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VAN YÜZÜNCÜ YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCE
ENGLISH LANGUAGE AND LITERATURE

**AN ANALYSIS OF *FOE* AND *THE WHITE CASTLE* WITHIN
POSTMODERN CONTEXT**

M.A. THESIS

PREPARED BY

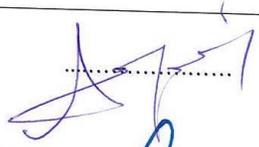
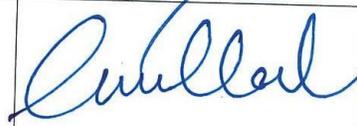
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***DÜŞMAN VE BEYAZ KALE* ROMANLARININ POSTMODERN BAĞLAMDA İNCELENMESİ**

Özet

Postmodern edebiyatta sık kullanılan metinlerarasılık, üstkurmaca, parodi ve pastiş gibi teknikler hem okur hem yazar hem de eleştirmenler için geniş çalışma alanları yaratmaktadır. Özellikle üstkurmaca ve metinlerarasılık teknikleri ile postmodern yazarlar eserlerine bir dinamizm ve farklılık katarak okuyucuyu da sürekli zinde tutmaktadır. Bu bağlamda Orhan Pamuk'un *Beyaz Kale* romanı ile J. M. Coetzee'nin *Düşman* romanı pek çok postmodern öge içermektedir. Orhan Pamuk'un *Beyaz Kale* romanında başka bir roman karakterine önsöz yazdırmak ya da anlatıcıları değiştirmek gibi üstkurmaca örnekleri sunmuştur. Bunun yanında romanda tarihi bir konuyu ele alan Pamuk, tarihi mekânları, eski kaynakları ve karakterleri de kullanarak gerçeklik ile kurguyu birleştirip metinlerarasılık tekniğini örneklendirmiştir. Coetzee ise *Düşman* romanı ile Daniel Defoe'nun *Robinson Crusoe*'sunun parodisini yaparak yeniden yazmış, o dönemin yazın anlayışına inat romanın başkarakterini kadın seçmiş ve Crusoe'yu yaşlı pasif bir karakter olarak romana dâhil etmiştir. Romanın anlatıcısı olan Susan ile Cruso'nun hikâyesini yazacak olan Foe'nun (romanda yazar olarak bilinir) ilişkisi üstkurmaca tekniği için önemli bir örneği teşkil etmektedir. Aynı zamanda Coetzee pek çok esere göndermede bulunarak metinlerarasılık bağlamında incelenmeye değer bir eser oluşturmuştur. Bu çalışmada postmodern öğeler, üstkurmaca ve metinlerarasılık bağlamında adı geçen iki romanın incelenmesi amaçlanmıştır

Anahtar Kelime: Postmodernizm, metinlerarasılık, anlatı, üstkurmaca, edebiyat

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**AN ANALYSIS OF *FOE* AND *THE WHITE CASTLE* NOVELS WITHIN
POSTMODERN CONTEXT**

Abstract

Techniques such as intertextuality, metafiction, parody, and pastiche, frequently used in postmodern literature, are creating wide studying areas for readers, writers, and critics. Especially with the metafiction and intertextuality techniques, postmodern authors keep the reader alive by adding dynamism and difference to their works. In this context, Orhan Pamuk's *The White Castle* novel and J. M. Coetzee's *Foe* novel contain many postmodern elements. Orhan Pamuk presents examples of metafiction, such as making a novel character write a preface to another novel or changing narrators in his novel *The White Castle*. In addition, Pamuk, who deals with a historical subject in the novel, exemplifies the intertextuality technique by combining reality and fiction, using historical places, old sources, and characters. On the other hand, Coetzee in his novel *Foe* rewrites Daniel Defoe's *Robinson Crusoe* by mocking it, and he chooses the protagonist of the novel as a woman on the contrary of the writing philosophy of the period, and adds Cruso as an old and passive character of the novel. The relationship between Susan, the narrator of the novel, and Foe (known as a writer in the novel), who will write the story of Cruso, constitutes an important example for the metafiction technique. At the same time, it has been a work worth examining in the context of intertextuality by referring to many works. In this study, it is aimed to analyse the two novels mentioned in the context of postmodern elements; metafiction and intertextuality.

Keywords: Postmodernism, intertextuality, narration, metafiction, literature

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ÖZGEÇMİŞ

TEZ ORJİNALLİK RAPORU

Introduction

Reading and writing process has been started for a thousand years and will go on in the future, too. This process has been getting bigger day by day because the production of new texts and their relationship with daily life, and society has been improving, too. These improvements are creating broad areas for both social and literary studies. Literary studies both give information about the background of the text and open new gates for meta-reading or expanding these studies for upper dimensions. This study will focus on the postmodern works of John Maxwell Coetzee and Orhan Pamuk who are well-known authors all around the world. Both of them won, the prestigious one, Nobel Prize of Literature, in 2003 and 2006. In order to study these two authors' novel within postmodern perspectives first of all the term, modernism and postmodernism should be explained with some examples and excerpts from well-known critics.

Modernism, especially after World War One period, is a term used for the radical transfer from cultural sensibility in the literature to a profoundly pessimistic one. The meaningful, stable, and inherent world view of the 19th century couldn't let T.S. Eliot or James Joyce write about losing, anarchy, and chaos of the contemporary period. So that, modernism has ascertained that the Victorian bourgeois morality and optimism replaced with a pessimistic and chaotic picture of culture.

The modernist movement in literature has been associated with works of some authors like Eliot, Joyce, Woolf, or Pound who aimed to open a gate in order to escape from the burden of the realist novel. As a result, they produce a variety of literary tactics and devices such as quitting linear flow of narration, escaping from conventional expectation, demolishing coherence of plot-character development.

... the deployment of ironic and ambiguous juxtapositions to call into question the moral and philosophical meaning of literary action; the adoption of a tone of epistemological self-mockery aimed at naive pretensions of bourgeois rationality; the opposition of inward consciousness to rational, public, objective discourse;

and an inclination to subjective distortion to point up the evanescence of the social world of the nineteenth-century bourgeoisie. (Barth, 1984: 139)

John Barth clears up the situation with this excerpt that reveals how modern authors make use of these new techniques and separate themselves from conventional expectations. Additionally, technological advances, social changes, wars, the density of the urban life, and eye-catching choices transmute the direction of the novel. Modernist formalism came across with many political reactions, too. Many modernists, like Eliot, Yeats, or Hamsun, sometimes flirted or openly espoused with fascism but it shouldn't be surprising because all of them were not equalitarian.

All these transformations provide a basis for the next literary perspective, postmodernism. Different from modernism, postmodernism views previous literary elements from a different perspective to change them into further dimensions. These are results of the progress in the recent modernist and materialist perspectives which are caused by many scientists and theorists to focus on the ethics of the west, culture, and society. In order to simplify the relationship between modernism and postmodernism it can be said that postmodernism is a movement called as school of thought. Especially after World War II it caught on critics attention more than before. Poststructuralism often used with postmodernism with two perspective, cultural criticism and history of modern literature.

Postmodernism especially derives from concepts like pluralism, diffuseness, multiplicity, disintegration, particularity, and individuality. These concepts shape postmodern text. As a result, texts become more complex, intertextual, meta-narrative, meta-physical, and more metafictional. Then, these changes of direction have created a wide are for readers, authors, and critics,too.

Related to the topic of postmodernism analysing Orhan Pamuk's famous postmodernist novel, *The White Castle*, the reader will see the artefacts of postmodernism within the novel. For instance, Orhan Pamuk chose the Ottoman Empire's historical background as a basement for his story. For this novel, he says: "I

was saying, let me write something short among the long novels, a story that the narration is at the forefront, which will rest and entertain me while writing.”(Pamuk: 1990; 193) This is also a postmodern feature that the author has told the readers the reason behind the story.

One title of this thesis is the metafictional characteristics of *The White Castle*, and these characteristics make the novel unique among the postmodern novels of Turkey. One of the eye-catching metafictional characteristics of this novel is the preface written by a fictional character from *The Silent House* novel, Faruk Darvinoglu, who was a professor in a university and lost his job as a result of the military coup. The frame within a frame is used by Pamuk at the beginning of the novel by giving chance to a fictional character to write a preface for the novel, moreover; the novel attributed to another fictional character by the fictional one, Faruk Darvinoglu. On the first page of the novel, there is an attribution page written for the name of “Nilgün Darvinoğlu, a lovely sister (1961-1980)” (Pamuk, 1998: 1) who is another character from *The Silent House*.

Playing with reality and fiction, blurring the boundaries or changing the frames of reality and fiction are well used by Pamuk. This is a way that Pamuk plays with the fiction and creates a playful text for the readers, especially for the readers who have read *The Silence House* novel, a novel telling the story of the 70s-80s of Turkey, especially the politic side of the society This is what we can call as the metafictional narration of postmodernism because it is beyond the expectation of the readers and it also surpasses the conventions of the classical novel. This is what shows Pamuk’s talent of telling the story with different techniques surprising the readers as well as critics.

Although the term intertextuality seems as new in the literary critics’ perspective it has been used from the early period of history. Even in the works of Shakespeare readers may come across the intertextuality like historical figures or mythological characters. In their study “Reading and Intertextuality” David Bloome and Huili Hong give a simple explanation of the process of intertextuality and say: “Within the last few

decades, views and definitions of intertextuality have expanded by moving beyond consideration of literary texts to other cultural and artistic productions and to the texts of everyday life including various modalities and media. (Bloom and Hong, 2013: 1) Pamuk, as mentioned in the excerpt, uses historical background and social situations in order to create a text beyond literary and cultural-artistic production.

In accordance with postmodernism John Maxwell Coetzee, just like Pamuk, uses social and historical backgrounds in order to create a masterpiece in the literary genre. For instance, Coetzee's *Foe*, as a postmodern novel, contains a lot of concepts of postmodernist fiction like pluralism, multiplicity, fragmentation, and diffuseness. In the text, readers can figure out multiple narrators (Susan and Foe) and diffuseness (story of a castaway woman-man, a story of a lost daughter, or story of a mutinied African slave). This is making *Foe* a metafictional novel because in the novel the narrator sometimes announces to the readers or another narrator shows up, then he/she interrupts the story, like Daniel Foe. Furthermore, the narrator sometimes talks to the fictional author or writes a letter to him. In addition to the narrator talking to the author of the story explicitly, there are some other stories narrated in the novel which remind the frame within the frame concept of metafictional narration.

Coetzee's *Foe* as an intertextual literary text gives a lot of samples from *Robinson Crusoe*, Shakespeare's sonnets, Robert Frost's poem and *Roxana*. This is sometimes made by authors intentionally, for example Coetzee chose Daniel Defoe's classical novel as a basement for his novel, and sometimes unintentionally refers to other texts like Robert Frost's poem "Mending Wall". In accordance with this explanation Boyardin says:

The first is that the text is always made up of a mosaic of conscious and unconscious citation of earlier discourse. The second is that texts may be dialogical in nature—contesting their own assertions as an essential part of the structure of their discourse ... The third is that there are cultural codes, again either conscious or unconscious, which both constrain and allow the production (not creation) of new texts within the culture; these codes may be identified with the ideology of the culture, which is made up of the assumptions that people in

the culture automatically make about what may and may not be true and possible, about what is natural in nature and in history.(Boyardin,1990: 12)

According to Boyardin three steps of intertextuality should be taken into consideration during literary reading. Accepting that the texts are mosaic of earlier discourses, a part of their own discourse and cultural codes. Coetzee uses all of these steps in his novel. Intentionally choosing Cruso as a castaway or Foe as an author in the novel creates a mosaic as Boyardin mentioned above.



CHAPTER I

1. 1 Modernism and Postmodernism

What makes postmodernism so multifaceted and popular? Within the context of the 21st century, the borders and definitions of the terms have changed as a result of alteration in the views. Especially the alteration of the literary perspectives makes the topic more ambiguous. Besides, to define the term postmodernism one should review modernism as a previous step. For this reason, in *Postmodern American Fiction* book, it is said that “The literature of any time is inevitably bound up with that time, simultaneously shaped by world event and shaping how we understand them.” (Geyh et al: 1998; xi) No matter where and what time you live in the world, changes one day it will come and find you. In this sense, the change from modern to postmodern appears at different times over the various parts of the globe, especially in the literature. Within the same book mentioned above the definition of modernism was given by two important modernist writers, Oscar Wilde and Ezra Pound. It is said:

Modernism emerged from late-nineteenth-century revolt against the staid moralism of late-Victorian society and challenged the conventionality of its art forms. Oscar Wilde’s iconoclastic formulation “life imitates art” (“The Decay of Lying,” 1889) asserted that art has the power to change the ways in which people perceived and understand the world. In 1934, Ezra Pound commanded that modernists “make it new”-find new modes of expression to convey the experience of the modern world. (Geyh et al: 1998; xvi)

The explanation made by the important figure of the mentioned theory is essential to understand how difficult to delineate the borders of this literary movement. Each author expresses his/her thoughts or experiences in different modes with the concern of being read by different groups and all the time. These concerns push the writers to try different techniques that will make them unique, so “make it new” is the key technique in modernism. William Faulkner, Virginia Woolf, and James Joyce are among those authors trying these techniques.

Before explaining postmodernism, the term “modern” which is used in many different ways from literature to architecture and from the old times to recent times should be analysed. In his essay, Habermas explains this term with these words: “the term “modern appeared and reappeared exactly during those periods (the period of Charles the Great, Renaissance, 12th Century, and 17th Century) in Europe when the consciousness of a new epoch formed itself through a renewed relationship of the ancient” (Habermas, 1947: 3). With this meaning “modern” is used for the opening of a new age in historical periods, however; the 19th-century usage of the term is important to analysis the literary text. For that reason, Habermas explains Aesthetic Modernity with these words:

This most recent modernism simply makes an abstract opposition between tradition and the present; and we are, in a way, still the contemporaries of that kind of aesthetic modernity which first appeared in the midst of the 19th century. Since then, the distinguishing mark of works which count as modern is "the new" which will be overcome and made obsolete through the novelty of the next style. But, while that which is merely "stylish" will soon become outmoded, that which is modern preserves a secret tie to the classical ((Habermas, 1947: 4).

Analysing the quotes and the characteristic of modern authors it can be seen that modern authors demonstrate collide with and present, also idealizing the aim of modernism ‘make it new’ and ‘stylish’.

It should be taken into consideration that literary theory cannot be separated from history and historical events. Gerhard Hoffmann explains this relationship in his book *From Modernism to Postmodernism* by saying that there are two ways of the typical notion of literature and art. One of them is literature and the other is historical. Literature is a cosmic fact that has been in all periods and societies. It represents the existence of nature and humankind for the origin of life. The function and aspect of literature are universal because it can change according to time and society. But yet, it reflects the grade of history, national identity and essences of their progress. (Hoffmann, 2005: 79)

By this quote, the relation between literature, history, and society is analysed in a clear way, and it also reveals the background of theories. For instance, postmodern elements can be seen in every part of the world but they are different from each other, and they may come out at different times, as well. The texts are growing up in the time and they come about with an aesthetic aim within expressive and communicative forms.

The period we are living in is quite interesting with its new technologies, avant-garde experiments, and realist conventions that are relevant to both modernism and postmodernism. For example, the displacement of space and time, creating hyper realities and indeterminacy problems shape the new style of writing. These are creating both revolutionary and catastrophic impact on identity. All of these are a part of history and history also becomes a material of fiction.

Modernism and postmodernism are two important areas in art and literature. Both modernism and postmodernism focus on all aspects of society from style, culture, philosophy, psychology, politics to human experiences. The works created in all those areas are affected by the modernist and postmodernist points of views that make them sometimes new, original, different and unique. Within the socio-historical context, modernism is a period in which the development of culture from the late 19th to the middle of the 20th century took place such as impressionism of a new novel, absurd theatre and urbanism-technologize of the cities. On the other side, as a new period postmodernism is overcoming the previous one and it focuses on cosmism, the value of industrial societies, environmentalism, harmonious relations between society and nature. In accordance with these words there is a quote by Paula Geyh and her friends:

Is postmodernism only an extension of modernism-“late” rather than “post” modernism-or does a fundamental “break” exist between these two periods and their art? These opposing positions are tied to issues of style (whether postmodernism continues the formal experimentation of modernism, for instance) the connection of these two movements to popular culture, and finally, their complex political stances... (Geyh et al.1998: xvi)

The writer here talks over the word postmodernism both literally and literarily that make the readers question what it means in real. However, he points out that

postmodernism cannot be defined by any style since it is only a "break" between the two different times

Many theorists imply postmodernism as a complicated term, or set of ideas which have emerged as an academic study area since the middle of 1980s. It is difficult to define postmodernism, because it appears in a wide variety of disciplines and study areas, from art, film, music, architecture, communications, sociology, literature, fashion, to technology. It is really difficult to put this term in any places temporally or historically, as it is difficult to know exactly when postmodernism has begun. In order to think and talk about postmodernism first modernism should be taken into consideration which will make it easier to understand the concept of the theory. Modernism is the movement where the postmodernism emerged and started to grow day by day.

There are many important explanations of modernism that are made by different critics of the period, and they says modernism should be interpreted as a set of musical artistic, literary, and musical movements generally aesthetics ones, that can be found in Kandinsky and Picasso through their paintings, Debuse, Stravinsky and Schoenberg through musical studies, Kafka, Henry James, and James Davis through literary studies, Aleut, Mallarme, and Rilke through poetry, and Pirandello and Strindberg through storytelling. As it can be accepted as a reflection of modernism that can be conserved through important works and studies from different genres and different artists. It has a remarkable reflection in all areas of life. It is like a mirror that people can see a part of him/herself without even realizing it. Berman goes on explaining the modernism term with these words:

Meanwhile, a multitude of performing artists surged into the streets playing and singing music of every kind, dancing, performing or improvising plays, creating happenings and environments and murals, saturating the streets with "political-eretical-mystical" images and sounds, embroiling themselves with "the everyday crap" and at least sometimes coming out on top, though sometimes mystifying themselves and everyone else as to which way was up. Thus

modernism returned to its century-old dialogue with the modern environment, with the world that modernization had made. (Berman, 1998: 320-321)

The explanation of postmodernism is made by Lyotard who is an important figure of the late 20th century literary studies. Lyotard (1984) is a well-known rhetorician of postmodernism. The main thought in his conceptualisation includes discussion, linguistic games, narrative, images (figure and analogy), desire, myth, the visual, scientific and validity discussion, justification, and legalising of myths. He thinks that postmodernism and philosophy are two different version of the same notion. First, he believes that postmodernism is a revulsion against modernism. Then, he thinks that the reacting thrust against history means looking for a new interpretations of historical means and concepts. Lyotard with his definition of postmodernism believes that postmodernism creates doubt on meta-narratives, by means of that he discusses that destruction and doubt are an integrated part of the human life aspects. For him, these parts have an important duty in questioning those elements which have direct access to truth. (Lyotard, 1984: 11) Thus it can be revealed scepticism and doubt flowing among the different theories. It means while readers or critics are viewing a text with one of these theories they are closing their eyes to other perspectives. However; they may have missed to understand that the encoloured viewpoints may contribute to seeing the whole picture.

During the whole passing part, the explanation of the modernism and postmodernism have been made with excerpts from different authors. Unfortunately, it is very difficult to meet on common ground. Simon Malpas has the last word about this ambiguity of definition. In his book *The Postmodern*, he explains the situation with these words:

In our day-to-day lives, we expect common sense and accessibility. From the perspectives of scientific reason or philosophical logic, clarity and precision should be the sole aim of thought. But postmodernism, in contrast, often seeks to grasp what escapes these processes of definition and celebrates what resists or disrupts them. It would, therefore, follow that not only might such a simple definition miss the complexities of the postmodern, it would also be in danger of

undermining the basic tenets of what makes it such a radical and exciting area of contemporary critical thought and artistic practice. (Malpas, 2005: 4)

As it is revealed in the quote, philosophical logic and scientific reason are in the search of clarity and precision. However, postmodernism is in the search of the inconvenient, complicated and eccentric one. That makes the material unique and radical besides being an artistic one.

Through this part, the definition of modernism and postmodernism is given with many quotes by many authors. In order to analysing the specific characteristics of the famous American author J. M. Coetzee's *Foe* and famous Turkish author Orhan Pamuk's *The White Castle* novels, the definition of the terms modernism and postmodernism is essential. After that, the postmodern characteristics, metafiction, intertextuality, of these novels are going to be analysed with definitions and examples from the mentioned books.

CHAPTER II

2. Postmodernist Elements

2.1. Metafiction

What is the function of metafiction in the revolution of novels, literature, and other cultural contexts? Why does the novel show orientation to its own internal process? Is this the main story, who is the narrator, where does the novel start? These are all questions that will reveal the process of the usage of metafiction in narration, and the way it affects the text, author, and readers. In a way, metafiction is a frame within another frame. Patricia Waugh defines the word in her book *Metafiction: the Theory and Practice of Self-Conscious Fiction* with these words.

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text. (Waugh, 1984: 2)

In the excerpt Waugh reveals the relationship between fact and fiction as uncertain. This is an indication of the change in literary concerns and approaches in postmodernist literature. There is a critique of the process of constructing a fictional text while it examines the fundamental structures of narration, too. The direction of narrative fiction has changed with the development of postmodernist perspectives. While in

modernist literature the main aim was being new, in postmodernist literature it changed with being absurd and unusual.

After the popularity of postmodernist literary products, the way of narrative fiction has changed and the limits of criticism also have changed. It becomes difficult to figure out some texts either fiction or fact because the authors start to cross the lines between fact and fiction. In accordance with this situation, Gerard Hoffmann refers to the relation of fiction and fact by giving detail characteristics of postmodernism. According to him the fact and fiction is not clear anymore because the things change within postmodern fiction. The boundaries between extraordinary and ordinary are not clear after the blurring the borderlines in the fiction of the period. Both ordinary and extraordinary become more fantastic then before. Then he says: “The mode of representation obfuscates the borderlines between the actual and the possible and makes the possible the truly actual and the actual only a version of the possible, whether or not the author follows minimalistic or maximalistic ways of writing.” (Hoffmann, 2005: 341)

Blurring the boundaries is the critical point in this context. The boundaries between fact and fiction are not clear in postmodern works. That is why reading them is both difficult and interesting. As Hoffmann mentioned above, the transition between fact-fiction and ordinary-extraordinary becomes fantastic. Postmodern authors are freer than the past one because they can follow both maximalistic and minimalistic ways of writing.

The term ‘meta’ in metafiction displays increased social and cultural self-consciousness as a result of high levels of discourse and experiences. It is also a reflection of greater mindfulness within today’s culture of the language function in building and preserving our sense of reality of daily life. The relationship between reality and fiction is very insecure, it is full of parody and playfulness. Patricia Waugh, who writes a book on this topic, says that “In providing a critique of their methods of construction, such writings not only examine the fundamental structures of narrative

fiction, but they also explore the possible fictionality of the world outside the literary fictional text.” (Waugh, 1984: 40)

There isn't any objective, coherent and meaningful world that language can passively reflect. Language is independent, and it has an autonomous system that creates its own meaning. The relationship between language and world is extremely complex, problematic and regulated by conventions, as well.

Umberto Eco is an important name in the 'postmodern period' and 'metafiction'. His products, in semiotic theory, occasional journalism and fiction, show a range and dynamism (his essays discuss sport, fashion, film, popular fiction, fine art, high modernism, contemporary politics, and the medieval world) which reflect him as a living example of multi-accented simultaneity touching postmodernism. In his interview when the reporter asks Eco “What do you mean by postmodernism?” he says something very important both related to postmodernism and metafiction. He says “when authors and the readers have lost their innocence, literature starts to play a game upon itself by quotations and references”. He goes on with these words “A novel can be the novel of itself. That is probably the case with *The Island of the Day Before*, a novel in which somebody is writing a novel while a ghostly narrator reflects upon novel writing.” (Eco, 2016) Related to Eco's saying in the book *Modernism/Postmodernism* Brooker says that:

His *The name of the Rose* (1981) was a best-selling example of this inter-animation of previously separated categories of fiction and non-fiction: a detective thriller (in its classic form, the most conventionalised and closed of popular narratives) which combines gothic suspense with chronicle and scholarship, which knits the medieval with the modern, and boxes narrative within narrative to produce a comic mystery 'about' the suppression and rescue of the subversive power of the comic itself. (Brooker, 1992: 225)

This excerpt reveals how Eco combines many postmodernist features within a single work. The most vital point in the excerpt is the “narrative within narrative to produce comic mystery” which shows the uniqueness of the author. Besides, the interrelation of fiction and non-fiction is another important point that relates to

metafiction. In some aspects, Eco's novel is a summary of postmodernist studies with its combination of different techniques and figures.

Certainly, many scholarly inks have spilled over with the attempt of defining novel as a literary genre. As there are many different perspectives to define this genre, most of which are about instability and truth of the text. Patricia Waugh makes a clear explanation about this confusion and she says that the novel rejects the definitions. One part of the definition is instability; fiction's language seems to slop over into and merge with, imbalance of the real world. Then, she implies that five act tragedy or a sonnet with fourteen lines doesn't simply gives the instability of the real life as a novel. (Waugh, 1984: 5)

Metafiction displays and exaggerates, so that it shows the foundations of this unstability: the fact that novels are the assimilation of everyday historical communication forms. There may be more than one speaker in the same text, such as the speech of the character and the the author's intention. Bakhtin mentions this situation with the title of 'Heteroglossia' which means multiple voices in the discourse. He explains this term in his study *Dialogic Imagination* and says:

Heteroglossia, once incorporated into the novel (whatever the forms for its incorporation), is another's speech in another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions. (Bakhtin, 324: 1981)

As Bakhtin mentions in some postmodern novels there are two voices which belong to the author and narrator. As an example, the voices in Coetzee's novel *Foe* are more than two because there are two authors and one narrator in it. Coetzee is the first author, and the second author is Daniel foe. The third voice belongs to the narrator Susan. Also, these voices may represent the inside-outside or abstract-concrete sides of the author. Contemporary world's metafictional products are botha reaction and a contribution to the idea that history or reality is provisional. Literature doesn't

fictionalize real life anymore. Instead, it begins to tell the story of how fiction is created. In the 19th century, the general feature of fiction was a reflection of middle-class ethic conventions, linearity, cause and effect, naïve illusionism, innocent memories, and consciousness. In 20th-century fiction turned in to a new direction. Hoffmann explains the shifting of fiction during the last two centuries with these words:

Setting disorder against order, the totalizing fantastic has at least three functions: in regard to the world, it creates the force of defamiliarization; in regard to the self, it enforces a sense of alienation; and in regard to the imagination, it generates a liberation from the dead matter of tradition and convention. (Hoffmann, 2005: 229)

As Hoffmann mentions the liberation from the convention and tradition opens a way for authors to use playfulness, metafiction, and intertextuality in their works. It can be said that in contemporary novels, the authors change their view from concrete to abstract, from outside to inside. Literature starts to reflect itself rather than concrete or abstract lives. That is what blurred the boundaries between fact and fiction. William L. Andrews believes that humans are always jumping from one platform of knowledge to the another one in the stable search for upper self-realization:

Human beings, individually and collectively, share a potential toward a higher self-awareness, fulfilment and ethical discernment. Some may be farther advanced on the path of self-realization than others, but this does not alter the fact that the human condition is perpetually luminal... in transit from one level of knowledge to another. (Andrews, 1997: 145)

The level of knowledge has been changed and increased day by day and it has created a difference in viewing the events. Then, these differences have created new analysing and reading theories. After the 20th century popular theory of relativity, several universally accepted truths have lost their validity. Rationalism and empirical research were abandoned while subjectivity was accepted in mental functioning. The process of the creative imagination of the romantic period's writers in the 19th century also has left its place to individuality and relativity theories.

The works of postmodern authors often reveal new epistemological direction which reflects that the world is no longer a place of endless truth rather than an artefact of fiction and endless games. Postmodernism mostly uses such common themes as self-conscious, self-reflective, self/referential, pluralist, simultaneous, endless, multiple ends, limitless, etc. Literature and art cannot be separated from social practice by distinct and special laws. These are all can be seen in only one work. It reveals why reading and following postmodern literature is so difficult. The term postmodernism in literature is mostly What we tend to call postmodernism in literature today is usually characterised by intensive self-reflexivity and explicit parodic intertextuality.

Scrutinizing the postmodernism and metafiction requires to touch on historiographic metafiction which takes place within historical discourse without submitting its autonomy as fiction. Then, it is a kind of serious ironic parody that influences both of aims, the inter-texts of history and fiction take on parallel (though not equal) status in the parodic reworking of the textual past of both the “world” and literature. (Singles, 2013: 59) While metafiction blurred the boundaries between fiction and fact historiographical metafiction blurred the borders between past and present beside fact and fiction. William H. Gass in his book *Habitations of the Word* tells something about the relationships between history, past, and the story. He says that stories are stolen, even Geoffrey Chaucer might have stolen his stories or they were belong to the common property of the community or culturte. All of these happenings, the real one or the imagined one, spread out from the language just like the history itself, with a simple occurrence. (Gass, 1985: 147) In this way it can be said that the relationship between history and story and language is a little bit obscure. History itself is a product of language just like story.

In the postmodern novel, the conventions of both fiction and historiography are simultaneously abused and used, installed and asserted, subverted, and denied. Historiographical metafiction challenges the naïve concept of representation and separation of art from the universe with naïve texts and forms. “The postmodern is self-consciously art “within the archive”, and that archive is both historical and literary”

(Foucault, 1977: 92) Hugo Hamilton explains the story and the truth relationship in his interview with Nic Craith. He says:

Every story is a dramatization of the facts. The events in my memoirs are true and my memories are true but they have to be presented, so I am presenting my past, my childhood, myself as the child I once was. It is important for me to acknowledge that, for instance, my parents were devout Catholics. They were almost showing off to one another who could be the more Catholic, the Irish or the Rhineland Germans. But I chose to de-emphasize the Catholic areas of my upbringing in order to highlight the basic themes of language and homesickness and cultural alienation (Nic, 2012: 35).

Hamilton says the facts are displayed with a dramatization which makes them a story. It is a new way to present memories and truths to make them new and different. Within this point, the fiction comes up.

Coetzee, in his novel *Foe*, reaches the synthesis that explicit meta-novelistic application with combination of two modes conventionally held to be antagonistic. There are a lot of metafictional devices, and Coetzee constructs an equivalence between relations of author/character, master/slave, father/child, subject/object, and reader/text. These relationships presents a critique which reveals the linguistic background of various forms of politic powers, and politicizes both act of reading and writing.

2.3. Intertextuality

The concept of intertextuality has emerged after the 1960s and it has become one of the most important tools of literary criticism. Intertextuality's main purpose is to find out how any text is assimilated or transformed from one text or text group. So, it can be said that all works are come up under the shadow of other works. In his thesis related to intertextuality, Görmez says that:

This method is intertextuality which firmly rejects the idea that a text is independent, autonomous, and different. It demonstrates that any text is in a close relationship with other texts, and all texts overlap with other texts. ... Texts occur

only after a sort of cooperation between authors and readers. (Görmez, 2007: 140)

Scrutinizing the term intertextuality, Görmez states the relationship between text and other text which is inescapable. And then, he also mentions that the text occurs as a result of the cooperation of the author and reader. It means that each reading is a way to a new text and reading the same one at a different time also will create different texts. Although the reader can interfere with the text he/she cannot step in the interpretations of the readers. The crucial point is that the writer makes the work he creates different by displaying it with new unique techniques and the readers extract the meaning according to his/her background and philosophy.

The word intertextuality is French origin and it is introduced by Kristeva, then it has met great interest and success. Hazar Faruk Güven (2016) mentioned in his master thesis about the types of intertextuality. They are planned and unplanned intertextuality. In planned intertextuality the author intentionally refers to some other works while composing his/her own work. When he/she involves intertextuality into his/her works he/she knows that he/she should make a detailed research about the works being referred during creating original work. Also, he/she thinks to touch to some crucial and famous works of the other authors will enrich their works. (Güven: 2016; 15) Güven also mentions about unplanned intertextuality and its relationship with *collective consciences* and he says:

Also known as “Collective Conscience”, unplanned intertextuality is a term with which authors are believed to use archetypes unconsciously when they write their works. Although the term intertextuality was coined in the mid of the 20th century, it is seen in some works written earlier than this date like Italian writer Dante Alighieri’s (1265 – 1321) Divine Comedy, English poet John Milton’s (1608–1674) Paradise Lost and English poet and playwright William Shakespeare’s (1564 – 1616) Othello, King Lear, Timon of Athens, Macbeth, Antony and Cleopatra. (qtd. in Güven: 2016; 14)

According to the given quotation collective conscience is the whole background of a community that effects the new product produced by the authors. The archetypes that take place in life infiltrate into the works of authors. It is tenable that all written texts in a way contain the earlier texts either consciously or unconsciously.

There are various perspectives about the description of the term of intertextuality, metafiction, and other postmodern techniques. Yıldız Ecevit, in his book *Türk Romanında Postmodern Açılımlar*, says that; “just like critics of classic text who had traditional glasses to analyse the plot and characters, an Avant-gardist critic of 20th century also looks for the metafiction, intertextuality or historicism instead of plot and characters which become ambiguous”. (Ecevit, 2012: 10) One epicentre of postmodern literature is the aim of writing. The writers produce as a result of creativeness. He/she writes the text to gratify his/her feelings as a result of financial, social and anxieties. However, aesthetic concerns should be taken into account while criticizing any pieces of literature, except social concerns. One of the confusing points of criticism of literary pieces is viewing them with social concern, not with literary aspects.

It can be said that the text is productivity, and it means firstly the relationship of text and language is redistributive. Instead of linguistic one, it can be better to approach with logical categories. Secondly, it is a circular permutation of texts or intertextuality. Many utterances derived from other texts, within the given text, neutralize or intersect with each other.

During reading a literary text we search meaning within the text or we try to figure out something from the text, even though there isn't such intention mentioned by the author. The text contains a message and readers extract that message from the text. Sometimes this message is given by the author intentionally, on the other hand, it is interpreted by readers, too. However, the message mostly changes from the readers to readers and it is called interpretation. It is something related to the texts written in the past which are both having been read by readers and authors. That is what makes the topic more sophisticated. In this sense, in his book *Intertextuality* Graham Allen says that any pieces of the literature are derived from codes, traditions, and systems which are established by former pieces of literature. The codes, traditions, and systems of some other art forms are very important in order to find out the meaning of the literary works. According to the modern and postmodern theorists all the texts, either non-literary or

literary, are lacking from any kind of substantive meaning. That is intertextuality according to the theorist. He goes on with these words:

The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext. (Allen, 2011: 1)

During extracting meaning from the texts readers need to move from one text to another, besides; they have to throwback to their experiences and past reading. That is what called intertextuality. Allen also quotes Barthes thoughts in his book which deals with intertextuality. According to Barthes, reader can never totally stabilized the literary meaning in any text because the intertextual nature of literary text leads the reader to find a new textual relation. (Allen, 2011: 3) Indeed the term has many definitions that are akin to imagination, history, or postmodernism. It is a central idea of contemporary literary theory. It is possible to find anything related to this title in literary or non-literary studies as it has a wide definition. In very deed, the studies of Ferdinand de Saussure, Roland Barthes, and Mikhail Bakhtin are quite crucial for the term intertextuality.

The Russian theoretician and critic Mikhail Bakhtin addresses the intertextuality topic earlier than many other critics but in a different aspect. He mostly focuses on the discourses and speech acts. In his book *The Dialogic Imaginations* he explains his thoughts with these words:

The transmission and assessment of the speech of others, the discourse of another, is one of the most widespread and fund a mental topics of human speech. In all areas of life and ideological activity, our speech is filled to overflowing with other people's words, which are transmitted with highly varied degrees of accuracy and impartiality. The more intensive, differentiated and highly developed the social life of a speaking collective, the greater is the importance attaching, among other possible subjects of talk, to another's word, another's utterance, since an other's word will be the subject of passionate communication, an object of interpretation, discussion, evaluation, rebuttal, support, further development and so on. (Bakhtin, 1981: 337)

It reveals that our speeches are outpouring with other people's saying. It is in some aspects inescapable. In accordance with literature, it can be seen that the overflowing of words from one text, speech or discourse to another one is done sometimes intentionally or unintentionally. The intensive and changeable social life conditions shape the possible subject of talk. As a result, as Bakhtin mentioned above the importance of interpretation, discussion, and evaluation changed.

The concept of intertextuality had been formulated many times until it accepted widely in literary studies. The Tel Quel group, founded in 1960 and having a journal in the same name, had many theoretical achievements and much of them related to the intertextuality at the beginning. It might be difficult to separate intertextuality and the Tel Quel group. In the golden period of Tel Quel (1966-69), due to the publication of two influential books intertextuality appeared officially among literary terms. Marko Juvan asserts in his work *History and Poetics of Intertextuality* that:

In the period between 1965 and 1969, when Kristeva's first book appeared (which as we know also launched in full form the theory of intertextuality), Rabaté detects a revolutionary shift in the literary semiotics of the Tel Quel group: it changed from a kind of revisionist version of Russian Formalism and structuralism into "a new scientific and critical knowledge" (87) that was about "an unveiling of the workings of textuality -- a revolutionary process, since it subverted the dominant ideologies ordering our current perception of the self, the world, the God" (87). (Juvan, 2008: 68)

As Marko Juvan reveals that the Kristeva is an important figure in this intertextuality theory. She says that the perception of the self and the God is subverted and dominated with the new studies like intertextuality.

Since 19th century both the shapes of the literary work and the style of criticism have been changing. The classical and postmodern techniques of writing prose and poem and readers' approaches to these texts are quite diverse. Homi Bhabha starts his book about narrative changes with comparing the nation and narrations. He says narratives and nations lose their origins in the myths of time, and they only figure out their horizons within the eyes of mind. And he goes on with these words: "Such an image of the nation

— or narration — might seem impossibly romantic and excessively metaphorical, but it is from those traditions of political thought and literary language that the nation emerges as a powerful historical idea in the west.” (Bhabha, 2013: 1)

At this point, the nations and narrations lost their origins as Bhabha mentioned above. These diversities create a wide area for both readers and writers as well as for critics. At this juncture, Christopher Butler says the readers constructs the text, and they liberated the texts to the free play of imagine. The interpreter is the owner of meanings, and he/she is free to play with them in a deconstructive way. He also says that it is politically reactionary and philosophically wrong to intend to get the meanings, semiotic system or particular ends from the text. Then, he goes on asserting his idea with these words:

All texts were now liberated to swim, with their linguistic or literary or generic companions, in a sea of intertextuality in which previously accepted distinctions between them hardly mattered, and to be seen collectively as forms of playful, disseminatory rhetoric (rather like Derrida’s own lectures, which became freewheeling, disorganized, unfocused, lengthy monologues). The pursuit of verbal certainties in interpretation was thought to be as reactionary in its implications as was the manufactured consensus of the established political order. (Butler; 2002: 17)

The excerpt signifies to the certainties of the text, multi-dimensions of the imaginations and their roots in culture, philosophy and especially imagination. The reactions against the text may change in shape from regions to regions but the cores of these reactions are nearly same. That is what the author calls “intertextuality” in the excerpt. Julia Kristeva coined the term intertextuality in 1960s, and it has been a dominant idea within cultural and literary studies. It has been involved in practically every movements that reveals the connection between literature and social studies. For example, a novel written about historical events also can touch upon the daily life of society, relationships with neighbours, politics, and culture. Also it can be said the text hasn’t a stable meaning, furthermore, the aim of the author, the expectations of the reader, and the effects come from outside world.

2.4. Parody

Parody is a literary form that has been used in diverse forms and functions throughout history, and it deserves a closer analyse because of its popularity in postmodern literature. Renowned critics like Linda Hutcheon, , Simon Dentith and Frederic Jameson regard parody as a trend in contemporary writings. First of all, the origin of parody is ‘Parodia’, the ancient Greek word, which the modern term parody derives from. In her study Margaret A. Rose gives a wide definition of parody:

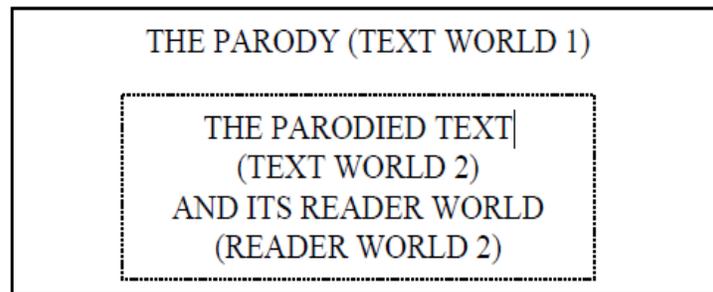
Parody can in general be described as the comic reworking of preformed material. The term ‘parodia’ is thought to have been first applied by the ancients to what has since been called in English the ancient “mock-heroic” epic or “mock epic”, in French “l’héroï-comique”, and in German the “komisches Epos” or comic epic. (Rose, 2011: 11)

It shows that the term parody has an old and wide definition. Reworking of performed materials in a comic way has been an old and effective style from very old time till now. It also has been called mock-heroic epic, or mock-epic in English literature and it was a kind of imitation of verse or prose. Through ancient times art to the Renaissance, modern and postmodern arts, it can be found that parody has been used either a joke against previous artist and authors or an imaginative renovation of an old painting, poem, or novel. When artists or authors renew some old pieces of art they may change their genres, too. For instance, Alexander Pope’s *The Rape of The Lock* (1712-14) is an outstanding English mock-epic work, which tells the story of a beautiful lady’s a lock of hair theft. Pope expressed the incident as if it were comparable to the events of Trojan Wars. This is a kind of satire. Parody is a kind of rewriting but it contains some purposes such as criticising, mocking or honouring. Samuel Johnson in *Dictionary of the English Language* (1755) book defines the term by saying that parody is a new way of writing an author’s words or notions with a different purpose and some changes. (Johnson 1950: 177). Even though Johnson’s definition is a little bit narrow it touches that the words or thoughts of an author can be the goal of another author.

Twentieth-century critics have made such a narrow parody definition, too. On the other hand, in this century there are much wider definitions, and various understanding, interpreting, and appreciating of parody. However, through the postmodern literature, there are many critics noticing an unsettled mix of parody, politics, history, and metafiction. Actually, this is one characteristic of postmodern literature that it combines past and present, old and new to be more complex and different. As an example, J. M. Coetzee’s novel *Foe* (1986) is a parody of Daniel Defoe’s *Robinson Crusoe* (1719), because Coetzee chooses the same theme, same names, and events from the previous novel. Of course, Coetzee changes many things and adds extra characters and events to make the situation more ambiguous. It is a kind of frame containing both novels from a different perspective, but the readers who know the previous novel will figure out *Robinson Crusoe* at first glance.

Margaret Rose reveals the literary parody with a frame that reveals the main text and the parody version of it. She explains this theory with these words:

With specific reference to literary parody, the parody text may be seen to contain at least two texts or “text-worlds”, the ironic or satiric comic relationship between which will be perceived or not by the reader of the parody. Because both text worlds are produced by the parodist within the parody, the parody as a whole is described as “Text World 1”, or TW1, and the parodied text as “Text World 2” in the following diagram – even although this latter work will have existed in its original form prior to the parody in time. (Rose, 2011:13)



Literary Parody

THE READER OF THE PARODY (READER WORLD 1)

In the given chart the relationship between text, pretext, and readers are revealed with a frame within frame shape. It also a kind of metafictional narration because it contains more than one story within itself. There are many different kinds of parody: parody of a text or author's style, parody of the genre, or parody of the discourse.

There are a lot of postmodern techniques used by authors in different genres with many different purposes. Such as parody, pastiche, metafiction, historiographic metafiction, intertextuality Linda Hutchinson in her book *The Politics of Postmodernism* (2002) mentions about parody and says that intertextuality, appropriation, pastiche or parody –known as ironic quotation- are accepted as central of postmodernism either by contemptuous or advocates. According to some artists, the postmodern is thought to immerge through the past images in order to show the history of representations that will take our attention. (93)

As Hutchinson says parody is a central element of postmodernism that uses past by activating it in a new context in order to take our attention. Parody also creates intertextuality between texts which is a frequent action of postmodern literature. As a result, the text becomes more complex and intertextual to be resolved by the readers. In order to gain the meaning or to take pleasure through the postmodern literary reading, the readers are waited to be conscious and intellectual.

2.5. Pastiche

In postmodern society, the life is chaotic, full of actions and unexpected events. Parody and pastiche are some of the postmodern literature elements to depict the chaos, hastiness or complexity of life. Parody is a way to imitate the style, characteristics or manner of a certain literary genre, work, or author, then it puts on the paper the original one by imitating it as an inappropriate subject. On the other hand, pastiche means combining many elements or paste them together. Nasrullah Mambrol explains pastiche and gives some examples:

Pastiche can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity. In novels, William S. Burroughs combines science fiction, detective fiction and westerns; Margaret Atwood combines science fiction and fairy tales; Umberto Eco combine's detective fiction, fairy tales, and science fiction; Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on.(Mambrol, 2016: 1)

As Mambrol mentions pastiche is a combination of genres which is a common technique used by postmodern authors like Eco or Atwood. While parody mocks a literary piece, pastiche honour the literary piece. Fredrick Jameson in his *study Postmodernism, or, The Cultural Logic of Late Capitalism* reveals the relationship between parody and pastiche with these words:

In this situation parody finds itself without a vocation; it has lived, and that strange new thing pastiche slowly comes to take its place. Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists.

Jameson also reveals that pastiche doesn't have satiric intention like a parody rather than the neutral practice of such mimicry. It is something that can be called blank parody. Another important critic Gerard Genette (1982: 34) says about parody and pastiche that "parody is transformational in its relationship to other texts; pastiche is imitative." As traditional fiction is clapped out, some technological and artificial things takes the old rituals places. As a result of the frustration of everything having been done for the sake of fiction, pastiche arises as one of postmodern art elements. *Rosencrantz and Guildenstern Are Dead* is a good example of pastiche which is written by Tom Stoppard. The name of the play is taken from the characters of Shakespeare's famous play *Hamlet*. The name of Stoppard play's derives from Shakespeare's *Hamlet* in scene 3 of act 5 when England ambassador announces "Rosencrantz and Guildenstern are dead". Stoppard combines the old plays character with his own story and he also refers to Shakespeare's play, too. This shows how pastiche is used in postmodern literature.

2.6. Fragmentation

The narration style of the 20th century has been changed as a result of world wars, industrial, technological, and social developments. So, the postmodern narration is unstable, fragmented, endless, and more complicated. In recent time the experiences are non-linear, fragmented, or short-lived, and these are structured postmodern novel narration styles. Related to postmodernism and fragmentation Simon Malpas writes in his book *The Postmodern* (2005) that: “For many people, the mere mention of the word ‘postmodernism’ brings immediately to mind ideas of fracturing, fragmentation, indeterminacy, and plurality, all of which are indeed key postmodern figures.” (Malpas, 2005: 5) The quotation reveals the ingredients of postmodernism, which construct the narration style, and these ingredients also change the readers’ point of view.

In postmodern literature, there are some examples of fragmentation, such as Chuck Palahniuk’s *Fight Club*, Bret Easton Ellis’ *American Psycho*, Don DeLillo’s *Cosmopoli* novels. *Fight Club* is a postmodern novel focussing on masculinity, consumer society, violence, and chaos. These diversities create fragmentation in narration, like the interruption of chapters, or beginning each chapter in different places and sudden changes of theme. These are showing the effects of consumer society in which capital accumulation is the driving force of time concept. This accumulation changes society’s perception of time in which time means earnings or loss.

While in modernist literature there is an aim behind the fragmentation like wholeness behind the fragments or dignity behind the chaos, in postmodernist literature the whole messages leave to the interpretation of the readers. Gerard Hoffmann reveals this situation in his book *From Modernism to Postmodernism* (2005) by saying that different from modernist intention to show the wholeness of the shape, the coherence behind the chaos and fragmentation. There is an interpretation failure with an alienation through the experiencing the subject, so it is not interpretability rather than playing with the subject. (Hoffmann, 2005: 29) It reveals that postmodernism is a kind of game, both played by readers and authors to give or take the meaning from the texts.

Here Hoffmann focusses on the function of the fragmentation in modernism and postmodernism. Postmodernism focusses on playfulness rather than meaning, and it is also related to the human relationship with reality and history which opens the way of interpretation both for the authors and critics. Related to this situation Tawfiq Yousef writes in his essay how postmodernism uses fragmentation to reflect human life diversities and scepticism. According to him the flow and splintering of human life reflected in postmodern literature with fragmentation. The stories are lefted with open ends and there aren't any satisfying conclusions. The novels and stories are mostly based on parody, pastiche, setire, and irony. Furthermore; postmodern authors don't care about the borderlines between genres. He goes on with these words:

The postmodern texts reveal scepticism about the ability of art to create meaning, the ability of history to reveal truth, and the ability of language to convey reality. All that scepticism led to fragmented, open-ended, self-reflexive stories that are intellectually fascinating but often difficult to grasp. Yousef, 2017: 33)

The meaning, the truth, and the reality are the themes of postmodernism which are signified in the text with a sceptic point of view. These are the reasons behind the fragmentation because the aim of the text is not to reveal the meaning, truth, or reality. Furthermore, postmodern authors often leave their stories with open-ended and unsatisfying conclusions. Also, they reject the boundaries of traditional genres and they combine many genres in one work in order to tell their stories. For instance, Kurt Vonnegut combines many fragments in his novel, which is a science fiction novel telling his painful memories. The novel is a combination of bombs, political conflicts, hatreds, and love. Billy Pilgrim's travels between reality, his war experiences, and his dreams construct the fragments behind the whole story.

While in classical or modern studies the unity, aesthetic and meaning constructed the great narrations in postmodern studies these concerns has totally changed. Especially in novels the themes are chosen from absurd, complex, funny and unaesthetic situations. These situations are told with different narration elements, and fragmentation is one of them.



CHAPTER III

3. Postmodern Elements in *The White Castle*

3.1. Metafiction in *The White Castle*

The White Castle is one of the most important examples of postmodern Turkish literature, written by Orhan Pamuk in 1985. Pamuk constructs this novel by combining techniques such as metafiction, parody, intertextuality, and pastiche, which are very important elements of postmodern literature. In *The White Castle* novel history is used as a background motif, and there is a bridge established between fiction and traditional historical narration. Pamuk uses historical facts exactly to make the readers ask questions about the reality of the narrated history. Actually which one is real and which one is fiction is not known exactly, it is one of the important features of the novels written with the postmodern perspective.

The white Castle totally consists of a preface, eleven chapters, and the epilogue section written by Pamuk, in which he reveals all the background of the novel. He tells all texts he refers in his novel such as *Acaib-ül Mahlukat*, Arthur Koestler's *Sleepwalkers*, *Naima Tarihi*, diaries of famous historical characters, diplomatic documents, etc. It is noticeable from the introduction part that history is used as a motif in *The White Castle*. Orhan Pamuk conveys his ideas about history in the words of the character Faruk Darvinoglu, who writes the preface and says that he finds an Italian slave manuscript and transfers them. As a result, the text cannot be separated from the history the readers also should take the consideration that it is a fictional text.

In *The White Castle* novel, the story begins with a preface written by a character from another novel written by Pamuk. That is what makes this novel unique in Turkish literature. About this novel, Pamuk says in his interview in *Yazarın Odası 2* about his writing style that he never wants to write something familiar with his past works and for him, the formula of success is the combination of two things that have never come together. (Baş: 2017; 121) That is why he uses these kinds of techniques, such as changing narrators, interrupting the plot, or starting a novel by a preface by another fictional novel character, in his novels. Some of these techniques are used in *The White Castle*; for instance, sometimes the narrator is Hoja and sometimes the Venetian. Another example of these techniques is the end of part three. The narrator explained his feeling as if he was talking to the reader. "Now I begin to wonder: who, once having read what I've written to the end, patiently following everything I have been able to convey of what happened, or of what I have imagined, what reader could say that Hoja did not keep this promise he made?" (47). The narrator is the Venetian here, and he announces to the readers.

In the novel, *The White Castle*, there is an intellectual discourse between the western slave and Turkish protagonist, Hoja which allows the unification of two culture. This novel tells Turkish Hoja's story as master and Venetian scholar as a slave during the middle of seventeenth century in the Ottoman. These two men interested in science, art, and astronomy. They deal with many projects together by taking advantage of each

other's knowledge and experiences, whereas; they seem as don't get well with each other. . They developed a fireworks display for the Sultan, write many texts about animals, and even produced a weapon to be used in the battle of the White Castle against the Poles. The most crucial point is that they start a discourse in an attempt to figure out "Why am I what I am?" (49). When Hoja asks this question, Venetian slave responses with evade answers which shows that he hasn't got enough courage to answer. Hoja punishes his slave to think about the answer of the question and Venetian starts to remember his memories of his freedom time before being a slave, then he begins to write down his dreams.

In his novel, Pamuk creates an atmosphere in which the challenge of East and West can be watched. In his *Paris Review* interview, he gives clues about the background of the novel. He mentions the challenge, jealousy, and combat between two brothers besides the comparison of east and west. Also, the development of the Turkish republic and the obstacles that prevent its development are some other subtitles of the novel. For instance, the political conflict and religious oppresses are some of these obstacles that he mentioned in his review about *The White Castle*. (Baş, 2017: 109) According to Talat S. Halman, Pamuk's work in total represents a fictionalized yet veritable chronicle of Turkish life and culture caught in the conflict between East and West in Ottoman times, also in transition from traditions to modernization" (Halman, 2005: 20). Firstly, using of contradictory themes has undoubtedly made Orhan Pamuk to reconsider the Turkish modern. However, Pamuk cannot accept himself as a Turkish modern rather than a synthesis of East and West, and he displays this dichotomy with intertextuality in his texts.

It seems impossible to say that Orhan Pamuk doesn't consider himself as Turkish modern if he doesn't synthesised East and West, and not experienced intertextuality with the East-West dichotomy. Another dichotomy is the relationship between Hoja and the Venetian as a slave and master relationship. In addition to this, the relationship between Venetian and Pasha as Muslim and Christian is repeated many times in the book. "They said the pasha had commanded that I should be beheaded at

once if I would not become a Muslim. I froze.”(Pamuk, 1998: 30) This is repeated eleven times in the book. He is asked many times to change his religion; otherwise, he will be punished to death. The religion and master-slave themes are very common topics. These are the themes that have intertextual characteristics because it can be seen in the historical background of the country of the author or as a social problem too.

Yıldız Ecevit, in his book *Orhan Pamuk’u Okumak*, tells the relationship of real life and the history in the story that the author tells the reader. At first, a story was told in these novels that readers could easily follow. The author did this with an objective manner of telling that was overlapping with the external world. The stories were told within a successive chronology of yesterday-today-tomorrow chain. (Ecevit: 2004; 12) The author constructs his stories collecting materials from the past and connects them to today’s conjuncture.

In this part, the metafictional characteristics of *The White Castle* will be analysed with excerpts from the novel. Before giving examples of the narrative characteristic of the novel that makes it unique, the narration of postmodern literature should be explained. At first, the narration is something unstable and changeable from writer to writer. In their book about narratology Luc Herman and Bart Vervaeck assert:

There is no such thing as a clearly defined postmodern narratology. This is not surprising, considering the fact that the term “postmodern” is so vague and limitless that it can be used to denote an immense variety of things. Yet at the same time this is precisely the first characteristic of postmodern narratology: it combines classical elements with new insights without striving for a kind of higher synthesis. Such a synthesis would constitute a “metanarrative,” which has become an object of ridicule in postmodern thought. (Luck and Vervaeck, 108).

It states in the excerpt that the narration cannot be clearly defined because of the limitless terminologies of postmodernism. However, combining past and present elements, using multiple, rewriting classical works, etc. are main characteristics of postmodern narratology which are commonly used to create original works. Pamuk shows his aim of originality by using a fictional character Faruk Darvinoglu from his

novel *The Silent House* as a real character writing the preface of *The White Castle*. This character, known from *The Silent House*, finds himself in a state of crisis. We learn that he has lost his job due to the 1980 military coup that has purged left-leaning professors from universities. It is known that his wife has left him and that he's taken to drinking. He says in the preface of the novel that: "To this task I devoted what spare time remained to me after the encyclopaedia and my drinking." (Pamuk: 1988; 10) He confesses that he's lost faith in his discipline. Related to fiction and history in *The Silent House* Darvinoglu says: "Here you are, young reader, here is history and life, read as you wish. All of them are only there, what is happening in them, but there is no story that connects them all. If you want, you can fit it to them." (Pamuk: 1998; 214-215). This quote shows Darvinoglu as the reader, writer, and character of *The White Castle*. He announced to the reader of *The Silent House* to decide about the history and life, in another word, to decide about the truth and history. These transfers from one novel to another or from history to fiction are literary games that make the work metafictional and postmodern. In his master thesis, Tahsin Yaprak mentions this situation with these words: "Metafiction can be accepted as the most important sign of postmodernism. However, at this point it is essential to mention that; deciding either a novel is postmodern or not, can be possible while taking the consideration the points that postmodernism opponent to modernism." (Yaprak: 2012; 501)

Related to the fictional author of *The White Castle* Faruk Darvinoglu there is another crucial point that should be focused on. The fictional author attributed the novel to his sister who is another character from *The Silent House*. With this narration technique, the frame within a frame is used by Pamuk at the beginning of the novel by giving chance to a fictional character to write a preface for the novel, moreover; the novel attributed to another fictional character by another fictional one. At the first page of the novel it is written:

For Nilgun Darvinoglu
a loving sister
(1961-1980) (Pamuk, 1998: 1)

This is a way that Pamuk plays with the fiction and creates a playful text for the readers, especially for the readers who have read *The Silence House* novel, a novel telling the story of the 70s-80s of Turkey, especially the politic side of the society. However; in the Turkish version of the novel it is written in a different version like this:

İyi insan, iyi kardeş
Nilgün Darvinoglu
(1961-1980) için (Pamuk, 1985: 5)

This is what we can call as the metafictional narration of postmodernism because it is beyond the expectation of the readers and it also surpasses the conventions of the classical novel. This is what shows Pamuk's talent of telling the story with different techniques surprising the readers as well as critics.

With its different narrative levels and the confusing ending, *The White Castle* marks a shift in Pamuk's oeuvre. In accordance with the important points of narration Pamuk uses real names of a public building such as "governor's office in Gebze". A reader cannot easily figure out the fictionality of this preface. The story is fictional but the place, history, and some events are non-fictional. For example, the name of pashas, names of cities, and sultans are used many times. In part 8 author mentions Sultan Murat and Kosem Sultan who are important characters of the 17th century of the Ottoman Empire. The things said about these characters are fictional but the names are real. "...The sultan dreamt that his grandfather Sultan Murat had proved his strength by striking a donkey in two with a single blow of his sword so swiftly that its two halves galloped away from one another; that the shrew called Kosem Sultan, his grandmother, rose from the grave to strangle him and his mother..."(Pamuk: 1998; 104)

Dan Green in his essay makes some crucial critics about Orhan Pamuk. He says in one way or another Pamuk's fiction is postmodern, and he thinks Pamuk hasn't much relation with "Western literature" and postmodernism because of the country he is from. According to him Pamuk produces his work with curiosity, so he draws more attention than the western author who use the devices that McGrath lists. These features make

Pamuk different and a good candidate for the Nobel Prize. Green explains how these features contribute to his carrier:

It might even have contributed to Pamuk's receiving the Nobel Prize for literature at such a relatively early stage of his career. Combining the postmodern methods of Western novelists with the depiction of a largely non-Western (and often explicitly pre-modern) culture has no doubt brought Pamuk readers he might not otherwise have found simply by establishing himself as a "Turkish novelist" taking a more conventional approach to the writing of fiction. (Green: 2019; 1)

Pamuk's narration makes him unique because he does something that never has been tried before. He is combining the postmodern method with conventional methods. In his novel *The White Castle*, he uses first person narrator and he chooses the Venetian as a narrator in the novel. After that, it comes out that the Venetian is writing a book, and this is the book which is the readers are still reading.

The first sentences of the novel starts as an ordinary story: "We were sailing from Venice to Naples when the Turkish fleet appeared. We numbered three ships all told, but the file of their galleys emerging from the fog seemed to have no end." (Pamuk: 1998; 13) At the end of part three the narrator comes into contact with the readers. He tells the readers:

Now I begin to wonder: who, once having read what I've written to the end, patiently following everything I have been able to convey of what happened, or of what I have imagined, what reader could say that Hoja did not keep this promise he made? (Pamuk, 1998: 47)

Here, the important point is that the narrator says "what happened" and "what I imagined". It means he tells both the truth and his imagination to the reader. In the same way, he tells that he finishes his book and he announces to the readers directly: "I have now come to the end of my book. Perhaps discerning readers, deciding my story was actually finished long ago, have already tossed it aside." (Pamuk: 1998; 146) With this quote it can be said that there is a narration within another narration like a frame within another frame. The author starts the story with a fictional character who says he finds the

manuscript among the decrees, tide deeds, court registers, and tax rolls. Then he starts the story from the point of view of a Venetian slave who will tell the reader that he is constructing this book.

A reader may wonder who the real narrator is in *The White Castle*. Either Faruk Darvinoglu, the fictional character who finds the manuscript in an archive, or the Venetian slave is the real narrator of the novel. At the end of the novel reader also may think that Hoja is the last narrator. It is a little bit confusing because during the 7th section of the novel the Venetian slave and Hoja changes their places, clothes, and identities. Tahsin Yaprak asserts that Pamuk insists on using these postmodern techniques in order to reveal the problematic process of writing and pleasure of it, too. In his essay about the shifting of narrator and changing of character's identity Yaprak expresses himself with these words:

Pamuk's *The White Castle* is a postmodern novel like all his other novels written after that one. He uses metafiction nearly in all his novels. Either the narrator tells in the story that he is the writer of the story or tries to conceal himself. Pamuk insists on using this technique because he wants to tell the process, problems and pleasure of novel writing, besides sharing his ideas with his readers. (Yaprak: 2012; 487)

At this point the narration is like a game played by the author. Both the readers and authors take pleasure during the production of reading and writing. As it is known the preface of *The White Castle* novel signifies the author's thoughts about writing processes, this excerpt shows that Pamuk likes creating stories. In excerpt Pamuk says:

My fascination with the story increased even more perhaps for this reason. I even thought of resigning in protest, but I loved my work and my friends. For a time I told my story to everyone I met, as passionately as though I had written it myself rather than discovered it." (Pamuk: 1998; 11)

Metafiction in some aspects is a way that novelists use to show how he/she produces the works. However; the intention of novelists and the message readers extracting from the texts sometimes may not combine because there are codes, rules and biases. Linda Hutcheon in her study *Narcissistic Narrative* mention about this situation

by telling that the readers are never free to create literary meaning from the texts because there are some rules, conventions, and codes which specify the production. She also says that isolation and selection procedures are inescapably restricting while they are also essential. She goes on with the function of intertextuality and says:

The paradigmatic nature of metafiction-its imaginative and linguistic analogues of process with the reader's experience-adds another dimension, that of freedom, to this situation. Like the writer, the reader can evade the mundane and the empirical; he can enter a world of his own making, a world constructed through language. (Hutcheon: 1980; 165)

It passed in the excerpt that literary meaning cannot be created freely. There is a world that readers create on their own, and this world is constructed through language.

One characteristic of metafictional narration is that the narrator or the author announces to the readers. There are a lot of examples of this announcement in the novel. There is one of them at the end of the third part of *The White Castle* where the narrator announces to the readers and says:

The night after everyone else had retired to their rooms, after the silence we both waited for had fallen over the house, we returned to the room once more. It was then I first imagined this tale you are about to finish! The story I told seemed not to have been made-up but actually lived, it was as if someone else were softly whispering all these words to me, the sentences slowly following one another in sequence: 'We were sailing from Venice to Naples when the Turkish He et appeared ...' (Pamuk: 1998; 153-154)

In this part the Venetian comes across with Evliya Chelebi (1611-82) who is the author of the renowned Book of Travels (Seyahatname). They have a conversation on the stories, and Evliya after telling his interesting stories expects from Venetian to tell a story, too. A fictional character variegated the narration, and subverted the borders between fact and fiction with a historical figure, Evliya Chelebi. He also says something about the story we are reading and we "are about to finish". Here it can be said that the narrator tries to get in contact with the reader. Also, he gives a message that the story having been imagined very early. It is another point that takes place under the

metafiction title. Novelist sometimes interrupts the narration with some characters out of the novel, and he does this in order to remind the readers this is a fiction they have read. However; in postmodern literature, the novelist interrupts the narration not only to give extra information but also to make the story more complicated and playful.

In some parts of *The White Castle*, the lines among narrator, the Venetian, and Hoja are blurred. For instance, one characteristic of Metafiction is the story within a story. In the novel narrator mentions his book; “I will conclude my book by telling of the day I decided to finish it: two weeks ago, while I sat again at our table...” And on the next page narrator also tells something about another book. “He was writing a book about me with the title *A Turk of My Acquaintance*; He was about to present my whole life to His Italian readers, from my childhood in Edirne to the day He left, supported by His cleverly written personal interpretations of the peculiarities of the Turks.” (Pamuk: 1998; 157-158) Here the reader may confuse who is the Venetian and who is the Hoja. Because at this part of the novel the identity of characters has been changed. Venetian is Hoja in Ottoman and Hoja is Venetian in Italy.

Pamuk depicts history as an artefact and a discourse that has no right to assets any objectivity or reliability because history is only a representation of the old times in the present action; that is, in Hutcheon’s words, “a dialogue with the past in the light of the present.” (Hutcheon, 1988: 19) Also, in postmodern literature, especially in metafictional writings the problem of reality and fiction is very popular. Pamuk, with his style, focuses on both fiction-reality and past-present dilemmas. Waugh has told many things related to fact-fiction and past-present issues under the title of metafiction. For her, metafiction doesn’t leave the real world in order to gain the narcissistic pleasures of imagination. Metafiction re-examine the customs of realism in order to find out the self-reflection which is a fictional figure used to signify the process of creating an imaginary world. Thanks to metafiction the construction process of reality we live day by day and similarity between written life can be figured out. (Waugh, 2001: 18) These are all related to the perspectives of postmodern criticism process of the recent time, as Pamuk uses some of these perspectives in his works.

With this novel, *The White Castle*, Pamuk aims to introduce an aesthetic of metafictional deconstruction. Applying various types of storytelling makes the novel metafictional, and a combination of all these stories makes the novel an allegorical tale. Metafiction, intertextuality, pastiche or parody is constantly used by Pamuk, and these are showing how this work is artificial. These are what take the conventional readers' attention and in a way they are searching for some reality within the page of the novel.

3.2. Intertextuality in *The White Castle*

Literary criticism has increasingly influenced by the intertextuality, since the 1960s. It has made it easy to deal with literary texts in relation to other texts, by changing and reusing some features of the original text(s) in the aim of creating different effects or serving some other aims. Also, intertextuality is existence of a text within some other text. It is in fact, like parody, "one of the major forms of modern self-reflexivity; it is a form of inter-art discourse." (Hutcheon: 1985; 2) As a postmodern author, Orhan Pamuk has produced many novels and some other texts. One of his well-known novels, the first novel translated into English, *The White Castle* has many different characteristics. For example; it contains the history of the Ottoman, characteristics of Istanbul, metafictional features, and intertextuality.

An academician Mevlüde Zengin asserts in her article that "Intertextuality is a theory which provides the reader with numberless ways of deciphering the texts including literary works because it considers a work of literature, as it views all texts, not as a closed network but as an open product containing the traces of other texts." (Zengin, 300) Pamuk's novel contains many traces from history, politics, and culture of Turkish society as well as western culture.

As an example of postmodern novel of Turkish literature *The White Castle*, written by Nobel Prize winner and talented author Orhan Pamuk, takes a special place because of its complex and deep structures. He broke the traditional novel structure rules that he was familiar with, and this was highly important both for an author and for the

Turkish readers. With this novel, he set his intelligence and talent to work by writing the story and constructing the plot. *The White Castle* novel is different from Orhan Pamuk's other novels with its different form, narration and techniques. The reasons behind these differences are told by Pamuk with these words: "I was saying, let me write something short among the long novels, a story that the narration is at the forefront, which will rest and entertain me while writing." (Pamuk: 1990; 193)

Orhan Pamuk is fully aware of the society that he lives in, and his novels deal with many themes like politics, history, culture, East-West encountering, modernity, tradition, blasphemy, and religion. Pamuk is among the frontier authors of the 'Postmodern historical novel' proceeding after 1990. In this context, his novel *The White Castle* (1985) is a remarkable novel, because it deals with interchangeability and national identity with historical background of the seventeenth century. History is a vehicle for Pamuk to study cultural and social awareness. In the words of Mustafa Karadeniz the situation is analysed:

Although it is not a very voluminous book, Orhan Pamuk's *White Castle* has a historical importance that cannot be accepted as short (30 years); It is an intense novel with its message from astronomy to medicine, from mathematics to engineering, from animal world to dream interpretations, and it is very important for its colourful intertextual base and messages. (Karadeniz: 2016; 118)

With this quotation, it can be understood that Pamuk's background and his interest in history come into existence with his novels. One of these novels is *The White Castle* but his other novels are also very important within historical and social aspects. They are, in another word, the portrait of Turkey's social and historical background. Onur Duman focuses on this title in his article and says: "Pamuk's Works essentially thematize the struggle of the modern secular Turkish individual who sadly reflects upon its cultural history and tries to find an existential meaning in a country Pamuk would call in-between Europe and the East." (Duman: 2018; 6) It reveals how Pamuk uses the social and historical background of his country as a theme for his works. These themes are products of 'collective memory' which is a term used by Maurice Halbwachs. He has

pointed out, “Collective frameworks of memory do not amount to so many names, dates, and formulas, but truly represent currents of thought and experience within which we recover our past only because we have lived it.” (Halbwachs: 1992; 47) It can be seen in the quote that the frame of the collective memory cannot be measured so clear. The relation between collective memory and history is very simple and clear. Halbwachs has revealed his idea about collective memory by saying that “our full understanding of all history is unresolved. Therefore, we continue recovering information in the present. This continuous unfolding within the linear time line we live in, while also recalling the past into its current that allows us to have a living memory, that we experience as a collective memory” (Halbwachs: 1992; 47)

History is neither the whole nor even all that remains of the past. In addition to written history, there is a living history that perpetuates and renews itself through time and permits the recovery of many old currents that have seemingly disappeared. If this were not so, what right would we have to speak of "collective memory"? What service could possibly be "rendered by frameworks that have endured only as so many desiccated and impersonal historical conceptions?

The White Castle, Pamuk’s first novel translated into English, is a novel telling the history of the Ottoman around the 17th century but it has a relation with current society, too. In accordance with Halbwachs words Pamuk reveals some ‘Collective Memories’ of society. In the novel, there are two books that are mentioned during the 4th part. Hoja will present these two books to the sovereign and Venetian will help him to get ready. The names of the books taking place in the novel are very important because they are crucial and real works written many years before the time of the story takes place.

I assisted him as he laboured to make good his word. For two treatises he had decided to write for the sovereign, entitled *The Bizarre Behaviour of The Beasts* and *The Curious Wonders of God's Creatures*, I described to him the fine horses and the donkeys, rabbits, and lizards I had seen in the spacious gardens and meadows on our estate at Empoli. (Pamuk: 1990; 48)

The books mentioned above, *The Bizarre Behaviour of The Beasts* and *The Curious Wonders of God's Creatures*, written by Demiri Kemaleddin Muhammed and

Egyptian zoology, religious man and scientist. It shows how Pamuk uses the other text as a material for his fiction that makes his work intertextual. Besides; Pamuk gives many important and well-known figures from history. Koprulu Mehmet Pasha is one of them. According to Britannica encyclopaedia “he was born in Rojnik near Albania in 1575-78 and died in 1661 in Edirne. He had many successes and he became the founder of an illustrious family of grand viziers and other Ottoman administrators prominent in the late 17th and early 18th centuries.” (Britannica: web) In the novel, Pamuk mentions him with these words: “...But in the summer before Koprulu Mehmet Pasha became grand-vizier, ...Hoja received the grant at last; and it was one he might have chosen himself: he'd been granted the combined income from two mills near Gebze and two villages an hour's ride from that town.” (Pamuk: 1990; 55) One of the famous vizier of the Ottoman Empire is woven into the story and then it creates the sense of historicity as well as intertextuality.

Orhan Pamuk is a novelist with different talents and combining these talents within his works at the same time. He is a postmodernist besides being a realist and using history in his works. Related to his talent and techniques, especially using intertextuality, Hakan Aslanbenzer writes something in his article:

Pamuk's characters in his novels are not ordinary, they have many different appearances in accordance with their acts as personas. Occasionally same persona can be shared by different people, thanks to this technique character producing system he chooses the way from realism to postmodern intertextuality, especially the period between 70s and 90s. (Aslanbenzer, 2019)

The crucial point makes Pamuk's *The White Castle* unique novel with intertextual characteristics is that, as Aslanbenzer mentioned in the quote, he both use fiction and nonfiction at the same time with a harmony. It can be said that the authors' intention is finding a way to connect linguistics with ideological ideas. The author's intention can be guessed by the reader in many different ways. However; there are many clues that reveal the author's intention. For instance, Pamuk gives the name of important vizier or mentions about the book written during the 16th century about animals to

convey the message that he wants to tell the readers. He may just want to satisfy his feelings or create something.

Furthermore; Pamuk uses the past in order to represent the recent times of his country. That is what makes him unique and famous. Related to this characteristic of Pamuk's novel *Babayev* compares Ihsan Oktay Anar with Pamuk related to their writing style and relation with history. He asserts that:

Puslu Kitalar Atlasi sounds in Orhan Pamuk's *Beyaz Kala* (White castle) in the 17th century in terms of describing the events taking place in the Ottoman Empire and creating an alternative history. But they differ for their idea and style, even by postmodern aesthetic aspect. Orhan Pamuk presents alternative history in modern Turkish language. Anar, in many respects, remains colorful and lifestyle of that time. (Babayev: 2019; 176)

That is the clash of aesthetic aspect, history, and truth. Pamuk is very good at history and he combines his talent with his historical knowledge. Then he creates an alternative history which both depicts the problems of his time, like military chops, political quarrels of right and left. Pamuk states in his afterword of novel that "I thought my master and the Italian slave would have a great deal to tell and teach each other." (Pamuk: 1990; 249) There is a combination of Turkish and Western under the shadow of the fictional characters and intertextuality, and with this combination Pamuk reveals that Turkish modern cannot be a replication of the West. However, they are important parts of each other and this relationship will enable and create a new road for the further understanding of self and birth of a Turkish modern.

Pamuk in his novel *The White Castle* combines the Western depiction of the Ottoman Empire and social life of Istanbul with his own memories and knowledge of young ages. Sefik Huseyin explain this situation in his article and he scrutinises that Pamuk combines the 19th century Western writers and the past of Ottoman. Then, he also weaves his own youth experiences into this combination which shows his aim to understand "Why am I what I am?" that is asked many times by protagonist in *The White Castle*. He also creates a hybrid history through the East and the West materials,

and he adds his own experiences of landscape of Istanbul. That is what makes Pamuk an international author who depicts the Turkish modern and modern national literature. (Huseyin, 2012) Within this concept Pamuk is an important figure both for nationals and international literary studies.0020

Pamuk has an intellectual engagement with his Western writers and it is worth analysing. He has made physical and emotional contact with Istanbul and Turks. So he was able to create his own perception and construction of the Turkish modern form of literature. In spite of the real name and place mentioned in the novel and fictional characters Pamuk gives clues about the intertextuality of Ottoman. With his techniques he opens a path to understand new world and modern Turkish society as well as himself.

In conclusion part of his article Huseyin touches briefly to ‘emulation’ and ‘replication’ of East and West- Ottoman and Europe that takes place in *The White Castle*. He says that in his conclusion: “I have suggested that in *The White Castle* Pamuk has intentionally intertwined various Western and Ottoman Turkish texts so as to combine and create an avant-garde trans-cultural writing.” (Huseyin, 2012) That is the point reveals Pamuk’s intention. He is able to create a trajectory to let the Venetian slave and Ottoman master start an intellectual quarrel. As a result of East-West or master-slave clash, there is a resolution of understanding of different cultures; in this way, it is possible to look at different cultures from a wide-angle. All of these depend on the intertextual base of Pamuk’s novel.

Intertextuality helps the author to convey the themes of the novel. In this context, an allusion to other text, historical figures, or intertextual borrowings reveals the author’s hidden ideologies or discourse. It also has been argued that political and cultural lapse between postmodernity and Turkish tradition, between secularism and Islam, between Ottoman past and present nation traced by Pamuk. His literary innovative style in his works comes into view from his cosmopolitan forms and affected by western literature. These are what widens the literary space of Pamuk’s and Turkish literature.



CHAPTER IV

4. Postmodern Elements in *Foe*

4.1 Metafiction in *Foe*

Foe is a parody of a classic of the world literature; Robinson Crusoe (1719), written by John Maxwell Coetzee in 1986. It leaves the readers in multi-layered reality, conflicts of historical truth, and different narration styles. Coetzee's novel *Foe* is a common point for many postmodern elements like, intertextuality, metafiction,

historiographic metafiction, and parody, etc. There are many reasons behind these narrations. Some of them can be ideologies, politic and language. To analyse these features, literary criticism has a precious role which is sometimes accepted as useless by some literary figures. M. A. R. Habib in his book *A History of Literary Criticism* gives a clear explanation and says “ we ought to say that theory, in a broader framework, is a situation of practice or explanation of practice; it reveals the themes behind our practice; it also reveals the ideological practice, structure of the power, our unconscious, political and solemn manners, our financial structures; over all theory shows us that practice is a historical concept rather than something natural. He tells about the criticism that:

Hence, to look over the history of literary criticism, a journey we are about to undertake in this book, is not only to revisit some of the profoundest sources of our identity but also to renew our connections with some of the deepest resources of our present and future sustenance. (Habib, 2005: 2)

Reading *Foe* without any literary perspective will not sense much except an ordinary story. As Habib says literary theory lets the deepest funds of our past, present, and future sustentation. With this perspective reading *Foe* will give more materials to the readers with literary concerns. One concern of this study is metafiction which gives playfulness to the text and fills the readers with joy.

Mostly seen techniques in postmodern literature, the metafiction is a narrative technique in which the text self-consciously draws attention to itself as a fictional text. Just like blurring the fourth wall between the audience and the players in a theatre scene, it is called suspension of disbelief, the metafictional text addresses to the readers or discussing its own status within the text itself. Readers may come across in the text with the message that they read a fictional story. It can be seen within the texts in many different ways, for example, in Orhan Pamuk’s *The White Castle* novel a fictional character from previous novels of author writes a preface. Or in J. M. Coetzee in his novel *Foe* plays with a narrative shift by changing narrators from Foe to Susan or using epistolary techniques, furthermore; he chooses story from a well-known novel, *Robinson Crusoe*, by Daniel Defoe as a hypertext.

There are some metafictional techniques favoured by the author to put into operation such as addressing the reader, a story within a story, a story about writing or reading the story, choosing a character who is aware of taking part in the story, making comments on the story while telling it, and a story in which the narrator is also a character of it. There are some examples of these techniques. Linda Hutcheon explains these techniques in her book *Narcissistic Narrative* (1980) with a clear reference. She explains with these words:

In its most overt form the self-consciousness of a text often takes the shape of an explicit thematization-through plot allegory, narrative metaphor, or even narratorial commentary. This latter possibility opens up again the entire question of the modernity and origins of recent metafiction. It has already been suggested that these new manifestations are rooted in a tradition of literary self-awareness that dates back, through Romantic inner mirroring to the eighteenth-century garrulous, guiding narrator to *Don Quixote's* Cid Hamete Benengeli. (Hutcheon, 1980:23)

Hutcheon explains the types of metafiction and she also asserts that the background of metafiction dates back to the eighteenth century literature masterpieces *Don Quixote*, in which Cervantes produced a fictional character named Cid Hamete Benengeli. He is a fictional historian who Cervantes says the creator of most of the works. Sabina Šuranova in her master thesis (2013) schematizes Hutcheon's theory with four steps:

- Diegetical self-awareness is the writing which is either aware of its own creational process;
- Linguistically self-reflexive phenomenon which deals with the knowledge of the limits and powers of language;
- Overtly self-conscious texts – the feature of making self-reflection the theme and allegory of the fiction;
- Covertly self-reflective process of writing which is “structuralised, internalized, actualized” (Šuranova, 2013:9).

With these explanations, the dimensions of metafiction can be seen explicitly. For instance, the examples from Coetzee's novel *Foe* can be categorised in diegetical self-awareness metafiction, because the narrator and the character are aware of the process.

In *Foe*, there are many samples of metafictional narration which are making the text more playful. For example, at the beginning of the *Foe* the narrator, Susan Barton, announces to the reader who grows up with 'adventure stories' and says:

For readers reared on travellers' tales, the words *desert isle* may conjure up a place of soft sands and shady trees where brooks run to quench the castaway's thirst and ripe fruit falls into his hand, where no more is asked of him than to drowse the days away till a ship calls to fetch him home. (Coetzee, 1986:7)

Coetzee lets the narrator, Susan Barton, get in touch with the reader thanks to such announces, which creates an effect that reader read someone's real experiences rather than a story. This is also reminds the thoughts of Hutcheon about the type of metafiction that in excerpt narrator speaks for the readers as if they only remembered 'soft sands and shady trees' when they hear '*desert isle*'.

Metafiction is a way used by authors to demolish the borders between the reality and fiction. French author Philippe Lejeune of autobiography in book *On Autobiography* (1989) says something about the truth-reality and the text. The exterior event and the events within the text create a resemblance which forces the readers to think about reality and fiction. He says different from all other forms of fiction, autobiography and biography are texts with referances. They resembles to historical or scientific discourses because they have to provide background information about the reality of the given materials, the exterior of the text. So that there is a need to test the verification "Their aim is not simple verisimilitude, but resemblance to the truth." (Lejeune ,1989: 29)

Related to this explanations Coetzee's construction of the story in his novel *Foe* gives many materials as sample to this kind of metafictional narration. At the beginning of the novel Susan Barton tells her adventures as a castaway. Then she says she will tell the story of Cruso "I would gladly now recount to you the history of this singular Cruso, as I heard it from his own lips." (Coetzee, 1986: 11) The narrator tells the reader that she will tell Cruso's story with his own words. The more crucial point is that Susan says the isolation and age take his memories, and "he no longer knew for sure what truth, what fancy was." (Coetzee, 1986: 11)

There are frames in metafictional narration. Each frame represents the layers between reality and fiction. With each frame the readers move away from the reality. It is the point that readers take place in the third frame because the first one is Coetzee's frame, the creator of the story and the second one is Susan's, the narrator who Coetzee gives voice. The last one is Cruso's frame which will be transferred to the reader via Susan. However; the point is the comments of Susan about the reality of Cruso's story that she says 'what was truth, what fancy'.

The texts are sometimes independent in some ways, as they make it up as they go along. In his review about Philip Roth's *The Plot Against America* (2004) John Maxwell Coetzee says sometimes the stories they write begin to write themselves, then they lose the control of the truth and falsehood, and the authorial intent's declaration lose its importance. For him, when a book or text come on strong into the world, it becomes the property of the readers, who, bestowed with half chance, will extract the message according to their own desires and perceptions. (Coetzee, 2004: 4) Coetzee reveals the freedom of the readers to take the messages from the text as they wish. It also shows the dimension of the interpretation within the postmodern literature, which gives freedom both to the authors and readers.

With this excerpt, Coetzee explains the process of creating his fiction as he says the 'stories sometimes begin to write themselves'. Also, he refers to Barthes' thoughts about *The Death of the Author* by saying readers are 'given half chance' to twist the meaning in accordance with their perceptions.

What passes between muse and poet and between writer and reader takes over actual consumption of flesh. Barton and Foe's case is situated in the blurred zone between hematophagia and literature. They both produce poetic text while sucking each other's blood. In this relationship behind the artistic creation, anthropophagia serves as a metaphor for writing, and vice versa. (Boehmer and Eaglestone, 2009: 139)

Elleke Boehmer and his friend in their work touch upon the relationship between reader and writer. The emulation to hematophagia and anthropophagia creates shocking

effect but it also makes a point according to the concept of text, reader and author. Also, the author relationship between his/her character is mentioned above, as Susan's role in the novel, *Foe*, is really impressive because of shifting between Daniel Foe and Susan, telling the story as a diary or interrupting with letters. These are all challenges between reader, author and character of the novel.

There are many materials about metafiction in *Foe*, but the most common and important one is the process of writing and narrating a story, which is main theme of Pamuk's *The White Castle*. For this novel Pamuk says "I was saying, let me write something short among the long novels, a story that the narration is at the forefront, which will rest and entertain me while writing." (Pamuk: 1990; 193) Steven Connor also remarks to this point and says the process and struggles of narrating the events taking place on the island is the main concern of the novel *Foe*, even though it seems as a reproduction of *Robinson Crusoe*. (Connor, 1994: 135)

From the beginning of the novel until the end readers are waiting for a story that is telling the adventures of Crusoe and Susan on the island. However; Daniel Foe couldn't write the story because as a writer he is in expectation of extraordinary experiences like savages on the island, producing something on the island or difficulties to survive on the island. There aren't such events that Foe can use to write an adventure story.

Writing proves a slow business. After the flurry of the mutiny and the death of the Portuguese captain, after I have met Crusoe and come to know somewhat of the life he leads, what is there to say? There was too little desire in Crusoe and Friday: too little desire to escape, too little desire for a new life. Without desire how is it possible to make a story? (Coetzee, 1986: 88)

Susan asks 'is it possible to make a story?' without desire, which is the 'muse' of the authors. This is what the novel tries to show the reads, the difficulty of producing a story. Also in *Foe* Susan mentions about the muse, too, and she says "I wished that there were such a being as a man-Muse, a youthful god who visited authoresses in the night and made their pens flow." (Coetzee, 1986: 126) It shows that she wants to write stories

but she hasn't got that talent and she wishes she had a 'mans-Muse' to make her pen flow. Then, she says she is Muse of Daniel Foe, and he is the creator of her story.

Modernism often seems like a prime target of postmodernist deconstruction and parody, which is a philosophical assumption of literary realism. Actually, metafictional statements are common because of postmodernist fiction which lets authors question the codes and presuppositions of realism. Coetzee, with his novel *Foe*, makes the reader question the border of realism thanks to his metafictional statements which are common throughout the whole novel. When Susan and Foe come across the same room the conversation of the narrator and the author in the novel reveals the border between realism and fiction and how postmodernist fiction works out.

Yet, in the same room as yourself at last, where I need surely not relate to you my every action - you have me under your eyes, you are not blind - I continue to describe and explain. Listen! I describe the dark staircase, the bare room, the curtained alcove, particulars a thousand times more familiar to you than to me; I tell of your looks and my looks, I relate your words and mine. Why do I speak, to whom do I speak, when there is no need to speak? (Coetzee, 1986: 133)

Susan comes across with the author who will write and publish her story, Daniel Foe, in a room and she asks him some questions which are crucial to awake readers. Imagine that the narrator sits with his/her creator and they decide about the process of the story, and then he/she complains about something. On the next page, she says something more effective about the reality of the story. She feels herself as a puppet and the author as well.

Do we of necessity become puppets in a story whose end is invisible to us, and towards which we are marched like condemned felons? You and I know, in our different ways, how rambling an occupation writing is; and conjuring is surely much the same. (Coetzee, 1986:135)

If readers look through Susan's perspective Coetzee plays with his characters like a puppet. The point is that the characters are aware of metafictional and self-referential characteristics of the novel, and that is what postmodern readers also look for. Coetzee

pushes the limits about this situation and he establishes a similarity between the author and God and he says:

... We are accustomed to believe that our world was created by God speaking the Word; but I ask, may it not rather be that he wrote it, wrote a Word so long we have yet to come to the end of it? May it not be that God continually writes the world, the world and all that is in it?

Whether writing is able to form itself out of nothing I am not competent to say,' I replied. 'Perhaps it will do so for authors; it will not for me. (Coetzee, 1986: 143)

Coetzee references here to Bible with his words 'God speaking the Word' which is from Psalm 33:9. Then, he also refers to the relationship between writing and God and says that 'May it not be that God continually writes the world, the world all that is in it?' It is something beyond metafiction and postmodernism that Coetzee tries to refer to the process of writing or creating some text.

Metafiction is a popular title of postmodern literature that commonly being discussed as a reason behind the debate about the 'the death of author' or the rebirth of a novel. There are many definitions to simplify the explanation of metafiction. For example, *Foe* is a novel imitating another novel *Robinson Crusoe* instead of imitating the real world. Patricia Waugh extended definition about metafiction and she says "fictional writing which self-consciously and systematically draws attention to itself as an artefact to pose questions about the relationship between fiction and reality." (Waugh, 2001: 2) From the definition it can be understood that metafiction doesn't concern with creation of new narrative forms rather than exploring the process of re-writing or practice of writing itself.

According to the all definition about the metafiction the excerpt from Coetzee's novel *Foe* is the best example. Because he is telling us about the reliability of the text at the beginning of his novel with these words from Susan's view: "So in the end I did not know what was truth, what was lies, and what was mere rambling." (12) It seems as

Coetzee gives some clues about the end of the novel because the readers have difficulty to decide who is the main narrator at the end.

Metafictional works are narcissistic, introspective, self-conscious and introverted. Readers can identify metafictional works thanks to several characteristics used in literary techniques. In some texts author puts himself/herself into narrative process, called as metanarrative, by trespassing to the comments and interchange identity with a fictional character. *Foe* is best example of this as Coetzee creating a fictional author, Daniel Foe.

I would rather be the author of my own story than have lies told about me, I persisted – If I cannot come forward, as author, and swear to the truth of my tale, what will be the worth of it? I might as well have dreamed it in a snug bed in Chichester. (Coetzee, 1986: 40)

As it is mentioned above author interrupts the narration or he changes identity with a character and makes himself understood. He touches upon the truthfulness of the text, and says he prefers being author of his own story rather than hearing lies about him. Thanks to metafiction author subverts the reality and sometimes exaggerates the instability. Coetzee's including daughter to the story is a kind of exaggerating the instability of the novel.

Exaggerating the instability reminds the reliability of the text, however; it should be taken into consideration 'the suspension of disbelief' which tells the readers or audiences that is a work of fiction. Although the readers or audiences are aware of the fiction they usually look for similarity between the truths. For that reason it can be said that a good author can give the "substance of the truth" while constructing the fiction. In accordance with this Coetzee tells these words:

Return to me the substance I have lost, Mr Foe: that is my entreaty. For though my story gives the truth, it does not give the substance of the truth (I see that clearly, we need not pretend it is otherwise). To tell the truth in all its substance you must have quiet, and a comfortable chair away from all distraction, and a window to stare through; and then the knack of seeing waves when there are fields before your eyes, and of feeling the tropic sun when it is cold; and at your

fingertips the words with which to capture the vision before it fades. I have none of these, while you have all. (Coetzee, 1986: 51).

Narrator of the *Foe* in this excerpt tells the differences between narrator and the author with mentioning the 'substance of the truth'. She also tells some clichés about the concept of author within a reader perspective, like a comfortable chair and a window to stare through. Then she reminds the reader that she is not an author and she hasn't got all these substances. In the further pages of the novel Susan also says that she understands how difficult to be an author. She implies that as an author he must not only think about the events they (Susan, Cruso, and Friday) experienced on the island but also he must take into consideration the pleasure of the reader during the reading process. She also wants him to bear in the mind that her life will be in suspense until he finishes writing process. (Coetzee, 1986: 63)

As a character from the novel Susan accepts that it is difficult for Daniel Foe both telling the real events and satisfying the readers. That is important point in metafictional reading both the fictional character is talking to the fictional author, and she is caring about the pleasure of the reader that will read their story. It is in some ways like Absurd Drama, a postmodern version of drama, in which the audience and player change places, interrupting the play with an absurd reason, using different themes and scenes. Metafictional novels look like absurd theatre in this way because there are different narrative techniques, unexpected ends and interruption by authors. Related to this explanation Aleks Matosoğlu in his article about absurd drama says:

Absurd plays generally do not have a plot and characters in the way that conventional drama has. They do not stage a story that starts, develops and resolves as in the conventional plays. Conventional modern plays as they mirror up life in realistic, naturalistic or symbolic ways, build up their performance on the supposition that life is like a well-made play with a beginning, middle and a proper resolution to the conflict. In the absurdist plays, there is almost no conflict so the focus of interest rather lies in the poetic images and dream situations. (Matosoğlu, 2012: 82)

As it is mentioned above there aren't characters that conventional drama has in absurd drama. That is the point related to metafictional novels that readers may come

across with different narrators, unexpected interruption by authors –either real author or fictional author- and unfinished stories. All these elements are separating the postmodern novels from the conventional ones.

The stories are the combination of words and the author's duty is combining these words with a harmony that will touch the senses of the readers. In *Foe*, the author, Daniel Foe is in the search of a readable or writable story, so he insists Susan to tell everything about the island, her daughter and Bahia. However; Daniel Foe never satisfied with the words he heard from Susan. So that, Susan comes up with this idea and say:

Dear Mr Foe,

I am growing to understand why you wanted Cruso to have a musket and be besieged by cannibals. I thought it was a sign you had no regard for the truth. I forgot you are a writer who knows above all how many words can be sucked from a cannibal feast, how few from a woman cowering from the wind. It is all a matter of words and the number of words, is it not? (Coetzee, 1986: 97)

In this excerpt Susan tells the fictional author that she figures out the matter why Foe couldn't write her story. As an author Foe could know how many words are needed for a readable story, so an ordinary situation cannot be the theme of the story she is waiting for. Related to this expression Bakhtin mentions about the words in his book *Speech Genres and Other Late Essays* with these words:

I understand the other's word (utterance, speech work) to mean any word of any other person that is spoken or written in his own (i.e. , my own native) or in any other language, that is, any word that is not mine. (14) In this sense, all words (utterances, speech, and literary works) except my own are the other's words. I live in a world of others' words. And my entire life is an orientation in this world, a reaction to others' words (an infinitely diverse reaction), beginning with my assimilation of them (in the process of initial mastery of speech) and ending with assimilation of the wealth of human culture (expressed in the word or in other semiotic materials). (Bakhtin, 1986: 143)

With these excerpt Bakhtin focuses on the importance of the words which are very precious for the wealth of human culture. In the novel Daniel Foe is chosen to

construct a story with the words of other's. However, the words alone are not enough to create a story that Susan is looking for.

Coetzee's novel *Foe* is written to examine the authenticity of Daniel Defoe. In this sense *Foe* is a metafictional trip to the island in order to unearth concealed zone of the Defoe's text, furthermore; it aims to question either novel represents the true events or not. In order to depict these ideas Coetzee creates a Cruso who is deprived of many heroic talents and qualities from the original one. For instance, Cruso never tries to escape from the island or finds out some vehicles from the shipwreck, plant some vegetables or fruits. Metafictional writing gives a broaden area to Coetzee that he can create a story and interrupts it as he wishes. Coetzee, with reworking Defoe's famous novel intends to examine the discursive field and power of narration. With this work he uncovers many assumptions and ideologies through different narration style and different narrator like female one, Susan Barton.

Coetzee intends to interrogate how discourse field of such a text functions as he is reworking Daniel Defoe's famous novel *Robinson Crusoe*. Thanks to this parody Coetzee uncovers the embedded assumptions and ideologies thanks to a female point of view. All of these features make Coetzee and his novel different, that's why many studies have been done and going to be done in future. That is the one point which becomes one of important theme of novel, the aim of being eternal makes Susan to find an author, Daniel Foe, to write and print her and Cruso's story. Just like Shakespeare's 18th sonnets last two lines. He says the beauty of his beloved will life forever within the lines of his sonnet.

4.2. Intertextuality in *Foe*

First of all, the intertextuality concept has been emerged during 1960s and it became one of crucial figure of postmodern literary criticism, is one of main themes of this study. It is said that intertextuality's main purpose is to find out the how any text assimilated or transformed from one text or text group. Thereby, it can be said that all literary or non-literary works are come into view under the shadow of other works.

Related to these words John Maxwell Coetzee's *Foe* will be analysed related to other texts, especially *Robinson Crusoe* (1719), Daniel Defoe's famous adventure novel based on castaway's story. Also this novel related to many other texts, however; it remains especially some texts which are intentionally chosen by the author. One of these text is another novel by Defoe, *Roxana or The Fortunate Mistress* (1724), telling the story of a young woman dealing with many problems.

The novel, *Foe*, written by J. M. Coetzee is based on the selected characters and events of Daniel Defoe's famous first novel *Robinson Crusoe*, published in 1719. Coetzee's *Foe* is obviously Susan Barton's story which is telling the loss of daughter, a castaway (Cruso) and his slave (Friday) on an island. Additionally, she returns to England and tries to convince an author named Daniel Foe, who is referring to the author of *Robinson Crusoe*, to tell her story. The readers who are aware of the castaway story of Defoe's novel can figure out the differences between the new versions of the story. For instance, in Coetzee novel Cruso never is in search of return back to England, his Friday does not speak and there aren't any savages or cannibals on the island that the woman tells. It is new version of an old novel.

This Part of Friday's discourse began to relish with me very well, and from this time I entertained some hopes, that one time or other, I might find an opportunity to make my escape from this place; and that this poor savage might be a means to help me to do it. (Defoe, 2010:223)

This excerpt is from *Robinson Crusoe* that show Crusoe's will of escape with support of Friday. While Friday is passive and voiceless in *Foe* as it can be seen in Defoe's novel he speaks and he helps Crusoe. On the other hand, Cruso in *Foe*, hasn't got any intention to escape from his island, as Susan says, 'his kingdom'. In order to display Cruso's unwillingness to escape from island this excerpt is appropriate one:

"May I ask, sir," said I, after a while: "Why in all these years have you not built a boat and made your escape from this island?"

"And where should I escape to?" he replied, smiling to himself as though no answer were possible. (Coetzee, 1986; 13)

It shows differences between two novels and characters. The new one is in some ways displays postmodern characteristic as being pessimistic. He doesn't shows any heroic characteristic when he is compared to Defoe's Crusoe. Susan after asking that question about escape she makes her comment and says: "So I early began to see it was a waste of breath to urge Cruso to save himself. Growing old on his island kingdom with no one to say him nay had so narrowed his horizon ..." (Coetzee, 1986; 13) Susan's words reveal how Cruso has narrow horizon that takes him away from idea of leaven the island, his kingdom.

Orhan Pamuk writes *The White Castle* to touch on the process of writing a text; in the similar vein, on the other hand; Coetzee focuses on the difficulties and problems during producing a readable text. It can be seen that Pamuk and Coetzee play with the line between reality and fiction. For instance Pamuk uses historical figures, names and places in his story by giving a preface to the novel in behalf of a fictional character from another novel. But in the *The White Castle's* preface the mentioned character gives details about where the story is taken from by giving date, name, place and documents. With these techniques the readers ask themselves what is the story what is the history in the novel. On the other hand Coetzee focuses on difficult process of writing a text with a desired end. It can be figure out from the ambiguity of the end of *Foe*, because there are multiple narrator and different option of ending the story. It is known that story derives from an old novel but it is really difficult to decide that the narrator is Daniel Foe, Susan Barton. Moreover, at the end of the novel it comes to mind that all the story told in the view of mute Friday.

Different from these postmodern writers 18th century writers tried to show their talent by making their texts more real. Luck Herman and Bert Vervaeck in their book *Handbook of Narrative Analysis* tell about the modern writers like Richardson, Defoe or Swift that:

On the other hand novelists often defined their new art by pointing to the mimetic properties of their texts. Authors such as Daniel Defoe, Samuel Richardson, and Jonathan Swift wrote introductions to their novels in which they

presented their “new” way of telling as a form of the “old” showing. They paradoxically defended the trustworthiness and prestige of the new diegetic narration by calling upon its mimetic opposite. Whatever found its way into their books was not supposed to be an imaginary summary by a narrator but rather a truthful representation of scenes that actually happened. The tension between summary and scene is inherent in every form of narrative, and it remains central to any discussion of contemporary prose – witness for instance the recurring polemic about the combination of fact and fiction in autobiography. (Herman and Vervaeck, 2005: 26-27)

Authors mentioned above wrote introduction to their novels to tell their new style and the tried to defend their trustworthiness. Different from recent text, it was not supposed to be imaginary summary rather than representation of reality. Furthermore, with postmodern literary techniques authors usually remind the readers that they are reading a fictional text.

Foe is one of unique novel with its postmodern characteristics, because there are so many aspects that should be analysed in order to figure out the main concern of Coetzee. For example, it is a postmodern reconstruction of 18th century famous novel, *Robinson Crusoe*, that asks many questions about colonialism, civilized-uncivilized dichotomy, master-slave relationship, and history-fiction narrative. It is common to come across with such questions as: Who is the narrator? Who is the owner of the story? What is the story about? These are all the question that will resolve the main concern of the novel.

According to Tisha Turk, “J. M Coetzee’s *Foe* is a transformative narrative sample. Coetzee fills the outline of the tale with greater details, he moves the story to a different setting: tells it from different point of view. He focuses the story to different characters, he offers new interpretations of a story or invoke a story in order to subvert it.” (Turk: 2011; 2) Turk’s explanations reveals how Coetzee uses the Defoe’s story as a basement for his novel. He actually transforms the classical novel with his postmodern styles, and he raises fascinating metafictional ideas in his text to show his intellectually and aesthetically organised story. In accordance rewriting other novels and intertextuality of Coetzee’s *Foe*, Turk also says that during reading a novel, whose

intertext we know, activates, frustrates, reversed or completes our expectations either with the events, narration or discourses in the current text or with the background, congruence and differences of the intertext referred by the author. There aren't intertextual coherence rules anymore because there are different narrators' point of view of events, for instance, there can be an interruption by character of one novel because of his/her actions in another one. (Turk, 2011: 2)

In consideration of knowing *Robinson Crusoe*, reading *Foe* activates readers' experiences about Defoe's novel. This usually makes readers compare two texts within their all aspects, like characters, plot or setting. That is what makes Coetzee's text more intertextual and shows how he has deliberately and incessantly sized intertextuality as an aesthetic strategy. These intertextuality and aesthetic are principles that he uses as a basement for his literary work.

It has been suggested that Coetzee has purposely and continuously used intertextuality as aesthetic technique, often he uses them as the structural principle and makes them basement for his which his literary works are based. When we consider the criteria of intertextuality it will be clearer to gaze the range and nature of Coetzee's using of intertextuality. Maria J. López and Kai Wiegandt quote Manfred Pfister sayings in their article and they say:

... highly intertextual works do not merely use other texts but often refer to them, depend on intertextuality to communicate and generate meaning, exhibit awareness of this dependence, refer to other texts iteratively and structurally rather than in single instances, and draw on intertextuality in order to generate tension between the ideological and semantic profile of both texts. (Pfister, 1985: 25–30)

It can be said that intertextuality doesn't mean only using other text but also referring to other texts. It also has impact on the tension between ideological and semantic profile of the original text and the referring one. If a reader focusses on the *Foe* novel with an intertextual perspective, they can find out many other texts directly or indirectly mentioned in the novel. One of this text can be Robert Frost (1964) poem "Mending Wall" poem,

The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
...
And on a day we meet to walk the line
And set the wall between us once again.

...
He only says, 'Good fences make good neighbors.' (Frost, 1964: 47)

Here Robert Frost mentions about the neighbours and their garden wall, which separates their properties. In spring two meet and walk the wall and talking about repairing it. Although speaker sees no reason for the wall to be kept they built it as a custom to mark their property limits. He doesn't accept that wall just as an ordinary wall, rather than a symbol of "Good fences make good neighbours." The connection of this poem with Coetzee's novel is that when Susan talk to Friday about the garden and property. She says:

"Here in England," I say, "it is our custom to grow hedges to mark the limits of our property. Doubtless that would not be possible in the forests of Africa. But here we grow hedges, and then cut them straight, so that our gardens shall be neatly marked out." (Coetzee, 1986: 60)

The poem lines refer the walls between garden and properties just like Susan refers to the hedges which are the symbols of the limits between properties. Here the relevance between poem and Coetzee's novel can be seen indirectly, that is what shows the readers intention to find the relationship between texts, furthermore; it can be authors aim to create a relationship between texts for the readers that indicates postmodern playfulness of the literature.

Even though he is one of the greatest dramatist and poet writing in English, Shakespeare is not totally original author. He used many materials, sources as plot for

his work and reused them with his talent and humanity which makes him unique. Mostly he used mythological stories as a plot for his works, besides using biblical references and some other classical well-known studies. In this point it can be said that Shakespeare's works are also intertextual, although; the term intertextuality is a new theory. Coetzee also borrows plots or events from previous texts, even from Shakespeare. In his 18th Sonnet Shakespeare compares his love with summer and he says in the last two lines mentions about the eternity and beauty of the beloved.

When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee. (Shakespeare, 2002: 428)

The important theme of the sonnet is the power of the speaker's poem which will defeat the time living forever. With these lines he will carry the beauty of the beloved to the future as long as readers see these lines. The 'eternal summer' of the beloved one won't fade away because it comes into existence with sonnet. In *Foe* there is a conversation between Susan and Friday. Although Friday doesn't response her, she tells him something about living forever just like the beauty of the beloved living in the sonnet forever.

I will show you how to trace your name in it, page after page, so that your children may see that their father is known in all parts of the world where books are read. Is writing not a fine thing, Friday? Are you not filled with joy to know that you will live forever, after a manner?" (Coetzee, 1986: 58)

Actually, Coetzee doesn't directly mention about *Robinson Crusoe*, but we can understand that he refers to novel with many different and original ways. One of them he use surname of the old novel writers as title of his novel *Foe*. Additionally he chose the castaway's name from that old novel for his characters Cruso just by changing one letter as *Crusoe* to *Cruso*. While mentioning about referring to other texts, *Roxana* should be taken into consideration. There isn't directly connection between these two texts. Turk mentions about that relationship in her article with these words:

The intertextual link here is not immediately apparent, both because *Roxana* is far less well known than *Robinson Crusoe* and because the clues are much less obvious. Unlike the names “Cruso” and “Friday,” which clearly point to Crusoe, “Susan” initially obscures rather than reveals, for although Susan is Roxana’s real name, that fact is disclosed quite late in Defoe’s novel and only in passing, and the name “Roxana” appears nowhere in *Foe*. *Roxana* is thus positioned as a secondary intertext, while *Robinson Crusoe* is primary. (Turk, 2011: 6)

Even though, it is not as apparent as similarities with *Robinson Crusoe* There are some other similarities and relationship between *Roxana* which are mentioned above. In *Foe* there is a girl appearing in front of Foe’s door, who claiming herself as Susan’s daughter, but Susan denies that girl. She says that she was born in Deptford, and her father was a brewer who gambled all their fortune away and left his family. It states in the book with these words:

She returns to the story of the brewer. The brewer haunts gaming-houses and loses his last penny. He borrows money and loses that too. To escape his creditors he flees England and enlists as a grenadier in the Low Countries, where he is later rumoured to perish. I am left destitute with a daughter to care for. I have a maidservant named Amy or Emmy. Amy or Emmy asks my daughter what life she means to follow when she grows up (this is her earliest memory). (Coetzee, 1986; 76)

The relation of this quote with *Foe* is the name and the events related to the maidservant named “Amy or Emmy”. In excerpt the girl claims that she is Susan’s daughter mentions about the maidservant named Amy or Emmy. Also she tells something about her father who is a brewer and gambler. In Defoe’s last novel *Roxana* there is a maidservant named Amy, too. There are two points to show the relations between two novels. The name Susan passes in *Roxana* only one time and it is Roxana’s daughter name, the eldest children and also her namesake. It passes in novel with these words: “Amy promised to return her visit, and did so; and in a word, Amy and Susan (for she was my own name) began an intimate acquaintance together.” (Defoe, 2009: 177) In accordance with the excerpt reader can associate these two novels with each other.

Another point to make these associations between these two novels is the part where Roxana comes across her son years later and the son mentions about his father with these words:

I cannot well give you any account of them: all that I know is, that my father was a brewer, and by his extravagance ran out a handsome fortune, and afterwards left my poor mother almost penniless, with five small children, of which I was the second, though not above five years old.” (Defoe, 2009: 304)

It can be seen that the names of maidservant or Roxana’s daughter are creating a connection with Defoe’s last novel *Roxana*. Also the brewer is another point that should be focused on, because it refers to the father of the girl in the *Foe* as well as the father of Susanna in *Roxana*.

In the third part of *Foe* there is a name said by Susan, Thomas, who has never been mentioned before and it won’t be mentioned later, too. During the comparison of *Roxana* and *Foe*, it reveals that the name of Roxana son is Thomas. In *Foe* Susan says: “I saw and believed I had seen, though afterwards I remembered Thomas, who also saw, but could not be brought to believe till he had put his hand in the wound.” (Coetzee, 1986: 119) Even though, in the *Foe* it has never been mentioned that Susan has a son, it seems as if the author gives a clue about that by giving the name without any explanations. On the other hand we know that Roxana has a son with the same name and he takes places in the story with these lines:

We went, and took Isabel with us, and as we were going along I saw my son Thomas (as I shall for the future call him) going to our inn; so we stayed out about an hour, and when we returned my husband told me he had hired the man, and that he was to come to him as a servant on the morrow morning. "Pray, my dear," said I, "did you ask where he ever lived, or what his name is?" "Yes," replied my husband, "he says his name is Thomas ——; and as to places, he has mentioned several families of note, and among others, he lived at my Lord ——'s, next door to the great French lady's in Pall Mall, whose name he tells me was Roxana. (Defoe, 2009: 301-302)

The conversation between Roxana and her second husband shows that she tries to conceal herself from her son. And her new husband hired her son as a servant without

knowing that he is Roxana's son given out someone for adoption as a result of brewer husband's financial failure. Although, a reader cannot observe the text without effect of pre-reading, author also cannot escape from his previous reading and experiences, too. Put another way, this aim of finding connection with other text, both for the readers and authors, is a result of being social, historical and psychological beings. Related to this situation Boyarin says that firstly the text always consists of a different conscious and unconscious quotation of former speech. Secondly the texts may contain some dialogues from nature-competing their own claims as an necessary portion of the structure of their speech. Thirdly there are some cultural codes, consciously and unconsciously ,which both limit and allow the production(not creation) of new texts in the culture; these codes can be determined by the mentality of the culture which is consisted of of supposition that human in the culture automatically do about what can be and cannot be right and probable ,about what is natural in nature and in history. (Boyarin, 1990: 12)

The underlined premises of the excerpt is the codes, consciousness or unconsciousness, ideologies, and culture etc., that give shape to what is written by authors and what is read by readers. These are what make readers to decide about the nature, history or background of the text. The Juxtapositions within the texts contextualized with many discourses as political, social, historical and economical interactions between communities. All of these discourses are both causes and result of intertextuality which is a kind of rebirth within different texts. With the same concept of the intertextuality Douglas K. Hartman says:

... when intertextuality is located in the material circumstances of the text, it reflects the perspectives of literary theory and semiotics; when intertextuality is located in the material circumstances of the reader and author, it reflects the perspectives of cognitive psychology; and when intertextuality is located in the material circumstances of the context, it reflects the perspectives of linguistics and sociolinguistics. (Hartman, 1992: 306)

The place of intertextuality is signified by Hartman effectively. He touches the most important point by explaining intertextuality within different circumstance according to reader, author, psychology and context itself.

Within the concept of intertextuality readers or critics are in the search of similarities between texts, either meaningful or meaningless. Umberto Eco in his book, *Interpretation and Overinterpretation*, mentions about the readers intention to figure out the similarities and says:

The image, the concept, the truth that is discovered beneath the veil of similarity, will in its turn be seen as a sign of another analogical deferral. Every time one thinks to have discovered a similarity, it will point to another similarity, in an endless progress. In a universe dominated by the logic of similarity (and cosmic sympathy) the interpreter has the right and the duty to suspect that what one believed to be the meaning of a sign is in fact the sign for a further meaning. (Eco, 1992: 47)

With this excerpt the border of interpretation is explained by Eco in a naïve way. He says the reader or interpreter has a right and duty to suspect, and it will give chance to extract meaning from the text as he/she wish and as author wish, too. As a result of these words of Eco it can be said that the intention to find relation or similarities between novels of Coetzee and Defoe is something that given to the interpreter- readers- as a gift.

Roland Barthes in his essay, *Death of the Author*, signifies the message that author has no sovereignty over his own words, and implies that the text belongs to the reader who interprets it. Related to the intertextuality the interpretation of readers depends on the intellectual background of them, as much as the quality of the authors' text depends on the allusions to other texts. Barthes' aim is an attack on the traditional literary criticism which is mostly focused on retracing the author's intentions and original meaning in the mind. As a result, he means that the text is an open are for interpretation. He starts his assertion with a quote from Balzac and he says:

In his story *Sarrasine*, Balzac, speaking of a castrato disguised as a woman, writes this sentence: "It was Woman, with her sudden fears, her irrational whims, her instinctive ears, her unprovoked bravado, her daring and her delicious delicacy of feeling" Who is speaking in this way? Is it the story's hero, concerned to ignore the castrato concealed beneath the woman? Is it the man Balzac, endowed by his personal experience with a philosophy of Woman? Is it the author Balzac, professing certain "literary" ideas of femininity? Is it

universal wisdom? or romantic psychology? It will always be impossible to know... (Barthes, 2001: 1)

The speaker in the quote is the main problem that Barthes tries to simplify. Here it can be seen that the speaker is a man castrated and disguised as woman. Furthermore; it is the point that the speaker signifies the real author Balzac, a man castrated, a woman or someone else. From now on, the decision lies in the readers' power, and it depends on the experiences, intelligence and background of the readers.

If readers search for intertextual figures there are so many examples that can be associated. Either there is a relationship between texts or readers create by themselves as a result of their literary background or past reading. For instance, in the first part of Coetzee's novel *Foe* there is a ship name as "John Hobart" which is very important symbol in the novel, as it is the ship that rescues Susan, Cruso and Friday from the island. As Barthes mentioned in his passage, reader can extract many different interpretations from this name and scene in the novel. First of all, the name should be chosen intentionally, because he is a clergy, politician and publisher. Also his name passed in Daniel Defoe's books. One of them is *A Tour Thro' the Whole Island of Great Britain*, in which he mentioned about Hobart with these words: "Near the last Sir John Hobart, of an ancient family in this county, has a noble seat, but old built. This is that St. Faiths, where the drovers bring their black cattle to sell to the Norfolk graziers, as is observed above. (Defoe, 2013: 4576) According to the excerpt above it is difficult to guess why Coetzee chose this name. However; it reveals that there is a relationship between Coetzee and Defoe's texts.

The novel, *Foe*, is different in many ways, and that is what makes it postmodern text. It is constructed with the combination of many techniques, such as epistolary, parody, shifting narrator and allusions to historical figures. Coetzee combined all this literary figures successfully in his novel. In the second part of the novel Susan writes letters to Foe in order to complete her adventures as a book, even though it is known that Foe never gets that letters. In one of these letters she says that:

Arriving in Marlborough, I found a stationer's and for half a guinea sold him *Pakenham's Travels in Abyssinia*, in quarto, from your library. Though glad to be relieved of so heavy a book, I was sorry too, for I had no time to read in it and learn more of Africa, and so be of greater assistance to Friday in regaining his homeland. (Coetzee, 1986: 107)

Travels in Abyssinia is a memory written by diplomat Walter Chichele Plowden, about his Britannic Majesty's Consul in Abyssinia. Here it can be focussed on two sides of excerpt; one is the allusion to a diplomatic text that is written during 1880s by a diplomat. Coetzee's aim is not clear here, but Susan's lament about not being read that book to get information about Africa reveals some clues about allusion to that book. Susan is on the way to send Friday to his homeland during selling the book. She also laments that it would help her to send Friday to his home. She also says: "Friday is not from Abyssinia, I know. But on the road to Abyssinia the traveller must pass through many kingdoms: why should Friday's kingdom not be one of these?" (Coetzee, 1986: 107)

Despite he doesn't give Dante Alighieri name, Coetzee addresses to him during a conversation between Foe and Susan about dreams and memories. During this conversation Foe tells something from an Italian author with these words:

'I read in an old Italian author of a man who visited, or dreamed he visited, Hell,' said Foe 'There he met the souls of the dead. One of the souls was weeping. "Do not suppose, mortal," said this soul, addressing him, "that because I am not substantial these tears you behold are not the tears of a true grief."' (Coetzee, 1986: 138)

As clearly seen, the quotes given by Foe is taken from Dante Alighieri's *Divine Comedy*. The lines from *Divine Comedy* are given below to show the intertextuality within the novel written by Coetzee.

...
And thou, that yonder standest, living soul,
Withdraw thee from these people, who are dead! 46

But when he saw that I did not withdraw,

...

(Alighieri, 2008:019)

Through the whole novel Coetzee makes reference to storytelling processes which reminds similarities between Orhan Pamuk's novel *The White Castle* in which Pamuk refers many times to the difficulties of producing some readable texts, in other words there is an authorial insecurity. Related to this situation Coetzee also give many samples to signify the same process especially the problem of self-doubting. One of these samples appears in the last part of the novel mentioning a character from *One Thousand and One Night* stories, Sinbad. In the same page before Foe tells the story he mentions something about story and says: "It is a story, nothing but a story; I replied." (Coetzee, 1986: 147) and tells a story about a pity old man and a fellow offering help to him. "I recognize the story now. It was one of the adventures of Sin bad of Persia." (Coetzee, 1986: 148) Coetzee accentuates the importance of story with conjoining past text with his own stories to create effective impression over readers.

As a conclusion of this part it can be said that readers shouldn't attempt to figure out intertextuality on all pages of the text. If they do so, then they will close all the doors to productive forms of reading. For example, if the readers think the possible coming back of Susan Barton's daughter in *Foe* to derive from Defoe's novel *Roxana*, the other important themes cannot be seen. Intertextual reading can be balanced by taking to consideration that each text is an incident within itself, and it is not just a product of hypertext. Christina Turner in her thesis conclusion parts says that: "This account has demonstrated that, rather than insulating us from reality, intertextuality can also be a tool—for the writer, as a means of negotiating positionality, and also for the reader, in the expanded event of ethical reading." (Turner, 2013: 90) Having the last word for this part, it can be said that both for the readers and authors intertextuality is a means to convey the message, negotiate positionality and make ethical reading.

CONCLUSION

Studying postmodern elements, like intertextuality and metafiction, parody or pastiche opens a new view to analyse the texts while taking their background into consideration. For that reason; intertextuality including not only written text but also oral text brings out the idea that it dates back to a very early time. Because we usually refer to someone else's ideas or speeches excessively in daily life. Besides, related to metafiction people sometimes tell stories that we have heard before with different narration styles and context. It reminds Gide's idea that everything has been said before, but since nobody listens we have to keep going back and beginning all over again. In this sense, for a text to be original is something nearly impossible as everything has been said before. However, the authors try to be different with style and the techniques that they are choosing. The readers, in the same way, extract different meanings from the text. Bakhtin's 'dialogism' is also summarizing the situation. According to this term, the process of writing and reading aims to get meaning. During this process, the meaning is evolved out of interactions among the author, the work, and the readers or listeners. All of these studies are based on the interactions between author, text, and reader, and it reveals a wide studying area for critics, too.

Postmodern literature critics mostly repeat the theme of being intellectual readers who are aware of the material they read. Also, the critics wait from these readers to ask questions and make comments about the texts. As in most novels, some events are leaving in the doubt intentionally to challenge the readers, and readers are aware that they can be deceived by some plays within the text they have been reading. With this study, as postmodernism expects from the intellectual readers to solve the codes of the text, the metafictional and intertextual codes concealed in Pamuk's and Coetzee's novels are analysed.

One of the main themes of this study is analysing Orhan Pamuk's *The White Castle* novel within intertextual and metafictional perspectives. That is what reveals the history– fiction, truth – fiction, authors – readers, and text–reader relationship which are

one of the main themes of postmodern literary studies. Pamuk's novel both makes the reader think about what is history and what is truth while challenging the narrative style of the author because it is difficult to figure out who is Hoja and who is Venetian at the end of the novel. Additionally, historical references to places, time, and events of the Ottoman background creates an intertextual base for the text, such as referring to astronomy, mathematic, zoology, and technology studies of the 17th -18th century in Ottoman Empire. These are all sprinkled into the novel with successful authorship by Pamuk.

Through the examination of John Maxwell Coetzee's novel *Foe*, the intertextuality and metafictional narration is analysed with a perspective of a postmodern reader. Although *Foe* is starting with the words of a castaway woman as an ordinary adventure story, later it is intertwining with some other stories. The stories of Crusoe, Friday, Susan, and the narrator in the novel *Foe* are all connected to each other thanks to Coetzee's plot design. The narrator of the novel seems like Susan who tries to change the narration, while the author is Daniel Defoe, who is in search of a good story to write and publish it. This is a metafictional characteristic of the novel as the characters and readers are also aware of the process of writing. The function of text changes through the process of analysing it. When the interrelation and interdependence with other text reveal it creates a relief and victory thought through the readers. For instance, finding out the resemblance with Shakespeare, Dante Alighieri, Robert Frost, and Daniel Defoe shows the intertextuality of the text as well as the intellectuality of the readers, too.

There are many postmodern elements in the *Foe* and *The White Castle* besides metafiction and intertextuality, but the productive form of reading should be taken into consideration, too. There should be a balance between the hypo text (it means prior text) and the text itself, and the reader shouldn't forget that each text is an event in itself. The texts which are written with many different perspectives can be analysed with many different theories like postcolonialism, Marxism, postmodernism, queer theory, etc. These theories are all related to the readers' broad perspective and with which

perspective he/she approaches the text. These perspectives reveal what he/she wants to see at the end of the reading.

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Eğitim

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İş Deneyimi

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Yayınla:

Hobiler: Kitap, Fotoğrafçılık, Yüzme



VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

30/04/2020

Tez Başlığı / Konusu:

AN ANALYSIS OF FOE AND THE WHITE CASTLE NOVELS WITHIN POSTMODERN CONTEXT

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 88 sayfalık kısmına ilişkin, 30.04.2020 tarihinde şahsım/tez danışmanım tarafından İthenticate intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 19 (on dokuz) dur.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

30/04/2020
Davut AKGÜL

Adı Soyadı: Davut AKGÜL

Öğrenci No: 169216025

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı : İngiliz Dili ve Edebiyatı

Statüsü : Y. Lisans Doktora

DANIŞMAN

Doç. Dr. Aydın GÖRMEZ

30/04/2020

ENSTİTÜ ONAYI

UYGUNDUR

30/04/2020
Doç. Dr. Bekir KOÇLAR
Enstitü Müdürü