



# A Cypriot Narrative on the Axis of Historical and Fictional Realities: Kani-Veran

Tarihsel ve Kurgusal Gerçekliklerin Ekseninde Bir Kıbrıs  
Anlatısı: Kani-Veran

**Gönül Reyhanoğlu\***

## Abstract

Fictional works are inspired by historical and factual realities, as well as by folk literature genres such as myths, epics, legends, and fairy tales. Turkish Cypriots endured a painful period of blockades, conflicts, and displacement on the island between 1950 and 1974. These events have been the subject of numerous literary works. This study analyzes “Kani-Veran” by Cypriot author Raşit Pertev, a work in which historical and fictional realities are blended. The author creates works emphasizing the historical, political, social, and cultural realities of Cyprus in an “original” way by blending literary genres such as myth, fairy tale, legend, story, and poetry. The aim of this study is to identify the intertwined historical, factual, and fictional realities, folkloric elements, and the “dialectical image” in Pertev’s works. Analyzing Pertev’s works shall allow us to see his theoretical background in Turkish Cypriot literature and how he critically approaches history and his own

Geliş tarihi (Received): 05-12-2025 Kabul tarihi (Accepted): 10-07-2026

\* Assoc. Prof. Dr., Hatay Mustafa Kemal University, Department of Turkish Language and Literature, Hatay-Türkiye/ Doç. Dr. Hatay Mustafa Kemal Üniversitesi Türk Dili ve Edebiyatı Bölümü. ORCID ID: 0000-0003-3473-3344

reality. The scope of this study is limited to the work entitled “Kani-Veran”. This study employs the descriptive analysis method through a literature review, followed by the identification of “historical, factual, and fictional” elements within the work via close reading of the text. The work offers the reader rich folkloric insights into Turkish Cypriot and into every day and ceremonial life on the island. Drawing from historical reality in chronological sequence, the author constructs a narrative within a fictional framework, offering a critical perspective on the town, society, historical period, war, and human experience. In his work, the author creates an archive of Cypriot dialect and culture, as well as the town of Larnaca.

**Keywords:** *dialectical image, Raşit Pertev, Turkish Cypriot literature, Kani-Veran, myth*

## Öz

Kurgusal eserler, tarihsel ve gerçek olayların yanı sıra mitler, destanlar, efsaneler ve masallar gibi halk edebiyatı türlerinden de esinlenir. Kıbrıs Türkleri, 1950 ile 1974 yılları arasında adada abluka, çatışma ve yerinden edilme gibi acı dolu bir dönem geçirdi. Bu olaylar, çok sayıda edebi esere konu olmuştur. Bu çalışma, tarihsel ve kurgusal gerçeklerin harmanlandığı Kıbrıslı yazar Raşit Pertev’in “Kani-Veran” adlı eserini analiz etmektedir. Yazar, mit, masal, efsane, öykü ve şiir gibi edebi türleri harmanlayarak Kıbrıs’ın tarihsel, politik, sosyal ve kültürel gerçeklerini özgün bir şekilde vurgulayan eserler yaratmaktadır. Bu çalışmanın amacı, Pertev’in eserindeki iç içe geçmiş tarihsel, nesnel ve kurgusal gerçekleri, halk bilimsel unsurları ve “diyalektik imgeyi” belirlemektir. Pertev’in eserlerinin analizi, onun Kıbrıs Türk edebiyatındaki teorik arka planını, tarihe ve kendi gerçekliğine eleştirel yaklaşımını görmemizi sağlayacaktır. Bu çalışmanın kapsamı, “Kani-Veran” adlı eserle sınırlıdır. Bu çalışma, literatür taraması yoluyla betimleyici bir analiz yöntemi kullanmakta ve ardından metnin yakından okunması yoluyla eserdeki “tarihsel, olgusal ve kurgusal” unsurları belirlemektedir. Eser, okuyucuya Kıbrıslı Türkler ve adadaki gündelik ve törensel yaşam hakkında zengin halk bilimsel veriler sunmaktadır. Yazar, kronolojik sırayla tarihsel gerçeklikten yola çıkarak, kurgusal bir çerçeve içinde bir anlatı oluşturmakta ve kasaba, toplum, tarihsel dönem, savaş ve insan deneyimine eleştirel bir bakış açısı sunmaktadır. Eserinde yazar, Kıbrıs kültürü ve ağzının yanı sıra Larnaka kasabasının bir arşivini oluşturmaktadır.

**Anahtar sözcükler:** *diyalektik imge, Raşit Pertev, Kıbrıs Türk edebiyatı, Kani-Veran, mit*

## Introduction

Interacting with many disciplines, such as history, geography, and folklore, literary studies analyze the issues of the era in which literary works are written. In exploring these issues, it draws on history, geography, and the cultural structures of daily and ceremonial life.

In order to understand the literature of a society, one must know its culture and historical processes. The place in which history unfolds is geography (Kefeli, 2006: 11). The settlement

of Turks in Cyprus began with the Ottoman conquest of the island from the Venetians in 1571 (İslamoğlu, 2004: 13). When the Turks arrived on the island, Latins, Lusignans, Venetians, and Greeks were living there (Erdengiz, 1993: 20). Combined with Turkish culture, the Mediterranean geography, island life, and multiculturalism have created a unique cultural structure for Turkish Cypriots. The historical background of Cyprus has been blended with the opportunities of literature and has resulted in originality in literary works (Reyhanoğlu, 2019/2020: 32).

Turkish Cypriot literature improved and acquired local characteristics after 1930s, especially with Hikmet Afif Mapolar who is an author known for his short stories and novels. Novels written after 1963 depicted the period the Turkish Cypriot community confronted the reality of war. Turkish Cypriot novels developed as “literature of experience” under the influence of the Republic of Cyprus, established in 1960 with Greek-Turkish partnership, and of the conflicts and deaths of 1963 (Aylanç, 2018: 55-56). With a specific focus on the town of Larnaca, Raşit Pertev’s “Kani-Veran: İkilemelerde Saklı Larnaka” also addresses the Greek-Turkish conflicts and the origins of the Cyprus War, which started in the 1950s and ended in 1974. The background of the work implies the Ottoman presence on the island, the British colonial administration, and the presence of the United Nations peacekeeping force. To understand a nation’s literary output, culture, and mentality, one must know its geography, the places it inhabits, the stages of its history, the political forces employed there, the technicalities of its language, and its traditions and customs. The author describes the Mediterranean town of Larnaca in many ways, including its sea, plains, architecture, and history. He describes the town where the effects of war were felt heavily, its people, the political authorities there, and the background of the events taking place from his own perspective. Kavaz (2012: 98) says that authors who are closer to human reality illuminate the past better for the reader by revealing the background of events and their effects on their own psychology. Political forces and wars that played a role in the history of Turkish Cypriots are fundamental elements that determined the trends in the literature developed on the island. Due to the tumultuous social and political processes experienced on the island towards the 1950s, discourses of independence and freedom became prominent. Accordingly, many works in Turkish Cypriot literature stand out for their function of bearing witness to social and political history (Aylanç, 2018: 54-55).

Between 1950 and 1974, the island was filled with conflicts, migrations, and unrest. Following the coup against Makarios on July 15, 1974, Turkish Cypriots living in Limassol, Paphos, and Larnaca in southern Cyprus, who felt that their lives and properties were no longer safe, abandoned their homes and migrated to the north, which they considered safer. With the intervention of Turkey as the guarantor state, the Cyprus Peace Operation took place on July 20, 1974. Subsequently, Turkish Cypriots held captive in southern Cyprus were allowed to go to the north (Keser, 2006: 109). This painful period, which began in the 1950s and lasted until 1974, was the subject of Turkish Cypriot literature for many years. Poems, articles, memoirs, essays, short stories, and novels were written about it. As Aylanç (2018: 56) states, these works particularly focus on the hardships, losses, and deaths caused

by war and migration. The authors also address the shared tragedy created by the political, economic, and social turmoil experienced in the unrecognized Republic established in the north after 1974.

Raşit Pertev's work, "Kani-Veran," also sheds light on the historical realities experienced during the period between 1960 and 1974, which were caused by the conflict, war, and migration that took place in Larnaca, a town in the southern part of Cyprus today. The unique aspect of the work is that the author approaches the history, culture, politics, and sociological realities of Cyprus from his own perspective as a member of the community, and that he employs mythological images and a local dialect.

According to Aylanç (2018: 64), themes of freedom, social boundaries, and the functioning of geographical belonging mechanisms are explored in Turkish Cypriot novels. Furthermore, the narrative reflects an individual's pursuit of spiritual freedom and personal maturity, alongside a broader movement from inner experience toward engagement with the wider world. The works of leading Cypriot authors such as Derviş Zaim, Yılmaz Hakkı Hakeri, Cengiz Erdem, and Raşit Pertev reveal a journey from the past to the future, from the local to the universal, and towards hope and peace.

It is known that folk culture and language have nourished, shaped, and guided the course of contemporary literature throughout history. In novels and short stories, authors evaluate themselves and their societies within their historical contexts. History sheds light on the individual's memory and the place and time in which they live.

In Cyprus, the conflicts and war-related events of 1958, 1963, and 1974 created a tragic collective memory among the Turkish people. Short story and novel writers express this tragic historical memory through their works. Societies may experience moral reckonings after wars (Aylanç, 2018: 57). Raşit Pertev's writing of Kani-Veran years after the war must be related both to his desire to record the memory and to this moral reckoning. The protagonist of the work is Kani, an old, dying man from Larnaca. According to what the author heard from his mother, the people placed Kani in a coffin believing he was going to die anyway. To apologize for neglecting and forgetting Kani for years, God sends him a letter through angels. These angels want to show Kani the future of the town of Larnaca. For this purpose, angels take him through fictional rooms one by one. There are seven rooms where he can see the future (Pertev, 1999: 11). During this journey, Kani witnesses the events that took place in the town between 1960 and 1974, and that Turkish Cypriots would be forced to emigrate from Larnaca. The protagonist's journey in the work concludes with his ascent to the sky with angels.

Raşit Pertev was born in Larnaca in 1958. He was deeply affected by the events of 1974 when the town fell into enemy hands, and its people were taken captive and forced to migrate. He studied economics at the University of Cambridge and University of London. The author spent his entire life away from home (Pertev, 1999: first section). In Pertev's works, themes of an unfinished life in Cyprus, migration, and longing for homeland are prominent. Pertev is a Cypriot author who possesses a keen sensitivity to Cypriot identity, the Cypriot dialect,

and historical events. Taking political and cultural memory into account, he aims to express these sensitivities through a literary form. In Pertev's narratives, ideological texture and aesthetic consciousness are observed together (Pertev, 1999: first section). Currently residing in Northern Cyprus, the author has been active in political, cultural, and literary platforms with his thoughts and approaches. In a speech, Pertev (2004) emphasizes that he carries his Cypriot identity with him like an "amulet," that he tries to reflect Turkish Cypriot culture in his works, and that he tries to move toward the universal dimension of culture with the common values of humankind. Soylu's (2020: 133) comment on Adalet Ağaoğlu - "She is one of the important authors in Turkish literature who transforms and reshapes social realities and ideological content with aesthetic attention" - can also be applied to Pertev. In both "Kani-Veran" (Pertev, 1999) and "Gelincik Meseli" (Pertev, 2002), Pertev constructs various plots, creating an imaginative plane within an aesthetic, ideological, and historical context.

The aim of this study is to identify the intertwined historical, factual, and fictional realities, folkloric elements, and "dialectical image" in Pertev's work. Analyzing Pertev's works shall allow us to see his theoretical background in Turkish Cypriot literature and how he critically approaches history and his own reality. The scope of this study is limited to the work entitled "Kani-Veran".

In this study, as one of the qualitative research methods, descriptive analysis was used as a structural analysis method. Descriptive analysis is a technique in which data are classified by predetermined themes, summarized, and presented to the reader with the support of direct quotations. The method, which presents the existing situation as it is, involves interpreting the data and establishing cause-and-effect relationships (Baltacı, 2019: 377). The researcher analyzing this work has a mother who was born and raised in Larnaca just like Raşit Pertev. She herself is a Turkish Cypriot. Therefore, the work has been analyzed from both an emic and an ethical perspective.

### **Language, style, and dialectical image**

By their very nature, literary texts are formed by blending real and imagined universes. Authors construct their narratives according to their preferences and the genre they write in. The created fiction bears traces of factual reality. At this point, it can be stated that the author conveys and recreates everything he sees and perceives as real through his own interpretation (Evis, 2023: 191). Pertev constructs a unique narrative in which different literary genres intertwine. The work is structured in multiple genres (poetry, myth, fairy tale, short story). The author blends what he has heard and seen, his memories, and his historical knowledge (Pertev, 1999: 7). The opening phrase, "with a Cypriot Turkish dictionary and explanations," suggests to the reader that an explanatory and instructive style will prevail throughout the work. The explanations in the glossary and footnotes add a multifaceted value to the work through intertextual use. Words, exclamations, and everyday conversations from daily and ceremonial life are presented in the Cypriot dialect. The characters speak the language of the period and geography. All of this increases the credibility of the work.

In the work, the author appears to be archiving the Cypriot dialect, which he sees as “an important symbol of Cypriotness and being a Turkish Cypriot,” in an effort to prevent the loss of this cultural heritage. For Turkish Cypriots, speaking the Cypriot dialect, which has its own unique historical characteristics, is important and enjoyable. They consider speaking with words and expressions specific to the Cypriot dialect as part of their identity. The Cypriot dialect is one of the most fundamental elements that constitute and build Cypriot identity (Reyhanoğlu and Cengiz, 2018: 129-130). In the preface, the author states that throughout the work, he paid attention to remain true to himself and his memories; that he wrote the work in Cypriot Turkish<sup>1</sup>, which he considers an inseparable part of his identity; and that this might be considered “folkloric” or “local” by others and can be considered a demeaning element in the work (Pertev, 1999: 9). The author’s use of the term “Cypriot Turkish” to refer to the Turkish spoken in Cyprus reflects his preference, and even his ideological perspective. Writing in the Cypriot dialect is not, as the author fears, a demeaning element, but rather a choice that “enhances the value of the work and adds originality.” Pertev has also used some Greek and Italian words (Stavruni, monobadi, angoni, yiro yiro, isdavroz) in the work, reflecting the historical process on the island.

By including words from the Cypriot dialect in footnotes and also compiling them in a glossary at the end of the book, Pertev saves them from the destructive effects of time and presents them as “linguistic images.” The most prominent element in the author’s ideology is the effort to distinguish Turkish Cypriot identity from both the “Motherland” and the “Greek” other, and to place it in its own unique context. The fact that the angels say, “biz de Kıbrıslıyık” (we are also Cypriots) in the work, and that they speak in the Cypriot dialect instead of Arabic or Turkish, is an ideological emphasis on “locality.” Pertev’s style transforms the text from merely a narrative into a work of folklore. God apologizes to Kani for forgetting him. In a way, by recording the daily and ceremonial life there, the animals and plants in the surroundings, the architecture, the historical monuments, and the language, the author also apologizes to his childhood town of Larnaca, which he had forgotten and/or had not written about for a long time. Therefore, while God apologizes to Kani in the work, the author also apologizes to the town of Larnaca. Thus, the conflicts, blockades, and traumas in the “room of silence” that he witnessed in his childhood are transformed into a process of “purification” for the author through the act of writing. Kani is purified first by being washed in the sea by young people, and then by visiting the rooms accompanied by angels (Pertev, 1999). The author, on the other hand, finds purification by “pouring out his burdens, alleviating the pains that cannot be contained within his heart, and transferring his thoughts onto paper.”<sup>2</sup> In this way, both the author and Kani are cleansed and freed from their burdens.

It is observed that the author’s language style while describing the Greek-Turkish conflicts is not vengeful, but rather mournful for the lost “culture of coexistence” and “shared spaces.” The overall style of the work involves reclaiming the past, recording it so as not to forget, preserving memory, and breaking the silence. While many works in world literature depict victories, winners, and successes, in this work, Pertev tells the story of those who “(are) lost,” “forgotten,” and “hidden,” and of “ordinary people” like Kani. Kavaz (2012: 96) states that

the perspective on history is as important as the events and documents themselves. Pertev's perspective on the subject aligns with Benjamin's (2014: 41) view that "history is not told from the perspective or viewpoint of the victors or those in power, but from the perspective of the oppressed." In this context, the work makes extensive use of imagery.

In literature, an image is defined as the ability to express specific kinds of desires, desires that can be contemplated as beautiful things (Benjamin, 2014: 237). The word 'image' is defined in the Contemporary Turkish Dictionary as "something conceived in the mind and longed for; objects and events that appear in consciousness without a stimulus, perceived through imagination or senses; dream, fantasy, image." (URL-2). The dialectical method of thinking, which incorporates imagery, has the potential to create new ideas in literature and art (Aslan and Ötgün, 2019: 100). In the narrative, angels visit Kani, who is sitting in a coffin, at the inn. They bring a letter from God Almighty to Kani (Pertev, 1999: 23). In the author's narration, God sends Kani a prophecy through angels to atone for his mistake. Through this prophecy, Kani will learn the future of the town. Kani and the coffin symbolize Larnaca being under siege. In this context, Larnaca is a "town with no future." The author wants to awaken the pain of the past by striking it against the consciousness of the "present."

Dialectical image enables us to comprehend and perceive an artistic object or text. This concept emerges as a way of thinking by opening new avenues for artists and changing or transforming the perception of life (Aslan and Ötgün, 2019: 101). Culture is unifying and binding in both social and temporal dimensions. It connects people by creating a "world of symbolic meanings" composed of shared experiences, expectations, and actions (Assmann, 2001: 21). Another imagery in Pertev's work is "angels". In the examples given by Walter Benjamin (2014) in his work "Passages," there is a picture of Klee, which is called "Angelus Novus" (image 1). The angel depicted in this image seems to want to turn away from something it has been staring at. Its eyes, mouth, and wings are open, and its face is turned towards the past (Benjamin, 2014: 42). In the image in Pertev's book, the angels look at Kani; their wings are white in the first images and black in later ones. In the work, the images of Kani and the angels, with their varying depictions, create a dialectical image. Pertev enriches his narrative not only with real photographs but also with drawings and illustrations. According to Benjamin, the condition for images detached from a historical moment to be considered "dialectical images" is that images of the past are juxtaposed or clustered with images of the present and with images of predictions about the future (Aslan and Ötgün, 2019: 102). In the work, Kani, Larnaca, and the angels are depicted both in images and words, across the planes of past, present, and future.

Due to their position in the construction of culture, their power to reconstruct social life, and their active role in creating social memory, images need to be rethought in conjunction with the concepts of history and tradition. Authors can discuss the philosophical possibilities of positioning oneself in a timeless or ahistorical context through images, on an ethical and political level (Mutluer, 2024: 225). Dialectical images are constructed and composed in narrative texts. They contribute to the aesthetic integrity of the texts. The plot is important here (Soylu, 2020: 145). Acting as a storage, social memory mythologizes historical images

(Mutluer, 2024: 239-240). In this work, conflicts on the political and ideological plane, betrayals, the city's blockade, the relationship between life and death, the inability to leave the city, and the funeral of a living person are presented symbolically through the interplay of myth and reality. On the other hand, the ideological content is constructed through the image of Veran. In the work, the author reveals his own ideology and the historical reality of the conflicts in Cyprus during that period by presenting them from both sides.

The ideological content of the dialectical image is revealed throughout the consciously constructed and designed text. It is precisely in this respect that the dialectical image is incorporated into the literary text as "meaningful silence" (Soylu, 2020: 135). In the narrative "Kani Veran," the "dialectical image" is established through Kani's life in a coffin and his funeral ceremony. The formation of Kani and his funeral ceremony is built upon the historical experiences of the people of Larnaca such as the blockade, their internal conflicts and conflicts with their enemies, their losses, and the "destruction" and "death" of the bi-communal city. In the work, "soldiers" emerge as a sub-image, representing the phenomenon of power. This representation is the besiegement of the life of the society, along with the life in the town. The author brings images to the forefront by going back and forth between fictional and factual reality. In the fictional narrative of the work, angels do istikhara<sup>3</sup> to foresee the future of Larnaca. They ask God to foretell the future of Larnaca and to give them information about the town's destiny. The prophecy comes with the anxious and frightened cry of a turkey chick separated from its mother (Pertev, 1999: 26). If we take into account that Turkey is associated with the metaphor of "motherland" and Cyprus with the metaphor of "foster-land" in the literary and political world, then it can be concluded that this image foreshadows that Larnaca will no longer be in the hands of Turkish Cypriots and that it will no longer be their territory. Larnaca is the place where Muslims first landed on the island. It is an old Muslim-Turkish settlement where the tomb of Hala Sultan, the Prophet's foster aunt, is located.

In "The Room of Doomsday," Pertev describes how Larnaca was deceived by mythological fictional beings such as gods, kallikantzaros (goncoloz), sea creatures, and fairies. The author portrays the town of Larnaca as "a man who was deceived, slept with, and then abandoned" (Pertev, 1999: 56-57). In the "Tepegöz" narrative of the Book of Dede Korkut, there is a fairy maiden who is deceived and impregnated by a shepherd. The Oghuz people pay the price for humanity's (the shepherd's) mistake with the tyranny of Tepegöz, who was born of the fairy (Ergin, 1997: 15-17). In this narrative, the people of Larnaca are told that war aid would arrive, and they are drawn into the fight with the Greeks. In reality, no support would arrive to the town. The young men who entered into the fight by trusting in the arrival of support are left helpless and taken prisoner (Pertev, 1999: 56). Pertev creates a dialectical image by superimposing mythological narratives of deception with the vicious political reality of modern warfare. According to this, the forces that dragged humanity into "war and destruction" were kallikantzaros, gods, and fairies in the past; however, today, they are the ones who promise "help and salvation" to the people.

### **Historical reality**

Considering Turkish cultural history, it is possible to state that starting from the pre-Islamic period, epics serve as an archive shedding light on historical realities experienced by society, such as wars, migrations, and earthquakes. Epics are nourished by history, they move along the lines of history, but they are not the history itself.

History provides a narrative based on documents by taking place, time, person, and cause-and-effect relationships into account (Dalar, 2020: 382). In addition to historical documents, the past is reconstructed and reflected in the present through novels and short stories. In modern literature, the evaluation of historical and factual realities within a framework of specific principles begins with the development of the novel genre in the 19th century, and the concept of “historicism” emerges (Arkım, 2019: 554). Historicism starts from experienced reality. At the heart of opinions on reality lies the association of the concept with many different concepts such as truth, appropriateness, knowledge, existence, and experience (Energin, 2025: 771-772). In literary works, reality is presented with the support of historical documents, firsthand accounts, photographs, and paintings (Kavaz, 2012: 93). History creates and preserves social memory by progressing from individual consciousness to collective consciousness. From the perspective of the past that history studies, the past acquires a quality that can be quoted in all its moments only for a humanity that has achieved liberation. Only then experiences and memories can be transformed into a quote (Benjamin, 2014: 37-38). Liberated societies consider history as a point of reference for themselves and know that the values of the past are precious for their future (Kavaz, 2012: 94). Therefore, it is essential that history is recorded in literary and other works so that this past is not forgotten.

The emergence of historicism is rooted in the desire to narrate, particularly, post-war experiences. Historicism, which merely establishes a cause-and-effect relationship between different moments in history, ultimately arrives at universal history by its very nature (Benjamin, 2014: 47-48). Especially after World War I, humanity found itself in a state of despair and resorted to different ways to understand the boundless nature and ontology of its own savagery in the face of the damage its species had inflicted on the world (Eser, 2008: 171). Wars and sufferings experienced have become the subject of literary works in Turkish Cypriot literature as well. Short stories and novels depict the suffering, migration, and escape movements of Turkish Cypriots during wars and conflicts (Lurucina, Kokkina, Paphos, Famagusta, [Larnaca] fights). New lives established in the north, migration and adaptation, settlement movements, education, and work, as well as cultural, socio-psychological, economic, and political problems, are analyzed in the works with a social realist and a critical perspective (Aylanç, 2018: 56). In the approach of new historicism, ordinary people and insignificant events are emphasized instead of “known and important historical events and figures.” Historical texts are analyzed together with other texts to write an interdisciplinary history of culture; subjectivity in historiography is emphasized (Dalar, 2020: 380-381). In this approach, the text is the form that reality takes after passing through the mirror of the individual, which can be distorted or upright (Eser, 2008: 171). In his narrative, Pertev describes Larnaca from his own perspective, drawing on memories from his childhood; the flow of events is conveyed through Pertev’s mirror.

Some argue that history is a kind of collection of interpretations. Once a certain amount of time has passed since the event, the literary qualities of what was depicted in the work gain more importance than its factual accuracy. Blending fictional historical information with lived experiences, Cypriot Turkish novelists bring the past to the present in a documentary manner while also revealing the reflections of their artistic creative processes (Aylanç, 2018: 64). Language plays a central role in analyzing the relationship between reality and fiction in literary works. The power of literary narrative is revealed not only in the event or situation itself, but also in the way it is expressed (Energin, 2025: 774). The author's opening statement, "To Larnaca, to all the forgotten cities that surrendered in wars and oppression," foreshadows the historical factuality of the work (Pertev, 1999: 86). Historical knowledge of authors and the places they live determine the psychological, social, and economic transformations of their characters. Places are not only physical but also emotional structures (Çakmaker and Ergelen, 2025: 1506). In art and literature, the narrative techniques an author chooses to convey reality determine the degree to which the text reflects reality. A story that is fundamentally based on reality may lose its credibility if it is not conveyed realistically (Ertem, 2020: 65). Pertev's technique for narrating factual and historical reality involves using historical information, pictures, photographs, descriptions and explanations of places in the town, and the use of a dictionary. Even in fiction, the author does not stray too far from the line of reality.

As Dalar (2020: 383) states, fictional characters are included in the cast of characters of the work, as well as historical figures who lived in the past. Kani is chosen as a character who witnessed history. The soldiers in the castle, the torturer, the Pasha, the people, and the Governor are all historical figures who lived in the past. The events are presented in chronological order, emphasizing historical accuracy. However, "God/gods, angels, kallikantzaros, fairies, sea creatures, the grandmother's spirit, and ancestral spirits" are fictional. Every narrative contains a plot and, by its very nature, is a process of selection, filtering, and reconstruction. The novel tells what is likely to be. Nothing that arises from a choice and sets a limit can claim to reflect absolute reality (Dalar, 2020: 385). In Kani-Veran, the reader is not trapped between reality and fiction. While the author keeps the reader mostly on the axis of reality, he tries to lessen the weight and pain of reality by making soft and ironic transitions to the axis of fiction. Bashirova and Gökdemir (2008) liken the factual and fictional reality technique that Pertev (2002) applies in his novel "Gelincik Meseli" to Kafka.

According to Reyhanoğlu and Cengiz (2018: 138), the places, where a person's loved ones spend time and have experiences, are "memory spaces" where memories are also accumulated. By recalling places, memories, experiences, and lived realities for the readers, the author actually contributes to "being a Cypriot" through reconstructing and rebuilding these experiences. The places and architectural elements that Pertev includes in his narrative within the context of objective reality are inns, mud-brick neighborhoods, the Grand Mosque, the minaret, Bandabuliya (municipal market), Ricelya, Karpaz, Vuda hills, the sea, Goşsi, Ricelya Bay, the Church, Gocatepe, İsgle (pier), Pergama, Trigomo, dairies, gardens with inns, and bazaars (Pertev, 1999). He also includes elements of Larnaca's fauna in the

narrative within the context of factual reality, such as tribulus terrestris, sunflower, thistle, gecko, Mediterranean house gecko, turkey, song thrush, Cyprus warbler, rooster, cicadas, grapevine, carob, lily, almond tree, and pomegranate blossoms (Pertev, 1999). Through these details, Pertev conveys to his reader that “this is not only a fictional narrative, it is reality rooted in a real geography and language.”

The author also includes many folkloric elements related to daily life in his work. These elements, from which we learn about the period, geography, technology, history, cultural life, language, and communication, can be listed as follows: horse cart, köfün (basket carried on the back), asking ‘whom are you from?’, bir lase gelmek (to come), yüro yüro dönmek (to turn), lamicana serfoşu (for drunk people), tahini-molasses-bread, garavolli (snail), pebble, golyandro (cilantro), gannavuri (hempseed), angoni (descendant), eşik (doorstep), gara muza (black stains on face/body caused by coal), pastrami, soldiers, pasedombo (pumpkin seed), fırın gatmeri (flaky pastry), halva, macun (jam), rose syrup, sulu muhallebi (custard with rose water), shamishi, sütlü börek (pastry with milk), gadayif (oven baked shredded pastry), belkola (a type of local soft drink), raki, anglia (a local alcoholic drink), gonyak (brandy), meze (different types of appetizers), gave telvesi (coffee grounds) (Pertev, 1999). Pertev is observed to repeat specific words using the local dialect, especially those related to “hospitality and culture of eating and drinking”.

Turkish Cypriot cuisine has a unique structure shaped by its history, geography, trees and plants found in nature, game animals, seafood, as well as domestic animals, crops/garden produce, and names specific to the Cypriot dialect (Reyhanoğlu and Şahin, 2022: 248). The author, who lived away from his homeland for years, emphasizes what he “misses most” and aspects of his identity through “culinary culture.” The author presents hospitality treats even through the angels who visit Kani. For Turkish Cypriots, visiting somebody and hosting guests is a social event; guests and hospitality are valued (Reyhanoğlu and Şahin, 2022: 248).

The author includes detailed elements not only of daily life but also of religious and ceremonial life and transitional periods. These elements, which coincide with factual reality, can be listed as follows: coffin, angel, God, Mevlid ceremony, doing istikhara, praying, performing the prayer, call to prayer (adhan), imam, prostration, speaking good words, removing scarecrows, pouring lead (to repel evil eye), Ayyos’s prayer, bride’s restorer, dowry, groom, bride, wedding, bridal chamber, postpartum period, funeral prayer (sela), washing the dead, fortieth day, and reciting Fatiha.

The “Room of Calendars” section contains sixteen photographs in chronological order, which are presented as follows: 1672, 1878, 1880, 1877, 1920, 1940, 1944, 1950 (Pertev, 1999:49-58). Thus, the author creates an archive of images of the town from the past to the present; he also documents the places he mentions in the work, thereby crafting his narrative in a documentary style. Through photographs, he shows the reader that the Ottomans ruled the island for many years and that Greeks and Turks lived together in the town.

In the scene where the angels dress Kani with the “robe of calendars,” when Kani asks about the doomsday, the angels tell him three prophecies. The angels foretell the assassination

attempt on Hitler in Germany in 1944, the three astronauts boarded the Saturn rocket to go to the moon in 1969, and the coup against Archbishop Makarios in Cyprus on July 15, 1974, which they emphasized as “the first sign of the doomsday” (Pertev, 1999: 50-51). This “doomsday” is the date of the Cyprus Peace Operation, when the island was divided into north and south. Pertev also notes that the town of Larnaca fell on July 21, 1974. He provides factual and historical realities together. He transitions to fictional reality through the dialogues with angels and a tour of the rooms.

During the period between 1958 and 1963, armed EOKA members attacked 103 Turkish villages in Cyprus. 18,667 Turks living in these villages, along with more than 30,000 Turks living together with Greeks in other villages, migrated to larger and safer settlements to ensure their safety (Keser, 2006: 108). What happens next is that the men in Larnaca are taken captive, and subsequently the villagers are forced to migrate. Following the Peace Operation of July 20, 1974, Turks, particularly those in Limassol, Larnaca, and Paphos regions, migrated from the south to the north of the island while Greeks migrated from the north to the south after Denктаş-Makarios Summit Agreement (Keser, 2006: 109, 112). Many tragic events occurred during this period. The author discusses these waves of migration in his work. It is obvious that these migrations have deeply affected him. He draws a spatial line by emphasizing the villages and towns around Larnaca and the town’s location.

In the section of “Room of Silences III,” the author shows the “courage” to reveal some events that are considered socially “immoral, sinful, bad, forbidden, wrong, shameful, or perverse.” These are the events that remain in his memory. These behaviors mentioned in the work include rape, destructive drunkenness, extramarital affairs, torture, and attempted murder. The author recounts these events, which occurred in the town of Larnaca during a period of intense social conflict and difficult conditions, with a critical tone and a desire to bring them to light (Pertev, 1999: 44). This is, in a sense, the artist’s duty: to say what society cannot say, to criticize, and to be the voice of society.

In the section of “XIX. Room of Calenders / 1: The Time of the Doomsday,” Kani wants to go outside as he feels uneasy in the room (Pertev, 1999: 48). The author is disturbed by what happened, what he heard, and the fact that society was forced to remain silent about it (Pertev, 1999: 30). He has a particular stance against injustices, and hidden, unrevealed, or unspoken realities. In his documentary film “The Lost Bus”<sup>4</sup> (2007), Pertev shows a rebellion that “breaks social silence” by uncovering what happened to the people who had been unheard of for forty years and were considered missing.

Another historical reality depicted in the work is the sand walls used to create positions. Hidden guns, children hiding inside the bags when entering dangerous areas, and socks placed over lamps during blackout nights are also part of this reality. The mentioned elements are related to the social conflicts in 1958-1964 (Pertev, 1999: 30). The ideological content in the historical background of literary texts is subjected to aesthetic transformation by the authors. Although the author identifies the specific conditions of history as the subject of his text, he establishes a unique and indirect relationship with historical reality (Soylu, 2020:

13). Pertev recounts the clashes, explosions, blackouts, sheltering in basements, captivity, and the people's exodus from the town within a historical and fictional context. The lack of expected support, the helplessness of the youth, the captivity of women and children, and the tragic situation created by the Pasha, who ordered the fight and then fled in a United Nations helicopter leaving the people in the midst of the fight, all contribute to a dramatic turn of events (Pertev, 1999: 62-66). In the book's subtitle, "The Room of Captivity," specific historical events are presented in a chronological order: the gathering of the surrendered townsmen, their dispatch to prisoner camps surrounded by barbed wires, the period of starvation, the protest march of women, attempts by enemy soldiers to remove and damage the idol of Atatürk, and the hiding of the idol by one of the children to protect it (Pertev, 1999: 69).

In the final chapter called "Departures", Pertev describes the passage of "women and children" from south to north after the fall of Larnaca (Pertev, 1999: 76-85). One of the most significant events of this period is undoubtedly the population exchange. Pertev criticizes the migration: "You are abandoning your ancestral homeland, your own home, your own place like thieves fleeing at night; were your sins countless, were they numerous?" He describes their suffering through factual and ironic realism (Pertev, 1999: 81). Within this scope, we can state that Pertev arrived at a so-called reality by interpreting historical realities and his own experiences through the filter of reason and knowledge.

### **Fictional reality**

Fictional reality often draws from folk literature genres such as myths, epics, legends, and fairy tales. Myths date back to ancient times as the earliest literary products. They strive to make sense of the supernatural and the unknown (Şahin and Ağbaht, 2021: 2545). Myths tell the story of the creation of the universe. Supernatural beings such as gods, angels, demons, fairies, and "kallikantzaros" are the subjects of myths. Myth is a way of perceiving and symbolizing the world within a paradigm of values.

Throughout history, changes and transformations experienced by the society and the individual have altered the content of all genres. Although the periods, genres, forms, and contents differ, what is included in narratives has always been the common experience of humanity (Başdamar, 2025: 535). These experiences are reflected in fictional texts. A work of art is the product of the author's creativity. Creativity includes the ability to invent and create a unique work (Kavaz, 2012: 101). Although the creators of literary texts are the authors, the primary responsibility for constructing the fictional integrity of the work, which becomes a jigsaw puzzle due to existing semantic ambiguities and gaps within the text, rests on the shoulders of the reader (Evis, 2023: 192). In this case, it is important not only how the author perceives events and places, but also how the reader perceives them along with their own experiences. Therefore, the reality in fictional texts emerges as a combination of the author's subjective world and the reader's perception process.

Literary reality can be considered not a direct representation of the external world, but rather an aesthetic reproduction of it (Çakmaker and Ergelen, 2025: 1486). Even if the

work is very close to reality, every text created by passing through the filter of the author's own mental world is considered "fiction". In fiction, events do not occur randomly, on the contrary, they unfold within a cause-and-effect relationship perhaps even more so than in real life (Bağırkan and Arık, 2024: 300). With modern fiction focusing on human psychology, the characters' perception of time becomes an integral part of the narrative. The memories they trace shatter the flow of time in their consciousness and fictional time, and it leads to a new understanding of time (Başdamar, 2025: 540). In his work, based on his personal experiences from childhood, Pertev constructs the plot in the present time. While the time period in the work is the historical period of the conflicts in Larnaca, time changes the moment the author shifts to fiction – when the angels begin to guide Kani through the rooms. The transition from real time to fictional time occurs.

In fictional texts, place can be an abstract construct born from the author's imagination, or it can be a transformed reflection of real places. In literary texts, place is not only a physical entity but also a multi-dimensional structure interwoven with layers of meaning (Çakmaker and Ergelen, 2025: 1483-1485). The elements of place and language in Pertev's narratives are not merely literary fiction but also carry important clues about the social and cultural structure of the Mediterranean, Cyprus, and Larnaca as a coastal town. In literary works, not only the physical characteristics but also the metaphysical dimension of a place is frequently explored. The concept of place is reconstructed in each work depending on the artist's skill (Evis, 2019: 376). In his work "Place and Placelessness" (Relph, 1976), Edward Relph states that human experiences shape the ways in which place is perceived in fictional texts. The place may be an abstract fiction constructed by the author, or it may be created by drawing inspiration from real geographical or historical places (Çakmaker and Ergelen, 2025: 1487). The author was forced to leave Larnaca in his childhood and could never return to the town. For him, the town is a place of nostalgia, a part of his past life. In his work, he creates a fictionalized version of a place from his childhood that he hasn't seen for a long time and misses.

Pertev's expressions "events that fascinated me in my childhood" and "the doors to a hidden period of my society" (Pertev, 1999: 7) suggest a fictional nature to the reader. He states in the preface that he made an addition to Kani's story, which he heard from his mother: "I added a night and a prophecy that he dreamed during that night to Kani's story" (Pertev, 1999: 8). The author presents the historical reality within a fictional reality concerning Kani and the angels. He conveys what he wants to tell about the war through fiction. In the narrative, placing someone who is not yet dead in a coffin and the fact that the person in the coffin lives for many years is both a tragic reality and a fictional irony (Pertev, 1999: 20-21).

A person has certain roles to assume in the society. This role is sometimes assigned to the hero by a historian and sometimes by a writer of fiction. If the role is related to history, the hero acts more out of the responsibility that history has imposed upon him than out of his own free will (Kavaz, 2012: 98). Kani is given the mission of learning about the future of Larnaca. After being cleansed and purified in the sea, Kani enters a coffin, where angels come to him and speak with him. The angels tell Kani about their journey, how they arrived on the island, and about God. In the fictional narrative, God, ashamed of having forgotten Kani for

years, sent angels to apologize (Pertev, 1999: 20-21). In factual reality, however, humans ask God for forgiveness for their sins and mistakes. At this point, God's apology to Kani (the oppressed, the forgotten) can be considered "the rectification of a historical injustice on a fictional level." In the narrative, Kani dialectically represents the town of Larnaca. The fact that God has "forgotten Kani for donkey's years" aligns with Benjamin's (2014) concept of "those who have been pushed out of history." With the scenes of "God apologizing in a letter" and "Kani speaking with angels," Pertev elevates the narrative beyond a purely historical account and adds a metaphysical dimension.

The section where the author creates a fictional reality is "The Inn and the Rooms." Angels do istikhara to foresee the future of Larnaca and pray to God for a prophecy, which comes with the cry of a turkey chick (Pertev, 1999: 24-25). The author also uses visual elements to realize his narrative. While the angels in the earlier charcoal drawings had white wings, after the prophecy concerning the town, they stand at Kani's bedside with black wings. When the time comes for the angels to take Kani away, their colors change from white to black (Pertev, 1999: 27). Here, the prophecy coming in the voice of a turkey chick and the forms of the angels are fictional. The angels with white wings bring Kani a letter from God and deliver the prophecy while the angels with black wings are the angels of death who will take Kani to heaven.

The motif of "forty rooms" is found in fairy tales and stories. In these narratives, all or some of these rooms are often forbidden to the protagonist. The protagonist's exploration of these rooms - each symbolizes a different world - is a traditional motif in narratives such as "The Epic of Köroğlu" and "Daughters of the Lumberjack and The Tale of Arab" (Gökdemir, 2008: 580). Each of the seven rooms in the work represents a prophecy. The angels guiding Kani through rooms named by the author demonstrates a fictional structure drawing inspiration from fairy tales and stories. By adding the title "The Rooms Kani Saw in the Statement," Pertev transitions directly to the fictional reality that was revealed, communicated, and made known to Kani (Pertev, 1999: 11). By using fictional realism, he recounts the historical processes experienced in Larnaca between 1955 and 1974 under seven main headings. The author's perspective on the events in Larnaca is less about fighting the enemy and more about criticizing the internal conflicts and wrongdoings within the community.

Pertev also depicts the ceremonial and religious life of Turkish Cypriots. The angels' doing istikhara, their promise to show Kani the future of Larnaca, their accompanying Kani on his final journey, and their supplications to God and the Prophet are all references to "Mevlid Ceremony" that is the most important religious ritual among Turkish Cypriots (Reyhanoğlu, 2021). The author draws inspiration from Mevlid ceremonies and narrates events by blurring the lines between historical reality and fiction.

In the "Room of Calenders IV" section, Kani is depicted in an elliptical drawing, surrounded by darkness. In one hand he holds a candle, representing light and offering, and in the other he holds a book. Kani is dressed in a robe representing the calendars. The robe features a crescent moon and star, a cross, and the Ottoman tughra (Sultan's signature/seal)

(Pertev, 1999: 47, 49). All these elements are symbolically constructed. As the angels guide Kani, he finds an opportunity to ask about “the doomsday.” The calendar robe is a magical garment on which what will happen is written. This gives the narrative a structure that lies somewhere between myth and fairy tale.

The author includes a charcoal drawing of “Melusine” lying by the sea on the cover of Section III, “The Room of Silences.” In “The Room of Doomsday / 2. Angel with Burned Wings,” there are images of both angels with burned wings and Melusine (Pertev, 1999: 59). This section describes how soldiers, who were deceived with the promise that relief force would arrive, were repelled by the Greek army, and how they sought refuge in the town’s interior parts by hiding in the waves. Melusine is a mythological creature that is half snake and half human, the ancestor of the Lusignan family who ruled Cyprus before the Venetians.

In “The Room of Captivity” section, Pertev emphasizes that captivity is equivalent to death, both materially and spiritually. He symbolizes captivity as death in two layers: hunger, torture, and misery, and the loss of “freedom” (Pertev, 1999: 68). In “The Room of Captivity: The Failed Plan of the Angel of Death,” Pertev describes how enemy soldiers were about to kill the prisoners when Turkish jet planes flew over the camp, saving the soldiers from death. The story is told in a fictional way, where the Angel of Death plans to take them, but his plan is ruined (Pertev, 1999: 72). In “Departures / 3. Boat” section, Pertev recounts his elderly aunt’s perilous crossing to British bases in a boat full of people. According to his aunt, “the spirit of her mother’s grandmother” accompanied and protected them in the boat during this journey. She says that the squids they saw during the journey were “the spirits of their ancestors.” The great-grandmother’s protective spirit and ancestral spirits in the form of squids are fictional entities (Pertev, 1999: 80). Pertev refers to the phenomenon of “the cult of ancestor and dead” in Turkish mythology (Gezer, 2023).

In the final section, “Departures / 4: The Departure of Kani and the Angels,” the angels take Kani with them and ascend to the sky after the people of Larnaca leave their homes in south and migrate to north. As Kani moves away from Larnaca, the townspeople also leave the town. Kani sees the “Lost Bus” in the sky. The depiction of the lost bus, which is historically real, and its occupants, whom he describes as martyrs, flying in the sky, constitutes the fictional part of the narrative (Pertev, 1999: 82-83). The mission of the angels is complete. They take Kani with them to their destination. The people of Larnaca also take their “memories of Larnaca” with them.

In “Departures / 5: Bridal Chamber,” Kani is now in paradise with the angels. Paradise, as a setting, is a place far removed from historical and factual reality. The angels describe the beauties of paradise to Kani (Pertev, 1999: 84-85). At this point, we see Larnaca, which the author initially presents as Kani in a dialectical image, as a place in paradise, abandoned by its inhabitants and now cannot be reached by them. The author elevates Larnaca, which he symbolizes as paradise, to a “theological” dimension in his fiction by emphasizing God, Angels, Death, and Heaven. The narrative includes two opposing poles within the same text: bloody conflicts (factual) and God apologizing and sending angels (fiction/metaphysical).

## Conclusion

As one of the contributors of Turkish Cypriot literature, Raşit Pertev's works take Cypriotness, Cypriot culture, history, identity, political conflicts, the future of Larnaca, migration, and practices related to daily and ceremonial life as the main folklore themes. Pertev takes Cypriot folk culture as his point of reference in his works; he draws inspiration from beliefs, folk cuisine, hospitality culture, fairy tales, myths, and idioms. "Cypriot Turkish," in his own words, lies at the heart of his works. In addition to this, at a deeper level, he analyzes and criticizes the historical and political events in Cyprus within his own ideological framework, and attempts to show the reader the other side of the medallion. Instead of offering definitive solutions to the historical and political issues he addresses in Kani-Veran, Pertev wants these events to be remembered, recalled, and viewed from this perspective as well. He combines the harsh realities of history with fiction and a tragic style, sometimes softening this harshness with a humorous tone.

Pertev provides important background for understanding themes that persist at both individual and societal levels. In his work concerning Cyprus, an island where two communities live together, the bi-communal case and history of the island are questioned within a framework of both factual and fictional reality. The author emphasizes that this is not merely a local Cypriot issue, but rather a humanitarian problem. By experimentally combining genres such as poetry, myth, fairy tale, legend, and story, he creates an "original narrative" that reaches from the local to the universal. He combines real-life experiences and historical events with fictional reality using a fantastical approach within his own world, and questions them on a multifaceted plane.

In order to understand the multifaceted structure of this work, the reader needs to be familiar with the geography, language, history, culture, and mythology of Cyprus. However, instead of presenting himself as a riddle to the reader, Pertev provides explanations throughout the text and includes a glossary in his book. It shows that instead of waiting for a resolution, he wants to teach, narrate, and even shout out the events and messages he wants to convey. The sense of yearning, which is a result of migration and being away from his homeland for many years, is deeply felt in the work. With these feelings, Pertev always wants to remain Cypriot in his works, writing and speaking in the Cypriot language. Hence, "language" emerges as the most prominent symbol of the author's identity.

In the work, Larnaca and "angels and Kani-Veran" are depicted in an imaginative style throughout the narrative, as in Walter Benjamin's (2014) dialectical image approach. As the narrative progresses, these images also change and transform in the pictures. Initially depicted as painful, troubled, and desolate, Larnaca remains in memory as a place of paradise at the end of the story. Pertev conveys the symbolic transformation of Larnaca and Kani simultaneously in the narrative through both images and words. In addition to presenting Kani's funeral, the narrative possesses a layered structure that offers profound social, cultural, and psychological analyses. In factual reality, the author's "yearning" for the town, the sea, the Cypriot dialect, the culture of hospitality, and everyday relationships is clearly visible throughout the work. The work also reveals Larnaca as it was in the 1950s. Thus, it serves as

a rich “cultural memory document” for this town, which today lies in southern Cyprus and is fondly remembered by Turkish Cypriots for its Hala Sultan Tekke, Larnaca Castle, the Grand Mosque, the Salt Lake, and popular beaches.

The author attempts to reveal crimes against humanity and social shame, particularly during wartime, through his narrative. By emphasizing these painful events from the past, Pertev seeks to both heal from childhood traumas and create a historical archive, while also, in a sense, paying a debt of conscience to his town and island.

#### Endnotes

- 1 Researchers and writers use various terms for the language spoken in Cyprus, such as Cyprian Turkish, Cypriot Turkish Dialects, Cyprioturkish, and Cypriot Turkish. The common usage in the literature for the Turkish spoken in Cyprus is the “Cypriot Dialect,” referring as one of the dialects of Turkish spoken in Turkey (Peler, 2016: 96).
- 2 Purification: “The process of bringing emotions to a state of purity through art.” (URL-1)
- 3 Istikhara is an Islamic prayer in which a Muslim asks God for guidance when facing an important decision, trusting that the outcome will reflect divine wisdom.
- 4 This is a documentary film produced in the Turkish Republic of Northern Cyprus (TRNC). The screenwriter is Raşit Pertev, former Undersecretary of the TRNC Presidency, and the director is Fevzi Tanpınar. The documentary tells the story of the abduction and disappearance of eleven Turkish Cypriots in 1964, as they were traveling by shuttle from their homes in Larnaca to the British base in Dhekelia where they worked. (URL-3)

**Research and publication ethics statement:** This article has been written as a completely original research study. It is based on historical, textual, and visual/documentary sources and has not been presented at any symposium, congress, etc., nor has it been submitted to another journal for evaluation. The author followed ethical principles and rules during the research and publication process.

**Contribution rates of authors to the article:** The article is single-authored.

Ethics committee approval: Ethics committee approval is not required for the study, as it does not involve human participants, personal data, experimental procedures, surveys, interviews, or animal subjects.

**Support statement:** No financial support was received for the study.

**Conflict of interest:** The author declares no conflict of interest.

**Araştırma ve yayın etiği beyanı:** Bu makale tamamıyla özgün bir araştırma olarak hazırlanmıştır. Çalışma tarihsel, metinsel ve görsel/belgesel kaynaklara dayanmaktadır. Araştırma herhangi bir sempozyum, kongre vb. ortamda sunulmamış veya başka bir dergiye değerlendirilmek üzere gönderilmemiştir. Yazar, araştırma ve yayın sürecinde etik ilke ve kurallara uymuştur.

**Yazarların katkı düzeyleri:** Makale tek yazarlıdır.

**Etik komite onayı:** Çalışmada insan katılımcı, kişisel veri, deneysel uygulama, anket, görüşme veya hayvan deneyi bulunmadığından etik kurul iznine gerek yoktur.

**Finansal destek:** Çalışmada finansal destek alınmamıştır.

**Çıkar çatışması:** Çalışmada potansiyel çıkar çatışması bulunmamaktadır.

## References

- Arkım, M. (2019). Edebiyat-tarih ilişkisi bağlamında Bulgakov'un "Beyaz Muhafız" adlı eserinde kurmaca gerçeklik. *Avrasya Sosyal ve Ekonomi Araştırmaları Dergisi*, 6(6), 553-561.
- Aslan, E., & Ötgün, C. (2019). Sanatta diyalektik imge. *Fine Arts*, 14(2), 100-107.
- Assmann, J. (2001). *Kültürel bellek. eski yüksek kültürde yazı, hatırlama ve politik kimlik*. Ayrıntı.
- Aylanç, M. (2018). Kıbrıs Türk romanında savaş karşıtlığı ve hümanist yaklaşımlar. *Uluslararası Sosyal Araştırmalar Dergisi*, 11(55), 54-65.
- Bağırkan, F., & Arık, Ş. (2024). Müzede bir gece filminde üstkurmaca ve gerçeklik katmanlarının oluşturulması. *Edebi Eleştiri Dergisi*, 8(2), 299-327.
- Baltacı, A. (2019). Nitel araştırma süreci: Nitel bir araştırma nasıl yapılır?. *Ahi Evran Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 5(2), 368-388.
- Bashirova, G. & Gökdemir, G. (2008). Kıbrıs edebiyatında bir postmodernist roman (Raşit Pertev'in Gelincik Meseli romanı üzerine). *Türklük Bilimi Araştırmaları*, (24), 9-19.
- Başdamar, T. (2025). Tomris Uyar'ın günlüklerinde kurmaca ile gerçeklik sınırında hikâyeleşen günler. *Yeni Türk Edebiyatı Araştırmaları*, 17(34), 531-554.
- Benjamin, W. (2014). *Pasajlar* (Trans. by Ahmet Cemal)Yapı Kredi.
- Çakmak, S., & Nur Ergelen, B. (2025). Gerçekle kurgu arasında: Rıfat Ilgaz'ın Karadenizin kıyıcığında romanı üzerine mekânsal bir inceleme. *Söylem Filoloji Dergisi*, 10(3), 1483-1508.
- Dalar, T. (2020). Tarihi ve kurmaca gerçeklik bağlamında tarihi roman. *Atatürk Üniversitesi Edebiyat Fakültesi Dergisi*, (65), 377-387.
- Energin, A. (2025). Romandan müzeye kurgu ile gerçekliğin sınırlarının yeniden şekillenmesi: Masumiyet Müzesi örneği. *Uludağ Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi*, 26(49), 767-782.
- Erdengiz, A. (1993). Kıbrıslı Türklerin kökeni ve tarihi süreç içerisinde Kıbrıs Türk toplumunun oluşumu. *Halkbilimi*, 7(29), 19-25.
- Ergin, M. (1997). Dede Korkut kitabı I. Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu.
- Ertem, B. (2020). Hasan Ali Toptaş'ın romanlarına gerçeklik bağlamında okur merkezli bir yaklaşım. *Çekmece İZÜ Sosyal Bilimler Dergisi*, 8(17), 63- 94.
- Eser, M. (2008). Tutunamayanlar'da gerçeklik ve kurmaca. *Gazi Türkiyat*, 1(3), 169-189.
- Evis, A. (2019). Edebiyat şehir hafıza -Türk romanında hafıza mekânı olarak şehir (1940-1960). *Yeni Türk Edebiyatı Araştırmaları*. 11(22), 377-384.
- Evis, A. (2023). Kırmızı Zaman romanında oyunlaşan kurgusal yapı. *Hatay Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 20(52), 188-201.
- Gezer, S. (2023). Türk kültüründe atalar kültü ve ölümler kültü kavramları. *Turkish Academic Studies - TURAS*, 4(1), 75-89.
- Gökdemir, G. (2008). *Kıbrıs Türk kültüründe masal geleneği* [Yayınlanmamış Doktora Tezi] Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü.
- İslamoğlu, M. (2004). *Kıbrıs Türk folkloru*. Ürün.
- Kavaz, İ. (2012). Tarihselcilik anlayışı ve tarihî romanlarda gerçeklik üzerine bir değerlendirme. *Bilig*, (63), 93-110.
- Kefeli, E. (2006). *Edebiyat coğrafyasında akdeniz*. 3F.

- Keser, U. (2006). Kıbrıs'ta göç hareketleri ve 1974 sonrasında yaşananlar. *Çağdaş Türkiye Tarihi Araştırmaları Dergisi*, 5(12), 103-127.
- Mutluer, K. (2024). İmgelerin eleştirel gücü ve tarih imgesi üzerine bir inceleme. *Kaygı Bursa Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi*, 23(1), 225-258.
- Peler, Y. G. A. (2016) Kıbrıs'ta Türkler tarafından konuşulan lisanın adı ne olmalıdır? *Diyalektolog*, 4, 89-103.
- Pertev, R. (1999). *Kâni-Veran (İkilemelerde Saklı Larnaka-uzun şiir)*. Belge.
- Pertev, R. (2002). *Gelincik meseli*. Umut.
- Pertev, R. (2004). 29 Aralık 2004 Tarihinde DAÜ Mavi Salonda (KKTC) “Kıbrıs Türk Edebiyatı” başlıklı konferanstaki konuşmasından notlar.
- Reyhanoğlu, G. (2019/2020). Kıbrıs Türk edebiyatı'nın yapı taşı kadınlar. *Bizim Külliye. Üç Aylık Sanat ve Kültür Dergisi*, (82). 32-40.
- Reyhanoğlu, G. (2021). *Kıbrıs'ta mevlitçi kadınlar ve mevlit geleneği*. Sonçağ.
- Reyhanoğlu, G., & Cengiz, A.K. (2018). Kıbrıslı Türklerin bir facebook grubu aracılığıyla sanal dünyada kimliklerini yeniden inşası. *folklor/edebiyat*, 24(94), 119-142.
- Reyhanoğlu, G., & Şahin, K. (2022) Gündelik hayat, misafirlik ve paylaşım: Kıbrıslı Türklerde yiyecek ve içecek ikramı. H. Kaplan & A. Haşimi (Eds.), *Ağız ve Dil Araştırmalarına Adana Bir Ömür Prof. Dr. Jale Öztürk Armağanı* (pp. 221-257) Sonçağ.
- Sizgen, İ. (2024). Fikhî boyutuyla istihâre namazı. *Marifetname*, 11(1), 263-285.
- Şahin, K., & Ağbaht, F. (2021). Postmodern tüketimde defne apollon mitinin yeniden sunumu. *Turkish Studies - Language*, 16(4), 2543-2560.
- Soylu, H. (2020). *Adalet Ağaoğlu'nun öykülerinde diyalektik imge*. SEFAD, (43), 133-148.

#### Electronic Resources

- URL-1 “Arınma” article/ <https://sozluk.gov.tr/> (Date of access: 16.05.2026).
- URL-2 “İmge” article /<https://sozluk.gov.tr/> (Date of access: 20.05.2026).
- URL-3 “Kayıp Otobüs”/<https://tr.wikipedia.org/wiki/Kay%C4%B1pOtob%C3%BCs/> (Date of access: 24.09.2023).



Bu eser Creative Commons Atıf 4.0 Uluslararası Lisansı ile lisanslanmıştır.  
(This work is licensed under a Creative Commons Attribution 4.0 International License).