Istanbul, Anatolia is at the heart of his works. The author's realistic narratives are rooted in the social worlds of his times. "Yaşar Kemal...portrays the workers as well as the farmers, the city as well as the village, themselves and others with the same consistent gaze and realism." (Mutluay, 1976:534)

Tarar is still alive and is very active in writing as well as on electronic media. Tarar's readers are drawn to his prodigious personality; he is a man of diverse talents, a pioneer media personality in Pakistan, a traveler of countless places, and a public figure. Equally popular among the media and academia, Tarar adheres to several identities: a globe-trotter and writer of travelogues, a novelist and short story writer, a dramatist and television anchor, a columnist and a public intellectual. For academia, however, his fiction is perhaps the most serious aspect of his huge creative output. During his early phase of writing, he wrote novels that earned him popular acclaim as they appealed more to a youthful and passionate sensibility. Foremost among his early works are his novel *Payar ka Pahla Shehr* (The First City of Love), and his travelogue *Undlus mein Ajnabi* (A Stranger in Spain). However, the novels that established him as the leading figure in Urdu literature and brought him enduring fame and critical acclaim are *Bahao* (1993) now translated as *Sorrows of Sarasvati* (2021), *Raakh* (Ashes, 1997), *Qurbat-e-Marg mein Mohabbat* (Love in the time of Death, 2001), *Dakya aur Jolaha* (The Postman and the Weaver, 2005), *Khas-o-Khashak Zamany* (Fragile

Times, 2010), all part of his now famous tetralogy, *Ay Ghazal-e-Shab* (translated as *Lenin for Sale*) and *Roop Bahroop* (2020). His most recent novel in Punjabi, *Mein Bhannan Dilli Day Kingray* (I Bring Down the Crowns of Delhi) (2022) is yet another testament to his revolutionary spirit as it brings to narrative life the anti-colonial struggle of a legendary, heroic character, Bhagat Singh, who fought against the British rule in India in early Twentieth Century.

Tarar has this creative tendency to write what is often called the novel of ideas that depicts more abstract concepts: the dilemmas, and the psychological and spiritual dimensions of the characters' psyche. In the Western literary tradition and practice, we find both types of novels. For example, where Dickens, George Eliot, and Marquez are known for depicting situations while hinting subtly at their characters' psychological states of mind, the primary purpose of their narratives is to tell a story. Yaşar Kemal belongs to this tradition. However, Tarar stands in the company of authors like Dostoevsky, Thomas Mann, Samuel Beckett, and Michel Houellebecq who take a more philosophical stance on various issues of existence.

As a great stylist, ethicist as well as a master storyteller, Tarar unobtrusively operates the intricate machinery of reflections about the nature of human existence and its purpose, and moral sense, determinism and freedom, that move his interlacing stories along. Tarar experiments boldly and freely with the Western as well as Eastern literary forms and creates a fusion of these varied but complementary movements, styles and voices. Nevertheless, he remains conscious of the limitations of art in general to formulate any commanding or fully satisfying truths.

Tarar's world is marked by the fragility of human existence and the dangers of moral panic in times of insecurity. The trajectory of his creative vision collocates various moments in the history of the Subcontinent, and more recent events of

global impact; through the prism of this fictionalized history, he shows humans at their best and at their worst, and in their beauty and their ugliness, and wonders how much they are capable of both. It is this understanding of human nature and character that places him in the league of the great writers of the world, like Tolstoy, Borges, Marquez and others, all subtle readers of human frailties which hinders the humans from becoming absolute devils or boring angels. While describing such moments, Tarar's satire matches, and at times surpasses, that of Jonathan Swift. For example, one of his novelettes, *Pakheyroo/Prinday (Birds)*, opens with the description of two vultures hovering above a vast barren field. There is a human figure standing near a leafless, branchless tree in this sterile patch of land, reminiscent of the setting of Beckett's *Waiting for Godot*. The vultures are in conversation with each other:

"Look down there", one said to the other.

"There is nothing. Except dry, flat land. And a man standing alone in the middle. Nothing to eat...", the other said.

"Man is the thing to eat, you idiot!", the first replied. "Human is different from other animals. It's very delicious to eat. Because it considers itself the paragon of animals. A dead human is a very dirty thing. What do you know of eating a live human, its juicy flesh and warm, gushing blood brimming with desires? Dead flesh is devoid of the fire of its agonies and ecstasies, hopes and aspirations. It is better to eat dead cats and dogs than a dead man... So, have you ever tried that?"

"No, I have been eating the dead; only those who were not buried, for some reason. Like, ..."

“Forget it. It’s no comparison. Sharpen your beak to eat the eyes of this man down there. Their eyes are especially scrumptious, full of longings, always waiting, hoping for something to turn up. Fortunately for us vultures, now there are laws in the human world that turn thinking human beings into the living dead. Here is one such human. Let’s wait for the moment he falls.” (Tarar 2007:7-8)

In Urdu literature, a vulture symbolizes the qualities of vulturism, that is greed and rapaciousness. Tarar’s protagonists often find themselves chained, like Prometheus, on the rubble of civilization while vultures of gangster capitalism scavenge on their bodies. With a touch of an almost Swiftian satire and a blinding clarity, Tarar, in this novel, highlights the enigma and tragedy of human existence and the repressive social and political systems that grip those who are on the lower rung of social hierarchies.

Like Ernest Hemingway, Tarar’s complexity of vision is concealed in the apparent simplicity of his language and narration. The mind that operates in his fiction possesses an evasive subtlety, a holistic vision and attention to selective details. “What Hemingway accomplishes in his fiction is evocative and highly suggestive, a matter of complicated feeling and insight, and the effects that he achieves are difficult to articulate.” (Cain, 2013:2). The existential and philosophical challenge that Tarar poses is formidable in the case of his fiction, especially his tetralogy *Bahao* (translated as *Sorrows of Sarasvati*), *Raakh*, *Qurbat-e-Marg Mein Mohabbat*, and *Khas-o-Khashak Zamanay*.

In *Khas-o-Khashak Zamanay*, his moral philosophy rises above the narrow confines of any formal religion; he believes in humanity as the greatest religion. There are numerous instances of this humanistic approach. The characters who in particular live by a universal human ethics are Sarv Saansi, Ameer Bakhsh, and Inamullah. For example, when a child, Inamullah, (that later grows up as one of

the most significant protagonists in the novel) is found, after dawn prayers, on the steps of the village mosque, the *Naat-khawn* argues and insists with the prayer leader that since this child seems to be abandoned by its mother, and might be born in sin, it must be stoned to death as per his interpretation of the religious injunction. When they are getting ready to act on the verdict, Sarv Saansi rushes out of the nearby fields and claims that the child belongs to him as he had placed the child there before going into the fields to relieve himself. This is how he saves the child from death at the hands of those zealots who believe only in the literal and singular interpretation of religion and its implementation even to a new born child. Later, Sarv takes him to Ameer Bakhsh who, after inquiring about the baby, decides to raise him as his own child. When a debate starts whether the baby should be named and baptized as a Muslim or a Sikh, all those present, Ameer Bakhsh, Aziz Jahan, and Sohan Singh, offer to give him name of their own liking – like Labhbha Singh, Inamullah – as per their religious identity. But Sarv claims that since he saved and brought him, he would like to call him Peecho Saansi. Aziz Jahan insists that Azaan (Muslim call for prayer) may be pronounced in the ears of the baby, as per Islamic tradition. However, Ameer Bakhsh decides thus:

“No”, Ameer Bakhsh shook his white head, “Not at all. No belief should be pronounced in his ear as a compulsion; don’t put any garland of prejudice around his neck; let him be free and independent... When he grows up, he himself will decide which truth he wants to live by.” (Tarar, 2010:261).

2. Social Realism and Tragic Vision

Literary tragedy in the West has its origins in Greco-Roman civilization. It had been taken to its heights during the European Renaissance due to the dramatic

contributions of Christopher Marlowe and William Shakespeare. In its classical phase, literary tragedy has been marked by the concept of a tragic hero who conflicts with the human and the natural world due to his idealism as well as a tragic flaw in judgment, or hamartia.

As Glen Love writes, “The essence of much tragedy is its focus upon hubris, the elevation of the individual will above all other considerations.” (2003). Such emphasis on individual human will was inspired by the driving spirit of the European Renaissance. The tragic hero, as Meeker writes, demonstrates that unique human individuals are capable of experiences that go beyond the capacity of humanity in general. . . Neither the laws of nature nor the laws of men are absolute boundaries to the tragic hero, but are rather challenges which he must test by attempting to transcend them. . . The suffering which accompanies his struggle or results from it is merely a price that must be paid for his momentary freedom from the restraints accepted by all other creatures ... Personal greatness is achieved at the cost of great destruction . . . but . . . any price is justified for the fulfillment of the unique personality. (Meeker, 1974:50–51).

Like Tarar, Yaşar Kemal was rarely in agreement with the established order of his country. And so are his heroes who rebel against the system that is inherently exploitative and parasitic. But his politics is less visible in his work than in his personal life. Kemal’s best-known hero is İnce Memed, is like a modern-day Robin Hood who takes up the cause of his oppressed neighbors, flees to the hills, fights, and eludes the soldiers who chase him relentlessly while the local people feed, shelter and encourage him.

The archetypal hero Memed continues his adventures and resistance against the Aghas in *They Burn the Thistles* in which human lives are closely bound. Memed is a social outcast who, at the same time, belongs to the people. He is a lone wolf

or “hawk,” who gives people the courage to resist socio-economic oppression. In this sense, he is a romantic resistance figure who lives in legends.

Running parallel with Memed’s legend is the story of a stallion. Memed rides it while fighting against the oppressive state apparatus. The steed represents the freedom of the social outcast and the struggle for justice as understood in primitive societies. Both acquire a preordained role of savior of the common people. “Yashar Kemal illumines this epic tale of the soil with a rare awareness of the psychology of his people. One feels as if they have risen from the earth itself, like strong, thorny plants, which can endure any number of hardships as long as they receive one nourishing rain each year. The secrets of the people of this out-of-the-way land are laid bare by the pressures of fear.” (Kinzer, 2015)

Modern tragedy, unlike the classical one, is not based on a powerful, invincible hero. As the common man’s tragedy, modern literature raises questions about everyday life, not the metaphysical questions about fate and character. In “Tragedy and the Common Man,” Arthur Miller, for example, argues that tragedy is born out of our sense of something wrongfully denied to the individual by society. The assertion of individual willpower is the central tenet of literary tragedy in Euro-American literature. In the Oriental sensibility and its literary manifestations, even individual tragedy is linked with the collective social norms; it is rarely depicted as focused on an individual only. (Miller, 1978:3-7)

The tragic vision of both Tarar and Kemal is marked by this oriental consciousness about society and its role vis-a-vis the individual. Here individual tragedies are borne out of collective tragedies. For example, in *Raakh*, Mardan is a tragic character, but there is no totality in his generosity or pity; at the deepest level, he has not been hurt, for his love has not been touched or affected by the hatred outside and around him. Like Ince Memed, he remains confined in the solitariness

of his proper existence, radically unaffected but lost; he seeks consolations from self-pity, resentment, and fruitful solitude in nature.

3. The Hero in Tarar and Kemal's World

Heroism is marked by many things, including not only exemplary bravery and determined courage but also by one's commitment to some ideals and idealism in general. The concept of tragic hero in Western literary forms has emerged from Aristotle's famous theorization in his *Poetics*. According to Aristotle, the tragic hero must have Hamartia, or a fatal error of judgement which is not necessarily a character flaw. However, it is generally understood that both the hero and the anti-hero are expected to have imperfections that appeal to the mundane sensibilities of the people who watch them. The difference lies in the reasons of their choices, the consequences they face, and the reactions they make in the face of calamity. In Tarar, we see that the heroic protagonists may not have an essential hamartia; it is not because of their own flaw in character that they fall. Often, it is because of the forces larger than their individual capacity that cause their downfall. It is the state and the society that forces them to conform to its ideological alignment which they refuse to follow. As a consequence of their refusal, the state condemns them and then they are persecuted at the societal level and prosecuted or annihilated by the oppressive state apparatuses. The example of such heroes are Mushahid and Mardan of *Raakh*, Inanmullah and his brother of *Khas-o-Khashak Zamanay*, the unnamed writer of *Dakya aur Jolaha*, Khawar of *Qurbat-e-Marg mein Mohabbat* and a host of characters in *Lenin for Sale*.

In *Raakh*, Mushahid's words to his brother Mardan are significant in this context:

You thought I was on the other side of the divide? I was always on your side of the divide. I remained entangled in the formalities of life; to come up to the

expectations of others, I have been living a life that was actually lived by others, and I, all alone on one side and in consternation, tried to see who was living my life. I was the eldest son and I had to be an ideal son; I had to fulfill the expectations of many around me. My role in life was written by someone else. But I was a bad actor. I sometimes forgot my dialogue. And even when I recalled my dialogue, with some effort, I could not control the impressions on my face. While delivering dialogue of happiness, the paleness of death would cover my face. You [Mardan] were better off. You could be original. But it is decided that I was also on same side of the divide. (Tarar, 1997:32)

The tragic hero and the anti-hero both have imperfections that have appeal for the readers. However, there are key differences between these types of protagonists. Despite their poor choices or fatal flaws, the tragic hero still possesses traditionally heroic traits. The anti-hero is much less honorable, often exhibiting ignoble traits like cowardice, selfishness, or making good choices for bad reasons. Rather than making the anti-hero contemptible, these flaws tend to resonate with audiences because such imperfections are quite human.

The tragic hero's story is inherently heartbreaking; they are destined for a tragic downfall that in turn breaks the hearts of those who watch them fall, whether they fall prey to death or suffer from a total reversal of their fortune. They can be tragic heroes whose flaws lead them to a cruel end, but they can even emerge from conflict as a better person. As in *Khas-o-Khashak Zamany* (Fragile Times), the solution is in the individual action and contemplation and the resolve to be at peace with the world through a mystical apprehension of the universe. Like Eliot's hero, Thomas Becket, some Tarar characters offer sacrifice consciously, such as Mardan; they are not merely accidental sacrificial goats. Or like Graham

Greene's characters, as in, for example, *The Tenth Man*. The ultimate sacrifice of the individual is required to pay for the sins and crimes of the others.

Besides their personal, inner conflicts, Kemal and Tarar heroes also become estranged socially and politically after their struggle for the collective good meets a dead-end. An ever-increasing suppression of agency and lack of accountability led the people to a widespread estrangement from politics and deep disillusionment from positive social change. Mardan and Mushahid, the two brothers who saw the war in East Pakistan in 1971 and witnessed the ignoble surrender of the national army, suffer from such an estrangement. In the novel, *Raakh*, they struggle to gather the scattered pieces of their existence in post-war/post-1971 Pakistan. Though Kemal's Memed, ostensibly, does not face such a disillusionment, he is still an outsider in the system.

In the character geography of Yaşar Kemal's works, being human is the most important battle. And the way to be human is through resistance. In the novel *Ince Memed*, Koca Osman says to Mother Kamer: "Being human, Mother Kamer, being human... Look, I have one foot in the grave. I'll live for ten years at most. Then they'll blow, and the bird of life will fly away from the cage. Being human, Mother Kamer, being human. That's the beginning of everything. Fear is what degrades and dehumanises people." (Kemal, 2000:32)

Despite all the adversities, there is a humanist cast of characters who do not give up, and who continue to struggle.

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there is no absolute end, and who have internalized not giving up hope and love, within the framework of this integrity. Thus, he makes humanism exist in the psychological texture of the novel." (Şeker, 2019:379)

Tharaud prepares his book Çukurova, in which he prioritizes Yaşar Kemal's novels, and likens the author to Homer in some technical aspects and in the creation of his heroes. He states that Yaşar Kemal, like Homer, comes from the oral tradition and adds many oral stories to the plot. He argues that his characters are formed in both local and universal lines.

"Yaşar Kemal's characters are also local characters, but they are full of universal humanity. I do not know whether this technique has produced great world literature, but it is certain that great world literature often reflects this technique. Perhaps such a question is ultimately unanswerable, because, as I have said before, each work derives its greatness from its uniqueness. One of the things I remember most from Yaşar Kemal's work is his ability to present a universal problem, not to "solve" it, but to express or present it. In my opinion, a short answer to the question of what makes Yaşar Kemal special is his ability to build bridges between the local and the universal, between East and West, and between oral and written literary traditions." (Tharaud, Aydınlık Newspaper, 2017).

Unlike Tarar, Kemal does not expose the psyche of his heroes as he focuses more on the outside and leaves it to the readers to associate themselves with his characters. Yaşar Kemal never neglects to follow a humanist line in his works. He gives the messages he wants to give through the dialogue of his heroes. For example, Ferhat Hodja says:

".....There is no death for man. Man is born to dialogue, man is born to love. If man was not born to love, he could not be human, then he would die... Man is born to man... Love created the universe, love created the earth, love created the sky, that is why the universe is so infinite, the earth so rich and creative, the sky such a source of light. Love created man, that's why man is so creative, so beautiful,' Dursun Dede was saying... Man will be beautiful, Dursun Dede was saying. Every day man will be born a little more loving, a little happier, a little more sharpened against oppression and evil, because love created him." (Kemal, 2008d:145)

The author is in favor of hope and love.

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The protagonists are traditional, respectful and fond of their elders. In Ortadirek, Uzunca Ali feels guilty for leaving his mother in the village and worries about her. Although Meryemce says very bad words and insults Uzunca Ali, he never responds badly to her.

4. Noble Bandits

In Kemal's novels, not all bandits belong to the noble bandit group; there are also bandits who cooperate with the existing order of power, and oppress and exploit the peasants. The noble bandit is the peasant who turns into a criminal in the eyes of the state and a hero in the eyes of the peasant. They revolt to ensure justice where there is injustice and to oppose injustice. They are the heroes of the peasantry and are admired by the peasantry, extraordinary qualities are given to these bandits and their stories become epic.

Bandits have emerged in various parts of the world throughout history. In areas where central authority is weakened, it becomes even more difficult to fight bandits. Banditry, which is a consequence of the rural, feudal system, is not seen in socialist systems or in capitalist and modernist societies. Bandits are seen in two forms:

a. Those who rob the people, usually supported by the powerful; they do not have an idealism of justice, and are tasked with preserving the existing order,

b. Social bandits are a kind of folk heroes who oppose the existing order of oppression; they are supported by the peasants, and limit theft to taking from the rich and giving to the poor. "Social banditry occurs in societies based on agriculture, where the majority of the people are peasants and farmers who are exploited and oppressed by landlords, lawyers, rulers and banks." (Hobsbawm, 1995:14)

Mountains with difficult high passes are home to bandits. The inaccessibility of the central administration leads to the strengthening of banditry. Another reason for the spread of banditry economic. "Banditry becomes widespread during

periods of economic crisis when common people get poorer. As Fernand Braudel points out, the extraordinary increase in banditry in the Mediterranean in the late 16th century was due to the extraordinarily poor living conditions of the peasants during this period." (Hobsbawm, 1995:16)

Social bandits are not revolutionaries or thinkers. They simply oppose the existing unjust situation for some personal reasons, withdraw from society, and take shelter in the mountains, in the countryside, out of the reach of the police and gendarmerie. Their aim is not to create a revolution or a new system. Bandits are very common in Yaşar Kemal's novels. The two types of bandits mentioned above are also present in his novels. In *Ince Memed*, which is the novel of the peasants who are oppressed, exploited and increasingly impoverished in the war between the old landlords who do not want to lose their land and the new capitalists and politicians who want to gain land. It is the novel of resistance, the main character Ince Memed is a noble bandit type. In order for the noble bandit type to be formed, certain favorable conditions must exist, such as extreme injustice or harm to his family, etc.

Ince Memed is the child of a poor family, his father is not a brave man, and when he loses his father early, he becomes orphaned. Because of this, Abdi Agha, the cruel lord of the village, persecutes Ince Memed and his mother more than he persecutes other villagers. When Ince Memed is very young, he escapes from Abdi Agha's cruelty, leaves the village, and goes without informing his mother to go to his dream village by the sea where there is no landlord system. Little Ince Memed's dream is to find the village his friend Dursun tells him about. "They don't beat the children, they don't let the children go out on the farm, its soil is golden, it has a sea, one can ride on the sea and go anywhere." (Kemal, 2008a:19) Ince Memed is not successful in his first escape, he takes refuge with Süleyman, a villager, but after a while Abdi Agha finds him. However, the dream of this village

will remain in Ince Memed's imagination throughout his life and will continue to be the ideal place of his dreams. As can be seen, Ince Memed's becoming a bandit stems from his compulsory conditions. After he goes up the mountain, Robin Hood idealism emerges in him. He never takes money from the poor, he does not usurp the property of the poor, the villagers themselves help him, give him food and clothing. Koca Osman, Kerimoğlu, Durmuş Ali, Durmuş Ali and Dürrü Ana are his main supporters during his struggle. The villagers furnish the cave where Ince Memed hides from the state law.

"Their house was even nicer than the house of a rich peasant lord. They had laid peryavşan on the floor and embroidered yörük rugs on top. Rugs that smoked like spring. Kerimoğlu, the headman of the Saçıkıralı tribe, had given the rugs as a dowry. The walls of the cave were covered with deer skins. Deer with big horns." (Kemal, 2008a:401)

Bandits often do not pursue a conscious social revolution. They change and transform society without realizing it.

"In the 1860s, many of the bandit chiefs of southern Italy, such as Crocco and Nanco, showed themselves to be as capable as a general, earning the admiration of the officers they fought. However, at no stage of the great peasant uprisings initiated by the bandits did the bandit leaders propose land occupations to their followers. Sometimes they were even incapable of understanding what today is called "agrarian reform"." (Hobsbawm, 1995:19)

Ince Memed's aim is to kill Abdi Aga and later Hamza Aga, Ali Safa Bey and ensure that the peasants live comfortably, but his dream is never to make a revolution.

He does not have enough educational and cultural background and vision for a revolution. However, we can still say that he differs from other noble bandits in some ways. After killing Abdi Aga, Ince Memed distributes the land to the peasants and says that everyone should have their own landlord. Although this idea seems like a utopia for the villagers, they believe in it, everyone works their own land and does not give the produce of the land to anyone else. A year after Abdi Aga's death, the reform made by Ince Memed, which we can call land reform, continues. However, when Hamza Aga comes to the village, this land reform ends in disappointment. Ince Memed's idea of distributing land to the peasants makes all the Aghas uneasy. When Abdi Agha tells Ali Safa Bey, the other agha, about the danger of Ince Memed, he states that he is worried about the land reform. It's not any of these things that bother me. He went to the village and distributed his fields to the villagers. 'I killed Abdi Agha, I burnt Abdi Agha.' This is what kills me. This scares me. I burn for my death, Mr Ali Safa. I have one foot in the grave. If not today, tomorrow. I'm not going to drive a pole into the earth. Tomorrow there'll be another one, and it'll destroy your field. The day after tomorrow there'll be another one. And another and another... More! That's what I'm afraid of.. .." (Kemal, 1998a:387)

If the peasant becomes conscious, he will take his own land and the landlord system will collapse.

"This scares me. The land issue... If the peasants become aware of it, it cannot be prevented. I'm not afraid that I'll be killed, I'm afraid of this. You know, Mr. Ali Safa. As far as I'm concerned, this boy should be killed immediately, without delay. This boy has made a donkey think of a watermelon. Don't give him a chance." (Kemal, 1998a:388)

However, Ince Memed is a reformist, not a revolutionary. His reformism is not a programmed, planned professional reformism. He does not try to overthrow the feudal system completely; he only tries to eliminate the existing injustice in his own way. People who become bandits choose to go to the mountains and become bandits, firstly because of very bad economic reasons and secondly because they cannot adapt to the society they live in. Peasants who are wronged usually prefer to submit to their fate, because peasants with a settled life and married children cannot show the courage to rebel even if they want to, they are dependent on the existing order. However, they admire the bandit who rebels, they like to spread all kinds of stories and legends about him. In a way, he is a hero that they identify with, that they cannot be themselves, but that they hope for. Ince Memed is forced to drift because his fiancée is taken away from him by the nephew of the agha, rather than for economic reasons. This event is the beginning of his virtuous banditry. Had he been married with children, he would have been dependent on the existing order like the other villagers and would not have had the courage to go up the mountain. However, although he later marries Seyran and tries to settle down, he is now alienated from the society and accustomed to the air of the mountains.

Hobsbawm lists nine characteristics of the noble bandit:

1- A virtuous bandit falls outside the law not by committing a crime, but as a victim of injustice. Or he is convicted for some actions that are considered a crime not by the people but by the authorities. Ince Memed has no choice but to go to the mountains after what Abdi Aga has done to his family.

2- He opposes injustice. After going up the mountain, Ince Memed does not only defend his own rights, he does not allow all the villagers and people in the Çukurova region to suffer injustice.

3- He takes from the rich and gives to the poor. Ince Memed never takes money from the poor, the villagers always help him and give him food.

4- He does not kill except in self-defense and revenge. We never see Ince Memed kill anyone except for revenge and self-defense. He does his best not to shoot the gendarmes and Asım Sergeant who surround him.

5- If he lives, he returns to his own people as an honorable man and a respected member of the community. (He never leaves his own people anyway.) When Ince Memed kills Abdi Agha, he goes away from his village, but after a few years he cannot stand it and returns. He cannot build a new life for himself far away; he is deeply rooted in his land.

6- He is admired, helped and supported. He is the hawk of the peasant, when the peasant hears his name, he is emboldened and finds the strength to fight and struggle.

7- Since no member of the community will help the authorities against him, he will only be betrayed and killed. Ince Memed does not die at the end of the novel, the author mythologizes him and gives him a mystical, epic image. This is the result of Yaşar Kemal's style, which is rich with legends, epics and folk tales rather than a realist writer.

8- He is considered an invisible creature, an elusive, bullet-proof human being. Although Ince Memed is repeatedly blockaded by the gendarmerie and the final point is reached, he always manages to escape wounded. At this point, we can say that the author does not act in a realist line.

9- The just is not the enemy of the king or the emperor, but the enemy of the middle class, the clerical class and the oppressors. (Hobsbawm, 1995:34) Ince

Memed is on the side of the peasants, he does not give up defending their rights even when they betray him.

There are also bandits in Yasar Kemal's novels who prefer to settle down and become ordinary people after being noble bandits. Koca Ahmet lives the life of an ordinary peasant after years of fighting against lords and injustice in the mountains. Yasar Kemal includes not only noble bandits in his novels, but also bandits who oppress the people under the protection of the landlord. Tinsmith İbrahim is one of them. These bandits make their living from the landlords, they have no concern for injustice; for them, self-interest is important.

Ince Memed, an example of a noble bandit, becomes even more legendary and heroic in the eyes of the reader. The author is very much influenced by Don Quixote, and it is possible to see this influence in the creation of Ince Memed.

"Ince Memed is a brave bandit who rebels against injustice and responds to the great longing of our people with his personal resistance and his valor that finds a solution to social irregularities. His personality, conveyed with the taste of poetic and enthusiastic narration, is sustained by the infinite solidarity of the human will bound to a purpose." (Mutluay, 1976:608)

Yasar Kemal's heroes become conscious, change and mature over time; they are like the heroes of bildungsroman as they experience enlightenment and become the means for the enlightenment of those around them.

Contrary to Kemal's characters who grapple with existence itself, Tarar heroes are more philosophical who ponder over existential questions. The tragic may be regarded as a state of in-betweenness, the inability to reach the conclusion and

resolve inner conflicts and answer the eternal questions with certainty. Finality and singularity is a luxury not afforded by the tragic mind. Tarar's characters suffer from a Hamletian dilemma. They are not good or evil in any Manichean sense. The writer always attempts to keep them on the human level. Their humanity makes them comparable with Kemal's characters. In this sense, one may say that the youthful idealism of Tarar and Kemal was derived from a just, socialist economic ideal.

Tarar's novel, *Aay Ghazaal-i-Shab* (2013), translated as *Lenin for Sale*, is the only novel of its kind in Urdu literature that documents the socio-political, cultural and ideological aftermath of the disintegration of Soviet Union, and its socialist ideology that provided hope of economic revival and a psychological prop to many in the Third World. It is the life narrative of a few individuals who embraced socialist ideology as young men and women, and struggled together to challenge the 'Darwinian jungle' and valorize the idea of what Ngugi in his novel *Petals of Blood* calls a socialist "human kingdom": "The kingdom of man and woman, enjoying and loving in creative labor."¹ Tarar weaves the story around four characters, Zahiruddin, Arif Naqvi, Mazharul Islam and Sardar Qalib, who leave their homes to support the socialist cause as they believe that Marxist ideology and its practice in Lenin's Russia could bring about socialist revolution for the masses. But when their dream is shattered, they try to return to their homeland, Pakistan. They realize that in the counter-revolution of Glasnost and Perestroika, the ideals of Marxist meta-narrative have been shattered. It is no less than an irony that, in a fit of despair, one of the protagonists starts a profitable business: he buys Lenin's discarded statues and melts them into the Christian emblem of the Cross and sells them to thousands of Western tourists who flock to see the country behind the Iron Curtain. The symbol of revolution is turned into the symbol of a parochial ideology. Through their intertwined stories, Tarar has traced the rise and fall of Marxism and its political praxis as

communism/socialism. He has tried to capture the power and spirit of a particular moment in contemporary world history, whose abortive end made Fukuyama propose the-end-of-history thesis.

5. Political Commitment

In his book *Politics and the Novel* (1957) Irving Howe argues that the term *political novel* can at most “point to a dominant emphasis, a significant stress in the writer's subject or in his attitude toward it.” That dominant emphasis is absent in his work. A political novel is one in which “an attempt is made to incorporate ideology into the novel's stream of sensuous impression.” But politics and ideology are only a sub-text in Tarar. At the most, political despair, due to successive rule of military dictatorships, shift attention from political actors and institutions to the general public — “ordinary people whose agency has been appropriated by autocratic regimes, by bureaucratic institutions and by professionals with the expertise to colonize consciousness.” (Scheingold 2010:2) People mostly remain unaware, or unconscious, of the forces driving the appropriation of their agency.

Tarar does not permit the lives of his characters to be wholly swallowed by politics. In his major novels, he only alludes to the atrocities committed by the governments, especially those run by the military dictators. Alongside atrocities, he also expresses dismay over the public's amnesia about the national/collective tragedies. He seems to deplore that people forget and therefore they are not capable of making the right democratic decisions. Lord Byron said, ‘the best prophet of the future is the past.’ But the past is systematically deleted from the national memory. A conspicuous example is the Hamood-ur-Rehman Commission Report about the Fall of Dhaka in 1971 and the military's role in it. Such an important report of national significance was snubbed in the dark

corridors of power. Therefore, the public remained ignorant about the responsibility of dismemberment of Pakistan in 1971. In *Raakh* and *Khas-o-Khashak Zamany*, Tarar has repeatedly alluded to that national tragedy and human catastrophe. While referring to the follies and horrendous misdeeds of the politicians and the military dictators, he seems to believe that such consequences are bound to happen keeping in view the deterministic nature of the human condition, consigning everything to “fate” or “the irrational in human history.” The universe, it seems, is designed in such an imperfect way. But it does not mean that, while negotiating the relation between the public and the private, political and personal, he fails to show a strong social commitment. His plotlines have political dimensions but one leaves his books with an overwhelming feeling that there may well be things in the world more important than politics. Like many other 20th century writers dealing with political themes, such as Philip Roth, Ginzburg, Naipaul and others, he refuses to use his fiction to dramatize ideas or to subvert ideological principles. He believes in the inviolable rights of the free self. His characters, even while gripped by existential crises, believe that social and political reality may be altered by the power of ideas and political praxis. For example, Mushahid and Mardan in *Raakh* and Inamullah and Shabahat in *Khas-o-Khashak Zamany* invest their passions in ideals but their positions are not hardened in ideological divisions. They regain and retain their essential humanity. This tendency in Tarar’s artistic vision produces sophisticated and autonomous characters who move in their social and historical contexts. But he refuses to use his art to settle ideological scores, though his characters are not at all averse to challenge or condemn atrocities or at least feel and suffer silently because of their ideas about socio-political oppression, military invasions and occupations. At times in his fiction, he seems too deterministic and existentialist to give political praxis to his characters. For example, in *Raakh*, all main characters suffer from the traumatic memories of war in East Pakistan even in their present.

Mardan tells his elder brother Mushahid, “please help me brother. You know December is too heavy on my heart. I lose my sense of balance and being.” It is because the Fall of Dhaka happened on 16 December, 1971. He now has bad dreams and is gripped by an immense sadness that he cannot face alone. As they pass by the Pearl Continental Hotel on the Mall Road Lahore, he refuses to look at the hotel as it has been the site of much political wrangling in the turbulent times of 1971.

The political subtext, wrapped in scathing satire, is hard to miss as in the following passage from *Khas-o-Khashak Zamanay*:

When dead birds were falling on the rooftops, at midnight, a deranged man was running naked on the roads of the capital, followed by the Presidential guards in a dozen escort jeeps carrying his clothes so he may be persuaded to put something on. This was the man whom a religious party had declared ‘ghazi’ (a great living hero); he is followed by his guards, and he is shouting “the war will go on”. But he was just a man. In fact, the whole nation was responsible (for what was happening in the East Wing). “Thank God. Pakistan has been saved. Islam is revived after every Karbala” (Tarar 2010:388).

It is one of the few passages where Tarar is explicitly political. One does not find such passages in Kemal’s fiction. However, in political activism, interviews and journalistic writings, Kemal has been more explicitly political.

6. The Post-1971 Pakistan and Political Instability

The tug of war between Bhutto government and the alliance of religious parties, resulted in General Zia's martial law, Bhutto's assassination, (or 'judicial murder') and the 'Islamization' of Islam by General Zia. While tracing and fictionalizing the chequered socio-political history of Pakistan, nothing has escaped Tarar's scathing critique. General Zia is portrayed with utmost satire:

Then he developed roots and became confident. The war in Afghanistan gave a new twist to his moustaches, a new shine to his dead-frog eyes, and his (newly acquired) dentures. Yes. During this time, he lost his remaining teeth as well which he got replaced with an expensive American set, which according to his devoted religious followers, brought a Mona Lisa-like smile to his face. With this new found confidence in his smile, he visited India where, just out of diplomatic courtesy, he was asked if he would like to meet a personality of his liking. And he wished to meet (a famous Bollywood actress of the times) Hima Malini (Tarar, 2010:415).

Despite such writings imbued with political satire on the military dictators, Tarar has been a beneficiary of the system also. That is perhaps why he was awarded the Presidential Award for lifetime achievements. During his early career, Kemal was sentenced and was briefly imprisoned for his political views. However, Kemal was also showered with honors, including the Presidential Cultural and Artistic Grand Prize, Türkiye's highest cultural award, in 2008. Perhaps it is because Kemal has not been overtly political in his fiction and he uses folklore and allegory to underscore his ideological stance.

7. CONCLUSION

For their complexity of art and narrative, both Tarar and Kemal elude the critics to dub them clearly as pro-state or anti-state. However, they are pro-people mainly due to the ideological stance and narrative politics that we come across

in their writings. Both writers use a mix of narrative imbued with folklore and fantasy. In terms of differences, Tarar is more political in his writings as he invokes Pakistan's troubled history; Kemal, on the other hand, was more vocal, especially in his early to mid-years, in expressing his socialist and ideological praxis in his interviews and activism for the rights of his people. Both sing the requiem of dreams of their respective nations in their unique style and fictional narratives.

Conflict of Interest:

The authors declares no conflicts of interest for the study.

Financial Disclosure:

The authors didn't get any financial support for the study

Ethics Committee Approval:

This research does not require approval from an ethics committee.

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GENİŞLETİLMİŞ ÖZET

Bu çalışma, Türkiye'den Yaşar Kemal (1923–2015) ile Pakistan'dan Mustansar Hussain Tarar'ı (d. 1939) karşılaştırmalı, çok katmanlı bir edebi ve ideolojik incelemeye tabi tutarak, her iki yazarın eserlerinde kaybedilmiş bir sosyalist tahayyülün nasıl işlendiğini ve bu tahayyülün kırılmasına verilen estetik yanıtları analiz etmektedir. Her iki yazar da farklı coğrafi, tarihsel ve kültürel bağlamlarda edebi üretim gerçekleştirmiş olsalar da, yazınsal dünyalarında öne çıkan ortak temalar – ezilenlerin sesi olma çabası, kırsal yaşamın merkezileştirilmesi, sosyal adalet arzusu ve özgürlük ideali – onları edebî bir düzlemde birbirine yaklaştırmaktadır. Bu bağlamda, çalışma iki yazarı yalnızca kendi ulusal

literatürleri içinde değil, aynı zamanda Küresel Güney'e ait edebiyatların kolektif hafızası ve direniş estetiği içinde konumlandırmayı amaçlamaktadır.

Yaşar Kemal, modern Türkiye'nin cumhuriyet sonrası yeniden inşa sürecinde, Osmanlı'dan miras kalan toplumsal yapının ve kırsal sınıfların dönüşümüne tanıklık eden bir kuşağın temsilcisidir. Onun eserlerinde, özellikle de *İnce Memed* başta olmak üzere Çukurova'nın sosyolojik gerçekliğiyle mitopoetik bir anlatı tarzı iç içe geçer. Kemal'in edebi formasyonu, küçük yaşta tanıştığı halk hikâyeleri, âşık geleneği ve dünya edebiyatı klasiklerinin harmanlandığı bir estetik bilinçle şekillenmiştir. Cervantes'in *Don Kişot*'u, Homeros'un destanları ve klasik tragedya, onun karakter inşasında ve olay örgüsü tasarımında hem yerel hem evrensel olanı aynı anlatı düzleminde birleştirmesini mümkün kılmıştır. Kemal'in kahramanları çoğu kez romantik ama aynı zamanda direnişçi figürlerdir; baskıcı bir düzene karşı yalnızca silahla değil, düş gücüyle ve etik bir duruşla da başkaldırırlar. Bu bağlamda Kemal'in anlatı evreni, ütopyacı bir siyasal tahayyülün sanatsal izdüşümü olarak okunabilir.

Mustansar Hussain Tarar ise Pakistan'ın sömürge-sonrası ve bölünme sonrası travmalarıyla şekillenen bir kültürel bağlamda yazmaktadır. Tarar'ın edebi sesi, Kemal'inkine kıyasla daha parçalı, içe dönük ve melankoliktir. Gençlik yıllarında benimsediği sosyalist idealler, zamanla Pakistan'daki siyasal yozlaşma, otoriterleşme ve kültürel çözülüş karşısında bir tür estetik yas tutmaya evrilmiştir. Özellikle *Bahao* ve *Khas-o-Khashak Zamanay* gibi romanlarında, Tarar kırsal yaşamı yalnızca pastoral bir özlem alanı olarak değil, aynı zamanda kolektif kaybın ve toplumsal çözülmenin somutlaştığı bir sahne olarak sunar. Bu metinlerde, folklor, sufi metafizik ve yerel estetik unsurlar, anlatının duygusal derinliğini artırırken, aynı zamanda kaybedilmiş bir adalet fikrinin de yankılarını taşır. Tarar'ın karakterleri sıklıkla içsel çatışmalarla boğuşan, zamanla yerinden kopmuş ve anlam arayışına yönelmiş figürlerdir.

Bu çalışma, Kemal ve Tarar'ın edebiyatını bir "yas edebiyatı" kategorisi altında kavramsallaştırır. Yas, burada yalnızca kişisel ya da bireysel bir kaybın değil, kolektif ve ideolojik bir çöküşün temsili olarak iş görür. Sosyalist bir ütopyanın kırılması, her iki yazarda da doğrudan siyasal ajitasyona dönüşmeden, daha ziyade estetik bir hafıza mekânı kurma çabasıyla telafi edilir. Bu yönüyle, çalışmada "bir sosyalist rüyanın ağıtı" ifadesi, her iki yazarın eserlerinde görülen tematik ve estetik sürekliliğin merkezî metaforu olarak ele alınmaktadır.

Edebi biçem açısından da belirgin ayrımlar ve paralellikler söz konusudur. Yaşar Kemal'in anlatısı epik bir doku taşıırken; olaylar, halk anlatıları ve sözlü kültürün ritmine yaslanır. Öte yandan Tarar'ın anlatıları, fragmanter bir yapı arz eder ve modernist kırılmalarla doludur. Her iki yazar da zaman zaman ironik ya da mizahi unsurlara başvursalar da, anlatılarının genelinde melankoli, kayıp ve direniş temaları baskındır. Bu anlamda, anlatı yapıları da tematik yüklemelerle uyum içindedir: Kemal'de devamlılık ve döngüsel bir zaman anlayışı hâkimken, Tarar'da zaman çoğunlukla kesintili, durağan ya da geçmişe dönük bir yönelimle işler.

Kuramsal çerçeve olarak çalışma; postkolonyal eleştiri, Marksist edebiyat kuramı ve karşılaştırmalı modernizmler perspektiflerinden beslenmektedir. Özellikle Fredric Jameson, Edward Said, Aijaz Ahmad ve Franco Moretti gibi düşünürlerin yaklaşımları, metinlerin ideolojik ve yapısal çözümlemesinde temel referans noktalarını oluşturmaktadır. Bu bağlamda, folklorun, mekânsal temsillerin, karakter arketiplerinin ve anlatı biçimlerinin politik başarısızlıkla nasıl ilişkilendiği detaylı biçimde incelenmektedir. Yaşar Kemal'de folklor ve sözlü kültür direnişin ve hatırlamanın araçları olurken; Tarar'da folklor çoğunlukla nostalji, kimlik çözülmesi ve içsel çatışmanın yansıtıldığı bir estetik zemin haline gelir.

Tarar, çoğu zaman "düşünce romanı" (roman of ideas) olarak adlandırılan, daha soyut kavramları, ikilemleri ve karakterlerin psişik ve ruhsal boyutlarını konu

edinen anlatılar yazma yönünde yaratıcı bir eğilime sahiptir. Batı edebiyat geleneğinde her iki tür romana da rastlanır. Örneğin, Dickens, George Eliot ve Gabriel García Márquez gibi yazarlar, karakterlerinin zihinsel durumlarına ince biçimde göndermelerde bulunsalar da, öncelikli olarak bir hikâye anlatma amacı güderler. Yaşar Kemal de bu anlatı geleneğine dâhildir. Buna karşılık Tarar, varoluşa dair çeşitli meseleler karşısında daha felsefi bir tutum benimseyen Dostoyevski, Thomas Mann, Samuel Beckett ve Michel Houellebecq gibi yazarlarla aynı çizgide yer alır.

Çalışma aynı zamanda, edebi metinlerin yalnızca sanatsal üretimler olarak değil, tarihsel travmaların ve bastırılmış kolektif arzuların ifadesi olarak da okunabileceğini savunur. Bu bağlamda, Kemal ve Tarar'ın eserleri, modernleşme projelerinin başarısızlığı, devlet şiddetinin gündelik hayattaki izleri ve kültürel silinmenin karşısında bir tür anlatsal direniş alanı kurarlar. Onların edebiyatı, devrimci bir çağrıdan ziyade, hafızaya, dayanışmaya ve kültürel hayatta kalmaya dair bir meditasyondur.

Sonuç olarak bu çalışma, Yaşar Kemal ve Mustansar Hussain Tarar'ın edebiyatını sosyalist bir düşün yitirilişine yazılmış estetik bir ağıt olarak değerlendirir. Söz konusu düş artık siyasi bir ajanda olarak değil, edebiyatın belleksel, duygusal ve biçimsel olanakları içerisinde yaşamaktadır. Her iki yazar da modern dünyanın periferisinden seslenen, merkezin baskıcı ideolojilerine karşı alternatif bir edebi ve etik evren kuran figürler olarak yeniden konumlandırılmalıdır. Bu bağlamda, onların eserleri yalnızca ulusal değil, evrensel trajedilere ışık tutan, sessiz ve derin bir direnişin metinsel tanıklıklarıdır.