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ABOUT THE PROGRESS OF POSTMODERNISM IN TURKEY AND
AMERICA BY EXAMINING POSTMODERNIST ELEMENTS IN
ORHAN PAMUK, HASAN ALI TOPTAŞ, PAUL AUSTER AND DON
DELILLO (*Kara Kitap, Benim Adım Kırmızı, Gölgesizler, Bin Hüzünlü
Haz, City of Glass, The Locked Room, White Noise, Underworld*)

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Zeki KANDAŞOĞLU

DANIŞMAN
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ZEKİ KANDAŞOĞLU tarafından hazırlanan “ABOUT THE PROGRESS OF POSTMODERNISM IN TURKEY AND AMERICA BY EXAMINING POSTMODERNIST ELEMENTS IN ORHAN PAMUK, HASAN ALI TOPTAŞ, PAUL AUSTER AND DON DELILLO” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / ~~OY ÇOKLUĞU~~ ile Van Yüzüncü Yıl Üniversitesi İNGİLİZ DİLİ VE EDEBİYATI Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

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ZEKİ KANDAŞOĞLU

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
NİSAN, 2022

ORHAN PAMUK, HASAN ALİTOPTAŞ, JAMES AUSTER VE DON DELİLLO'DA (*Kara Kitap, Benim Adım Kırmızı, Gölgesizler, Bin Hüzünlü Haz, City of Glass, The Locked Room, White Noise, Underworld*) POSTMODERNİST ÖĞELERİN VE YABANCILAŞMA KAVRAMININ İNCELENMESİ VE POSTMODERNİZMİN AMERİKA VE TÜRKİYE'DEKİ GELİŞİMİ ÜZERİNE

ÖZET

Tanımı konusunda net bir açıklaması olmayan postmodernizm akımının her alanda olduğu gibi edebiyatta da köklü değişimler yarattığı yadsınamaz bir gerçektir. Gelişimi, ortaya çıkışı ve tanımı hakkında halen çeşitli tartışmalar yapılmaktadır. İçeriğine benzer şekilde, kendisi de böyle bir kafa karışıklığı yaratan bu hareket, bize hem postmodernizmin ne olduğu hem de nasıl ilerlediğini gözlemlemek açısından çeşitli kültür ve toplumlarda aynı ve farklı özellikleri göstermektedir. Türk Edebiyatı için yeni sayılabilecek bu akım, Batı toplumlarının nispeten uzun zamandan beri aşına olduğu bir kavramdır. İkinci Dünya Savaşı'ndan sonra önemli bir yayılma gösteren bu tutum/hareket/yaşam biçimi, farklı alanlarda sayısız örneğiyle artık hayatımızdadır. Daha çok kapitalist yaşam biçimi ile ilişkilendirilen postmodernizm, bireyi ve sorunlarını önemsemektedir. Yabancılaşma da bu sorunların başında gelmektedir. Sanayileşme ve kentleşme ile beraber ortaya çıkan yabancılaşma kavramının postmodernist edebiyat akımının bir özelliği olup olmadığı tartışılmaktadır. Bu çalışmamızda farklı toplum ve kültürlerin farklı yazar ve eserlerini inceleyerek postmodernizm akımının hem tarihini hem de gelişimini incelemeye çalışacağız. Yabancılaşma ve Postmodernizmin Türk ve Amerikan Edebiyatındaki yerini daha iyi anlayabilmek için Türk ve Amerikan Edebiyatından seçtiğimiz dört postmodernist yazar Orhan Pamuk, Hasan Ali Toptaş, Paul Auster ve Don DeLillo'nun iki romanını inceleyeceğiz. Bu tez, Türk ve Amerikan Edebiyatından seçilmiş 8 romanı inceleyerek ve bu iki toplumun edebiyat tarihlerinden yola çıkarak; postmodernizm akımından ne denli etkilendiklerini ya da postmodernizmi ne kadar etkilediklerini tartışmaya çalışmaktadır.

Anahtar Kelimeler: Postmodernizm, Türk Edebiyatı, Amerikan Edebiyatı, Orhan Pamuk, Hasan Ali Toptaş, Paul Auster, Don DeLillo, Yabancılaşma

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A RESEARCH ABOUT THE PROGRESS OF POSTMODERNISM IN TURKEY AND AMERICA BY EXAMINING POSTMODERNIST ELEMENTS IN ORHAN PAMUK, HASAN ALI TOPTAŐ, PAUL AUSTER AND DON DELILLO'S (*Kara Kitap, Benim Adım Kırmızı, Gölgesizler, Bin Hüzünlü Haz, City of Glass, The Locked Room, White Noise, Underworld*)

ABSTRACT

It is an undeniable fact that the postmodernism movement, which does not have a clear explanation for its definition, has created radical changes in literature as well as in every field. There are still various debates about its development, emergence, and definition. Similar to its content, this movement, which itself creates such confusion, shows us the same and different characteristics in various cultures and societies in terms of observing what postmodernism is and how it progresses. This trend, which can be considered new to Turkish Literature, is a concept that Western societies have been familiar with for a relatively long time. This attitude/movement/lifestyle, which spread significantly after the Second World War, is now in our lives with countless examples in different fields. Postmodernism, which is mostly associated with the capitalist lifestyle, cares about the individual and its problems. Alienation is one of these problems. It is discussed whether the concept of alienation, which emerged with industrialization and urbanization, is a feature of the postmodernist literary movement. In this study, we will try to examine both the history and the development of the postmodernism movement by examining different authors and works of different societies and cultures. In order to understand the importance of alienation and postmodernism in Turkish and American Literature well, eight novels by four postmodernist writers Orhan Pamuk, Hasan Ali Toptaő, Paul Auster, and Don DeLillo will be examined which were selected from Turkish and American Literature. This thesis tries to discuss how much they were influenced by the postmodernism movement or how much they influenced postmodernism by examining 8 novels selected from Turkish and American Literature and starting from the literary histories of these two societies.

Keynotes: Postmodernism, Turkish Literature, American Literature, Alienation, Orhan Pamuk, Hasan Ali Toptaő, Paul Auster, Don DeLillo

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Zeki KANDAŞOĞLU

INTRODUCTION

It is an undeniable fact that the movement of postmodernism, which still has no clear explanation about its definition, has created radical changes in literature, as in all other spheres. Various debates are still being held about its development and emergence, as well as its definition. Like its content, this movement, which creates such confusion itself, shows us the same and different characteristics in various cultures and societies, both in terms of what postmodernism is and how it is progressing. This movement, which can be considered new to Turkish Literature, is a concept that Western societies have been familiar with for a relatively long time. This attitude/movement /the way of life, which has shown a significant spread after the Second World War, is now in our lives with countless examples in different fields. There are several reasons for this movement to develop differently in each country or culture. These reasons generally stem from political and social developments. When trying to compare America and Turkey in this context, the emerging results give us enough ideas. The novels of two authors from each country will be examined in order to see these differences well. While looking for an answer to how postmodernism emerged in these countries, the readers will also try to understand what kind of progress has been seen in these countries' literature. The explanation of the comprehensive history of postmodernism will help the readers to know how postmodernism emerged in Turkey and America. Four postmodernist Turkish books and their writers; Orhan Pamuk's, *Benim Adım Kırmızı* (1998) and *Kara Kitap* (1990), and Hasan Ali Toptaş's *Bin Hüzünlü Haz* (1999) and *Gölgesizler* (1993) novels will be studied respectively. Similarly, the *City of Glass* (1985) and *The Locked Room* (1986) books by Paul Auster, and the postmodernist elements and subject of Don DeLillo's *White Noise* (1985) and *Underground* (1997) novels will also be examined in this thesis. In light of the information that has been obtained, some comments on the development of postmodernism in different countries will be made.

It is inevitable that the postmodernism movement, which has a place in all areas of life, makes its effects to be felt strongly in literature. In a world where the

concept of truth is displaced, writers participate in the postmodern understanding with their works. No artist can completely isolate himself/herself from the experiences of the society to which he /she belongs. Every individual is affected by the troubles, sorrows, and happy moments of the people around them, whether they are aware of it or not. As a matter of fact, it is quite possible to find traces of modern discourse in the works that emerged in the postmodern period. That is why in the second part of our thesis; the alienation term will occupy the thesis mostly. More precisely, it has emerged with the progress of the thesis that the concept of Alienation will occupy such a place in our thesis. While examining the books that are the subject of the thesis, it has been noticed that the concept of Alienation is frequently used in these books. As a mainstream problem available in all the novels that have been examined in this thesis, Alienation leads the reader to explore Postmodernism under another millennial concept that cannot be ignored. A clear definition of Alienation and its kinds will be listed accordingly.

Alienation, which is heard more often in the postmodern world, is a concept that has been studied extensively for decades in different scientific fields, and for this reason, the concept has many definitions. Although it is seen in our thesis that Alienation means recession, separation, rupture, and loss of control, the concept of Alienation defined by Seeman (1959) is used in this thesis. According to Seeman, an alienated person is a person who cannot play an active role in what life brings, cannot make sense of what he/she does, does not believe in the rules regulating social life, does not value social values/beliefs/traditions/customs/rules, and cannot take pleasure from his/her actions by alienating himself (Kiraz, 2005: 128).

1. POSTMODERNISM

With the combination of the “post” prefix and “modern” words, the term postmodernism, which means after-modernism, has been formed. The meaning of “modern” is contemporary, progressive, and innovative. When tracking its Latin origin, it is seen that it derives from the word “modo” which means “immediately, now” from the name “modernus” This word was first used to separate the pre-Christian and post-Christian period in the 5th century AD. Later, it was used to separate the old, and the new, and this meaning has survived to the present day. In this context, the word modern means “new,” and when comparing two things, it means “the newer” (Çetişli, 2008: 153). The post prefix that is added to this word gives the meaning of “after-new,” that is, the postmodern era.

However, besides this meaning, the term has been attributed to the continuation of the modern or its anti-modernist intentions. While the term postmodernism was used primarily in a philosophical sense, then has become a term used to express a trend in politics, history, economy; literature, and other arts (Çetişli, 2008: 152). According to Stuart Sim, the first recorded use of the word “postmodern” dates back to the 1870s and continued to appear periodically with positive and sometimes negative connotations over the next few decades. However, it began to load its exact meaning in the form of a reaction against modernism and modernity in the second half of the twentieth century (Sim, 2006: 10). Postmodernism first emerged as a concept in Anglo-American Literature in 1934. Later, it became a term used in architecture and started to become widespread after the 1960s.

Skepticism (or septicism) is thought to be the best answer to the question of what postmodernism is. Everything from the ancient Greek period to the accepted truths, moral norms, and classical Greek philosophy should be doubted (Sim, 2006: 3). Skepticism, dating back to the ancient Greek period, is a trend in itself with its building blocks. The origin of the term is skeptikos, which means doubt and suspicion. Pyrrhon (360–272 BC) and Sextus Empiricus (2nd and 3rd century AD) were the leading skeptical Greek philosophers who adopted it as their principle to approach everything with suspicion. Michel de Montaigne,

David Hume, and Pierre Bayle were among the later representatives of the philosophical view that “examines the basics, effects, and certainties of all arguments, and also argues that the mind cannot obtain precise information, that even if the truth is reached, it will remain in constant and complete suspicion, it is not possible to reach absolute” (Sarı, 2016: 184). Based on the impossibility of correct information, this trend questions everything that is in the final judgment. Postmodernism, which makes skepticism one of the legitimate foundations that enable us to perceive the world differently, is a flexible trend, far from a certainty.

Although postmodernism, which is defined through modernism, is seen as a break from modernism, the number of people who argue on that topic is not only a few. According to Yıldız Ecevit, the revolution that modernists initiated in many fields, especially literature, in the early 20th century made its impact in the second half of the same century (Ecevit, 2008: 57). Therefore, it can be considered reasonable to see postmodernism as a continuation of modernism. The only reason for this is, as İsmet Emre emphasized, “The efforts of the authors who try to define this concept as well as the heterogeneity within the concept, according to their perspectives” (Quoted in Sarı, 2006: 21). This diversity of meaning stems from the fact that different views are pro and anti-postmodernism. For example, those who criticize postmodernism may use this process as a “temporary enthusiasm of Dario Fo’s words” or “a deceptive invention of intellectuals in search of a new discourse and cultural capital” or “liberating modern theories and values” as emphasized by Jürgen Habermas it is another conservative ideology that attempts or, as Rudolf Pannwitz expresses, “the new militarist movement that developed in the postwar period” (Quoted in Sarı, 2006: 21). Before postmodernism, there was a production power connected to the machine in the industrial society. In contrast, in the post-industrial period, this power was based on knowledge.

According to J. F. Lyotard and J. Baudrillard, it is a transition from scientific to simulation, from labor to knowledge. Neo-Marxists, like Jameson and Harvey, interpret the postmodern situation as a further stage of capitalism (Quoted in İnaç, 2003: 6-7). In general, postmodernism is a long-term mind; postmodernists see it as the process of questioning executive, science, and

liberation, criticizing the deficiencies and negatives of modernism. Modernism is not a trend favorable to innovation and the development of knowledge, as Descartes tries to establish a traditional information system based on Locke and Kant's tradition. The advancement of humanity in the 18th and 19th centuries depends not on science but life energy (İnaç, 2003: 346-347). Life energy is also the source of emotions such as anarchy, Alienation, and brutality. This idea can be evaluated as follows: "Postmodernism is a unique art style" (İnaç, 2003: 346-348). There is no representation of truth in art anymore. On the other hand, according to Foucault and Derrida, postmodernism is a revolt against modernism that disciplines rather than liberates.

1.1.Lyotard's and Baudrillard's Postmodernism

It would be a great understatement not to study Lyotard and Baudrillard while discussing what postmodernism is. In this section, which is written by adapting the claims of postmodern philosophy to postmodern literature, it can be understood that literature cannot stay away from social realities and actuality, like these philosophers who were interested in society and people. Whether it is thought to be a field that confronts science or a propaganda tool, today literature is a society and history watchdog and administrator by making use of all fields and sciences. Lyotard and Baudrillard did not evaluate postmodernism only through literature, or rather, it can be said that they almost did not even mention literature at all. Instead of perceiving this as a deficiency, it would be more correct to adapt the ideas of these thinkers to literature.

Lyotard is thought to be the first person to call the time after modernism The Postmodern Condition. Lyotard, with his book of the same name, is accepted as the most referenced person to Postmodernism. When his book *The Postmodern Condition* was published in 1979, it was not only influential in France but also in some intellectual communities, in every field and country, and in a short time, it became a text that is constantly referenced. Lyotard, in his work *The Postmodern Condition*, states that he conveys his thoughts on postmodernism not as an expert but as a philosopher (Lyotard, 1994: 14).

His main attitude against modernism and modernity is that they exist for the sanctification of science and the state, on the other hand, he accepts postmodernism as the process in which post-industrial societies no longer believe in these sacraments (Lyotard, 1994: 21). He does not give us a clear explanation of what postmodernism is, instead, he questions the relations of postmodernism with life, literature, and politics... Ozan Örmeci claims that according to Lyotard, postmodernism emerged for three reasons. The first of these reasons is that the idea of progressivism, rationality, and scientific objectivity is no longer valid, the second; there is no difference between low and high culture, and the third; is the time when it is difficult to distinguish the real from the fake. Thanks to this information compiled by Örmeci from various sources, Lyotard's point of view on postmodernism can be partly understood easier and faster (Örmeci, 2010). In his book *The Postmodern Condition*, Lyotard makes an important claim.

Science has always conflicted with narratives judged by the yardstick of science, the majority of them prove to be fables. But to the extent that science does not restrict itself to stating useful regularities and seeks the truth, it is obliged to legitimate the rules of its own game. (1994: 11)

Expressing that science is in constant conflict with narratives, then Lyotard details this situation: According to him, science is in constant conflict with narratives, and postmodernism is included in this conflict between science and narratives. He claims that postmodernism, which does not accept the absolute authority of science, still sided with science against narratives. Contrary to the first thought that comes to mind, this siding does not aim to support the authority of science, in fact, it is a state of disbelief that has been proven by the progress of science. Lyotard opposes the legitimacy of scientific reality imposed by modernism to postmodernism. According to him, postmodernity is not the opposite of modernity, but the change and transformation of legitimacy in modernity (under the protection of scientific reality) with postmodernity. In this case, Lyotard states that the modernist goals of knowledge are purely controversial and reveals that there is no definitive or final way to resolve this debate about goals. This statement arises the theoretical problem of immeasurability or incomparability. Accordingly, different positions of justice and truth are incomparable and irreducible to each other. In that case, it is not possible to believe in a single truth, in a pure mind, in a universal life position, that is, in a single

and universal aspect of history and progress, and to be able to justify this theoretically (Lyotard J. F., 1994).

Although Lyotard developed postmodern thought theoretically, another one of the most important actors in bringing postmodernity to the practical ground is Jean Baudrillard (Dikmen, 2016: 60). Both thinkers lived in a time when Marxism had a very strong influence, although both focus on post-industrial society, it would not be right to think of Baudrillard and Lyotard as completely Marxists, and their works are on different subjects. Baudrillard states that the subject should move away from the center for more specific analyzes of the postmodernist situation (J. Baudrillard, *Fragments*, 11). The concepts of Simulacrum and Simulation, which were brought to the literature by Baudrillard, a French sociologist, and thinker, are frequently used by the scientific world to examine post-industrial society are terms. “Baudrillard's theory of simulation is a key concept for those trying to make sense of postmodern thought” (Dikmen, 2016: 86).

The concept of simulacrum is the key concept of his philosophical system. Because Baudrillard claims that the postmodern world constructs a virtual reality for itself and that after the death of God, reality dies with the postmodern period. He claims that there can be two ways to escape the death of reality, the first is “total reality”, that is, to deny all sides and different meanings and reduce the meaning of the world to a single meaning, and the other is the “dual form”. The dual form, on the other hand, is a reversible process that belongs to the truth itself and can never be reversed (Dikmen, 2016: 15).

Baudrillard argues that simulation, which he defines as “hyper-reality” in which the reality devoid of an origin or reality is derived through models, is a system that should be used to understand the postmodern situation and the new world order formed by late capitalism. “Simulation in its simplest form is used to show something that does not exist as if it exists”. What is truth in postmodernism and is there truth? When his questions from his own philosophy are considered, the following answers can be found; it is not possible to talk about any center or subject in the simulation world, so there is no subject, in this case, it is no longer possible to follow the truth with similars.

It is still debated whether postmodernism is a philosophy, a theory, or a period, which is defined as the period in which no truth can be mentioned. According to Lyotard, it is impossible to conclude this non-existent reality or different truth positions. In addition to Lyotard's thought, Baudrillard states that people added other options to reality in this period at the end of modernity; simulacrum and simulation. Simulacra: "The appearance that wants to be perceived as a reality. Simulating; presenting something unreal as if it were real, trying to show it." (Dikmen, 2016, p. 75) According to Baudrillard, it encountered simulations all over the world and tried to apply that to all fields. According to him, the perception of reality has completely changed with the postmodern period. This perception of reality, which is universal, final, and only exists under the domination of the West, is insufficient for understanding and interpreting things (Baudrillard J: 2011).

With this information, it can be perceived easily what Lyotard and Baudrillard mean in terms of literature from their approaches to postmodernism. Both Lyotard and Baudrillard express their ideas by making a comparison between modernism and postmodernism. According to Lyotard, postmodernism is the age of literature or narratives against science that tries to discredit the narratives and give them an insecure image. Just like Baudrillard, Lyotard, who claims that one cannot speak of truth, also states that this situation makes literature free. Expressing that we are in an age of propaganda with the media and advertisements, Baudrillard points out that in this period, which is called the "Consumption Society", literature has drawn a new path for itself and that literature should not be blessed like anything else.

1.2. World War, 1968 Events, Occupation of Algeria and Postmodernism

Fact that the twentieth century was the scene of two great world wars, the technological movements of societies led to the formation of a consumption mass. Although technological developments increase people's communication opportunities, the destruction brought by wars could not prevent individuals from alienating themselves and their environment (Ecevit, 2008: 57). In this context, the starting point of postmodernism with the influence of the negativities until the Second World War, people started to look for new searches and diverged from the

highly rational structure of modernism. The Algerian war of independence and the 1968 Paris events are also among the historical events that gave momentum to postmodernism.

This Algeria example, which shows that old traditions may change in the New World, has been a source of inspiration for postmodernism. This process dates back to France's invasion of Algeria and the invasion of the Algerian coast in 1827. At the end of the prolonged occupation years, on 1 November 1954, the people were called to revolt with a statement, and an armed struggle was started (Hitchens, 2006). The Revolutionary Committee of Unity and Action (CRUA) also joined the National Liberation (Naylor, 2015: 184-299), declaring a state of emergency on 28 August 1955. Despite France's harsh and violent policies, they were held on 1 July 1962. Algeria gained independence by popular vote. The process that started with the Algerian events gained a new dimension by September 1964. In September 1964, the "Free Speech Movement" led the protests against the Vietnam War at the University of Berkeley. As a result of its strong response, the events spread to high schools, and violent clashes began between the police and protesters on the night of 10 May. These conflicts, which lasted until 30 May, ended with the election. The events of 1968 became a great uprising of student protest in France. It started on 22 March 1968, in Nanterre, one of the western suburbs of Paris, with students protesting some practices of the university administration. Workers supported this action with strikes (Siedman, 2004: 92).

According to many critics, the reason for the emergence of events is the gilding of Marxism. They are revolutionaries who want to imitate their brilliance. The fact that this includes workers also results from freezing wages and unemployment. As a result of these developments, France faced a "molecular revolution" suddenly caused by small extremist groups. The concept of "molecular revolution" is a concept put forward by Felix Guattari while he was studying in the 70s. These events are accepted as the starting point of postmodernism for many.

The connection and relation of these events with the postmodernist formation in American literature are direct. The Algeria example which has been stated in this thesis shows that some things do not enter our lives, especially with the decisions taken at desks. The intense anti-war movement, the questioning of the system, and the inadequacy of existing systems seemed to signal something new. Although some accept these events as the beginning of Postmodernism, it does not change the fact that World War II initiated this desire for change; just like the developments in literature and social life after World War I. It was also a similar and simultaneous fact that mobilized students, intellectuals, and writers in America. Even if there is no specific starting point for postmodernism in America and especially in American Literature, which dislikes Algeria, it is believed that all events starting from American independence gave birth to American Postmodernism. In Turkey, different factors led to its politics and literature. Deep examinations of the history of American and Turkish literature may help us to understand the evolution of postmodernism in these countries well. As well, another point that should be mentioned is the existence of postmodernism in many fields, from architecture to literature, from philosophy to music, and from cinema to politics. The following question inevitably occurs in our minds: Does postmodernism create these innovations or is it just trying to interpret or explain? An answer will be tried to find out for this question by examining the characteristics of postmodernism and its relationship with other social sciences.

1.3.General Characteristics of Postmodernism and Its Relationship with Humanities

After talking about the general features of postmodernism in this chapter, the relationship between the humanities will be mentioned. No matter how important is all the essential representatives of art, photography, philosophy, cinema, and architecture and the general characteristics of these fields, only the most relevant fields in our paper such as philosophy will be emphasized and in this way, the relationship between postmodernism and literature will be comprehensively covered in this paper.

To make the definition of postmodernism clearer, a comparison with modernism may make it much more comprehensible: Brian McHale (McHale, 1996: 3) emphasizes that postmodernism is concerned with existence and modernism with knowledge. When Modernism deals with questions such as, “What should be known?”, “Who should know?”, “How should knowledge pass from one another?”, “What are the limits of knowledge?” postmodernism deals with, and “What is the world? How did it come about?” “What would happen if there were different worlds?”, “What is the existence of the part and the world?”, “How did it come about?” examines such questions (McHale, 1996: 9-10). Edward Said, who shares the same ideas with McHale in terms of wealth and knowledge, in his pioneering work called *Orientalism* (1978); examines the “other” representations and fictions that makeup East for Westerners, and thinks East as an ontologically and epistemologically distinct entity from West and, as a result of this understanding, it is thought as a place waiting to be discovered by colonialists, travelers, researchers, and artists (Quoted in İltar, 2006; 5).

This movement is based on the criticism of modernism; It opposes rationality, materialism, indoctrination, surrender, and technology and science that enslave and mechanize human beings. Ihab Hassan expresses the differences between postmodernism and modernism as follows: “In postmodernism, paraphysics instead of romanticism, discrimination instead of unity, play instead of purpose, coincidence instead of design, holistic instead of deconstruction, irony instead of integrity, mockery instead of grand narratives, metaphysics instead of irony. Instead of objectivity and subjectivity, there is uncertainty (Hassan I., 1983: 123-124). Postmodernism should be understood as a category that both refers to a historical period and has its characteristics. The main features of the movement can be listed as follows:

1. Fragmentation: “In postmodernism, all syntheses are opposed. Instead, they accept a universal fragmentation that goes down to the subatomic world. Thus, part of disintegration is substituted for synthesis and integration. These parts are not integrated, but are attached; eclecticism is adopted.

2. The overthrow of prescriptivism: All authorities are opposed, and everything known as “absolute” can be destroyed. Against the notion of “there is only one truth, there is only one meaning,” there is “very real and meaning” understanding.

3. The loss of I, depth: There is no such thing as inner-outer; everything is superficial, including “I.” In Nietzsche’s discourse, the subject is something fabricated.

4. Irony: Different perspectives are presented to traditional and accepted views, and a mocking attitude is displayed by using the “game method.”

5. Decentralization: The original and its copy (simulation) are combined in the same reality. Opposite poles are used together. An image replaces reality

6. The concept of time: Past and future are also combined. Also, it is desired that the past is kept alive following its conditions. It is tried not to break the ties between history and the state.

7. Everything goes: Everything is correct, or everything is wrong. Thus, the right-wrong contrast is eliminated. Postmodern discourse is replaced by “both ... and” instead of “neither ...”.

8. National and universal cultural understanding is rejected, and the pluralist artistic view is adopted.

9. Rationalism, positivism, liberalism, capitalism, Marxism, etc. all ideologies and philosophies are opposed. Epic narratives are disabled. Instead of universal integrity, there is a stance on pluralism

10. A questioning attitude towards modernism and its values is taken, and an extreme relativity attitude is adopted.

11. A positive attitude is taken toward religions (Kızılcılık, 1996: 36).

The features listed above are general features of postmodernism. Among these features, the priority is fragmentation. Integrity and unity are not accepted. Heterogeneity and fragmentation form the legitimate ground. The movement tries to make epistemology tolerant and open, by ending monotony and lean stiffness.

The ordinary is not avoided and feared, and it is even accepted in postmodernism (Elbir,2006: 208). Unlike the previous movements, postmodernists try not to shape the world and put it into specific patterns, but to try to recognize and accept it, they are attached to the given. In other words, postmodern thought glorifies and legitimizes it rather than attempts to change the existing.

Postmodernism, which means “after-modern,” is the general name of the new understanding of art and thought that is tried to be created against all modern structures and conceptions whose foundations were laid in the age of enlightenment (Çetin, 2008: 92-93). Yet this opposition is based on questioning, not rejecting them. More encircling postmodernism opposes and questions the variables of modernity, the superiority of scientific knowledge, positive sciences, linear development, nation-state understanding, industrialism, capitalism, democracy, secularism, human rights, technology, bureaucracy, and specialization; nevertheless, it is a movement that gives privilege to uncertainty, fragmentation, awareness, ethnicity, subcultures, cultural pluralism, pluralist perspective on knowledge, local knowledge, localism, originality, and freedoms (Kızılcelik, 1996: 57). In other words, postmodernism is a movement in late-capitalist cultures that emphasizes transformation, irony, acting, arbitrariness, anarchy, fragmentation, and pastiche, especially in arts (Literature, graphic and plastic arts, music, etc.) (Ryan, 2000: 451). “Polyphony” is the basis of postmodernism. Postmodern art “focuses on the outcome of the effects of communication technologies on society and describes a society with extraordinary changes” (Özel, 2006: 159-160). This has affected all areas of social life (economy, literature, history, technology, sociology, education, painting, photography, architecture...)

The term “postmodern novel” is a term first introduced by Ihab Hassan in America. Hassan used this term in his book *The Dismemberment of Orpheus: Toward a Postmodern Literature* (1971) to describe innovations in Literature (Hassan I., 1983: 260), but at that time, this term was not widely accepted. The novel is a type of fiction that explains an event or events that have been or are possible to be experienced through characters, time, and place determinations, in a cause and effect relationship. The narrative is the way of organizing the events by

explaining the cause-result by making the events concrete in the novel or the work, enabling the transfer of the events. It is not just a style of prose and poetry. In the postmodern narrative, there is no standard style that everyone uses or a typical style seen in every work. Authors use their narrative techniques. The narrative order of the event is irregular, and there is no sequence in the plot. In the postmodern novel, unlike traditional novels, elements such as the combination of contrasts, lack of a particular style, no end of the novel, or multiple endings are observed. When looking at the general characteristics of the postmodern novel, elements such as metafiction, acting, difference, pluralism, fragmentation, pastiche, and the use of irony draw attention.

The truth told in the postmodern novel is not the objective truth that is the same as the outside world, but artificial and fictional facts. Also, postmodernism brought textual polyphony, a comprehensive and democratic opening to the novel. In the postmodern novel, the good and the bad, the innocent, and the cruel are side by side and intertwined. This is due to the textual polyphony. Another essential element in the postmodern novel is intertextuality. Postmodern novel likes to benefit from other works, especially history. For example, Orhan Pamuk's novels are inspired by works from Eastern and Western writers such as Evliya Çelebi, Mevlânâ, Seyh Galip, Feridüddin Attar, Dante, Rilke (Işıkaslan, 2007: 425-426).

Since postmodernism has developed in different places, different cultures, and societies under different conditions, it has developed various styles from the community to organization or from one geographic region to another. The same method cannot be expected everywhere. However, the reason why these different works are called postmodern is that they have certain features. For example, no matter how different they are, they all come after modernism and do not match it. They criticize the elitism in modernism. This criticism is also included in modernism, but after the criticism of elitism in modernism, a reduction in modernism started to appear. For example, in the works of M. Proust and J. Joyce, it is seen that modernism is subject to wear and rupture. *Ulysses*, written by Joyce, can be seen as a signal of postmodernism (Sarı, 2016: 85).

Nevertheless, it is seen that postmodernism comes after modernism, and it is considered a continuation of it because there are specific modern rules in every type of writing. Of course, there are also interactions between the features of postmodernism from the characteristics of modernism. For example, paranoia seen in modernist works is also seen in some postmodernist works Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962), and Thomas Pynchon's *Gravity's Rainbow* (1973), (Woods, 1999: 50-51). While still there are debates about where/when modernism ends and postmodernism begins, it is not surprising that works with both modernist and postmodernist literary features are written. Many critics cite this as a literary feature; Stuart Sim even made a list of these authors:

The characteristic feature of the authors who created postmodernist works is that they all conflict with modernism. (Germany), Georges Perec and Monique Wittig (France), Umberto Eco and Italo Calvino (Italy), Angela Carter and Salman Rushdie (England), Stanislaw Lem (Poland), Milan Kundera (ex Czechoslovakia), Mario Vargas Llosa (Peru), Gabriel Garcia Márquez (Colombia), JM Coetzee (South Africa), Peter Carey (Australia)... (American Writers) ...are Walter Abish, Kathy Acker, Paul Auster, John Barth, Donald Barthelme, Richard Brautigan, William Burroughs, Robert Coover, Don DeLillo, EL Doctorow, Raymond Federman, William Gass, Steve Katz, Jerzy Kosinski, Joseph McElroy, Thomas Pynchon, Ishmael Reed, Gilbert Sorrentino, Ronald Sukenick, Kurt Vonnegut (Sim, 2006: 144-145).

It is seen that the features seen in the postmodernist text are applied to the theater and verbal art, too. Some authors use modernist and postmodernist elements together. The most striking example of this is the plays of Samuel Beckett. According to some, Beckett's plays are examples of the transition from modern to postmodern and serve as a bridge between them. His theater is considered absurd, which leads to a new controversy: Is absurd within modern or postmodern boundaries? In addition to Samuel Beckett, writers such as Jean Tardieu, Harold Pinter, Jean Genet, Eugene Ionesco, and Edward Albee are also considered to be absurd playwrights, but also seen as postmodern (Şener, 2006: 298-300).

The contributions and criticisms of philosophy to postmodernism or postmodernism to philosophy are very important for both sides. Many philosophers who are both writers and thinkers (such as Nietzsche, Derrida, Foucault, Deleuze, and Guattari) have an indisputable influence on postmodern

literature. Therefore, not mentioning philosophy while searching for the answer to the question of what is postmodernism creates a great deficiency. Philosophy, especially the late French philosophy tradition, was both a significant area of discussion about postmodernism and the source of theories regarding the origins of postmodernism (Sim, 2006: 3). F. Nietzsche's call for 're-evaluation of all values' (Nietzsche, 2001: 204-205) reveals the point of view of postmodernism to its predecessors. Nietzsche expects the new philosophers, whom he sees as the people of the future, to fight against big narratives and upside down them. The rebellion led by Nietzsche took another dimension with poststructuralist thinkers. Poststructuralism, with its different intellectual disciplines, has not only targeted itself but also ideological foundations behind different methods such as structuralism and has emerged as a philosophical and political movement. Derrida's "structural", one of the strongest pillars of poststructuralism, opposes the idea that the systems of all phenomena are reduced to the functioning of the origin of structuralism. Derrida studied the relationship between postmodern works and thought and language and made "playful inquiries" about the limits of this relationship in philosophy and Literature. Hence, Derrida ignored metaphysical certainty fundamentally. According to him, the idea of unity between word and action should be questioned because "reality" is hidden not far from the surface of thought. He pointed out that there is a link between thought and language and that language can become reasonable. The term "différance" (Sim, 2006) that he has created is used to describe the way language works and the movements of deconstruction.

Michel Foucault is among the most influential theorists who emerged after the structuralist program became a postmodern world. "Discourse" is a concept that came up with and worked on. Foucault identifies information with power and examines the relationship between them. He bases his approach on "discontinuity" and avoided traditional approaches. While traditional historians see "discontinuity" as both productive and impossible, Foucault thinks that their forms of knowledge are continually changing. He emphasizes that there is a change in knowledge, but discourse does not change (Sim, 2006: 260).

The term “anti-Oedipus” by Gilles Deleuze and Felix Guattari derives its origin from the concepts of “libido” of S. Freud and “labor power” of Karl Marks. But the connection between these two provides the concept of ‘will to power’ that Nietzsche has put forward. The ‘anti-Oedipus’ of Deleuze and Guattari aim at an attack against auto-terrorism intertwined with psychoanalytic theories (Holland, 1999: 13-14). According to Deleuze and Guattari, individuals are “desire-machines” that lack their sense of unity and maintain their lives in the hegemony of socio-political structures (Sim, 2006: 7).

Jean-Francois Lyotard, in his *Postmodern Condition*, emphasized that modern ideas are out of fashion, that there is not a single use of the truths, that there should be a skeptical approach to the top narrative, and that all definitive facts should be approached with suspicion (Lyotard, 1994: 68). According to Baudrillard, the distinctive feature of the postmodern period is that it is beyond the understanding of the periods until that time. He states that after the modern, nothing was original and that we were living in a world of simulations in a world where the copy was also a copy (Baudrillard, 2016).

Questioning the origin of postmodernism is more under the jurisdiction of philosophy than literature, but it would be wrong to claim that literature cannot be studied by postmodernism as it cannot be told that time and events change our lives and then these changes create postmodernism. This is especially not preferred in this thesis since there is a comparison of the literature of two different countries, which is the aim of this study. Looking at the relationship of postmodernism with social sciences in general, it can be said that postmodernism is the new interpreter and guide of the changing world.

2. A SHORT HISTORY OF THE EVOLUTION OF AMERICAN LITERATURE

If history had taken a different direction, it would not be difficult for the United States to become part of the Spanish or French overseas empires. Its current folk could speak Spanish and form a single nation with Mexico, or speak French and unite with Quebec and Montreal. Still, America's first explorers were not English, Spanish, or French. The earliest records of the study of America uncovered in Europe are in a kind of Scandinavian language. The Old Norse Vinland Saga (Vinland Saga in the Old Norse language) in the early eleventh century, that is, almost 400 years before the discovery of the New World by the Europeans. The adventurer Leif Eriksson and a group of Scandinavians on the northeastern coast of America - possibly settled in the Nova Scotia region - albeit for a short time. However, the first known and sustained relationship between America and the rest of the world began with the famous trip of the Italian explorer Christopher Columbus. He was funded by the rulers of Spain, Ferdinand, and Isabella (VanSpanckeren, 1994: 2).

The pre-revolutionary South literature was noble and secular, reflecting the southern plantations' robust social and economic systems. The first British immigrants turned to the southern colonies for economic opportunity, not religious freedom. The southerly, educated upper class was shaped by the classic Old World ideals of noble and landed lords that could be achieved through slavery. These traditions freed the wealthy southerners from working with their bodies, provided them with leisure, and made the dream of noble life in the middle of America's desolate wasteland come true (VanSpanckeren, 2010: 3).

The American Revolution (1775-1783), which witnessed massive battles against Britain, was the first modern war of liberation against the colonial power. Back then, American independence's victory was a divine sign for many that America and its people would become a great country ahead. Military success fueled nationalistic hopes for the new literature. Yet, the independence of the new literature was restricted; England was the only place for the final editing of American books so they could easily be criticized, mostly the hardest way, in England before their publication. It gave rise to a public ambition to compose a

national and unique literary style. Their excessive attachment to England and British literature bothered Americans, for example, an editor of an American magazine wrote in 1816: “Dependence is a state of degradation fraught with disgrace, and to be dependent on a foreign mind for what we can ourselves produce is to add to the crime of indolence the weakness of stupidity. (VanSpanckeren, 1994: 3). From this sentence, it can be understood that the Americans' war of independence has ended on the battlefield, but they are still in a national struggle in their minds. It can be said that the greatest burden in removing the obstacles to the formation of a newly established country's own identity, one by one, was especially on the shoulders of politicians and writers.

2.1.The American Enlightenment

In the 18th century, in America, traditions were shadowed by rationality for a while. The unquestionable religious dogmas were no longer so strong against scientific inquiry, and also representative government emerged instead of the monarchy. This period is known as The American Enlightenment, in which thinkers and writers adhered to the ideals of justice, equality, and freedom, which they saw as man's natural rights. Although the influence of the French Enlightenment can be seen in some American literary works when the place where the 13 colonies in the establishment of America came from is given, it can be seen that the British influence is more. Yet the American Enlightenment, like neither the British nor the French Enlightenment, followed a unique path because of its own problems (Köktaş, 2014: 73-74).

2.2.The Romantic Movement 1820-1860

Germany can be seen as the motherland of the Romantic Movement, but it did not take much to see it in France and England. In America, approximately 2 decades after the publishing of the *Lyrical Ballads* of Samuel Taylor Coleridge and William Wordsworth, the Romantic Movement came around 1820. Just like in Europe, this new, fresh style stirred up the writers, intellectuals, and artists

(VanSpanckeren, 1994: 28). But it was not the same in Europe, as Kathryn VanSpanckeren states:

Romanticism in America coincided with the period of national expansion and the discovery of a distinctive American voice. The consolidation of national identity and the nascent idealism and passion of Romanticism fed the “American Renaissance.” (VanSpanckeren, 1994: 28).

Art, the aesthetic, and the spiritual side of nature were the main focus of the Romantic Movement. Romantics claimed that art is a better way of expressing the truth than science. They also claimed that for the good of the individual and the community expressive art is everything. A well-known romantic writer, Ralph Waldo Emerson, in his essay *The Poet*, states:

“For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secret. The man is only half himself, the other half is his expression.” (Emerson, 2011: 76). The self's development became a primary method; realizing “self” became a dominant goal. To Romantic theory, self and nature are the same in this way; self-awareness is not a selfish dilemma, but a form of knowledge that reaches all over the world. If one's ego is one with all humanity, healing the iniquity between people and ending cruelty in the world is the self's mission. The word “Self,” which reminded “selfishness” of the previous generations, was reformulated. “New compound words had sprung up with positive meanings: self-actualization, self-expression, self-reliance.” (VanSpanckeren, 1994: 22).

2.3. Transcendentalism 1830-1860

Many historical researchers examine Transcendentalism under the title of romanticism. This movement, which associates the existence of the individual with God, provides us with extensive information in terms of the individual-god relationship. This concept, which concerns the concept of alienation, which is another subject of our study, has special importance to us. Transcendentalism generally thought of as a reaction to rationalism, expresses the understanding of man of the new century. The main idea of this movement was the unity of God and the universe. In this fundamental belief; every soul shares the same core with

the world, and it was believed that the world was an exact macrocosm of “self”. Contrary to British and other European writers, the supporters of Transcendentalism in America have never published a Manifesto. They emphasized the personal variations, the individual's unique point of view.

American Transcendental Romantics pushed radical individualism to the extreme. American writers often saw themselves as lonely explorers outside society and convention. The American hero -- like Herman Melville's Captain Ahab, Mark Twain's Huck Finn, or Edgar Allan Poe's Arthur Gordon Pym -- typically faced risk, or even certain destruction, in the pursuit of metaphysical self-discovery. For the Romantic American writer, nothing was a given. Literary and social conventions, far from being helpful, were dangerous. (VanSpanckeren, 1994: 23)

American writers were under huge pressure to create a unique literary style, voice, and scope. When it is looked at the masterpieces written in the thirty years before the American Civil War (1861-65), it can easily be said that Americans overcame this battle.

2.4.The Rise of Realism: 1860-1914

1861-1865 were the years a breakout point in American History when the slave-owning, agricultural South and industrial North went to the war. The sheer optimism of the young democratic nation raised the likelihood of its extinction after the war. American idealism changed its direction. Human rights were no longer such a vital topic for American idealists, ideally characterized main characters appeared more and more. It can be said that one of the founders of the current state of contemporary American literature is the realism movement. Realist writers, who started to process the ordinary events of life instead of embellishing or a romantic description, brought a new understanding to literature. The individual, who was brought to the fore with the romanticism movement, began to be depicted in his real life. The first examples of alienation in American Literature began to be seen during this period. Writers who left their mark on American Literature such as Sam R. Watkins, Jack London, Upton Sinclair, and Mark Twain emerged during this period.

2.5. Modernism and Experimentalism: 1914-1945

For many historians, the time between the two wars is the terrifying “coming-of-age” of the United States. The American people, economy, politics, and literature began to witness a brand new era. In the aftermath of the post-war things boomed, and those who did succeed attained wealth they could not even imagine. For the first time, many Americans entered higher education, with the number of university students doubling in the 1920s. The middle class grew rich. Americans enjoyed reaching the world's highest average per capita income during this period, and the majority bought the main status symbol: the automobile. A typical American house in the city was sparkling with electric lamps, boasting a radio to keep up with the outside world, sometimes there was a telephone, camera, typewriter, or sewing machine. Much like the businessman who was the protagonist of Sinclair Lewis' novel *Babbitt* (1922), most people were happy with these devices. Besides being modern, most of them were American inventions and American productions.

Americans living in the time of the “Roaring Twenties” also liked other modern forms of entertainment. The majority went to the movies once a week. Although the production, transportation, and sale of alcoholic beverages had been prohibited under the 18th Amendment to the U.S. Constitution, (Editors, 2009) illegally opened bars and nightclubs emerged. These places featured jazz, cocktails, and bold styles of dressing and dancing. Dance, cinema, car tours, and radio turned into national madness. American women are emancipated. Most of them migrated from villages and farms to the city for rear-front missions during the First World War and were resolutely modernized. Since 1920, they have had their hair cut short, dressed in short “winged” dresses, and gained voting rights under Article 19 of the Constitution. They expressed their opinions without hesitation and took on social functions in the public sphere. Charles Dickens describes this period as:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of

darkness, it was the spring of hope, it was the winter of despair. (Dickens, 2013: Chapter 1)

Western youth were rebelling, angry with the brutal war, and disappointed, seeing the older generation responsible for the war. Despite the seemingly present entertainment, modernity, and unprecedented financial well-being, the young Americans of the 1920s were the “lost generation” as literary portraitist Gertrude Stein called them. For him; without a solid, traditional value structure, the individual lost his sense of identity. In addition to the loss of secure, foster family life, familiar, well-established community; the natural and eternal rhythm of nature governing the sowing and harvesting time on a farm, homeland love that keeps up; the moral values imprinted in minds through religious beliefs and observations seemed to have all been uprooted with the First World War and its consequences (VanSpanckeren, 2010: 22).

2.6.Modernism

Modernism, a broad cultural wave that gradually emerged in Europe and the United States in the early years of the twentieth century, was accomplished through art and moved sharply away from the past and Western civilization's classical traditions. Modern life was fundamentally different from the traditional way of life - more scientific, faster, more technical, and more mechanized. Modernism encompassed these changes.

Technological innovations in the world of factories and machinery encouraged attention to technique in the field of art. To give an example, light, especially electric light, attracted modern artists and writers a lot. In the posters and advertisements of the period, the images of abundantly illuminated skyscrapers, light beams from automobile headlights, cinemas, and watchtowers seem to illuminate outer darkness representing/represented ignorance and ancient traditions.

Vision and perspective became a necessary part of the modernist novel. It was no longer enough to write a straight third-person story or (worse yet) aimlessly intrusive narrator. How the story is told became as important as the story itself. Henry James, William Faulkner, and other American novelists

experimented with fictional viewpoints (some are still doing). Henry James often limited the information in the novel to what a single character could know. Faulkner's novel *The Sound and the Fury* (1929) divides the story into four parts, each giving the perspective of a different character (including a mentally disabled boy).

2.7.“The Time of Great Changes: 1960’s”

The distancing and stress that was at the root of the 1950s surfaced in the United States in the 1960s with the Civil Rights Movement, feminism, anti-war demonstrations, minority activism, and a counterculture still having an impact on American society. Among the remarkable political and social works of the period, citizenship rights leader Dr. Martin Luther King's speeches, the early writings of feminist leader Betty Friedan *The Feminine Mystique*, (1963), and Norman Mailer's article *The Armies of the Night* (1968), describing an anti-war march in 1967. The 1960s were marked by the loss of clarity of the line between fiction and reality, novel and newspaper interviews.

2.8.“The 1970s and 1980s: New Directions”

In the mid-1970s, a consolidation period began. The Vietnam conflict was over, followed immediately by America's Bicentennial celebration, and the recognition of the People's Republic of China. Soon after, the 1980s and the "Me Decade" came along, in which people tended to focus on more personal concerns rather than broader social problems. The old trends in literature continued, but the driving force behind mere experience has diminished. Minority literature began to develop (VanSpanckeren, 2010: 26).

2.9.Today’s Postmodernism in America

It can be said that all kinds of social and economic developments experienced since the very beginning of all countries' history, constitute the most up-to-date state of the countries, and America can be the most appropriate example of this situation. After the atom bomb dropped on Japan, or the anti-war

youth riot, or after Africans, Asians, and Indians who had the chance to get an education or women's rights that were becoming more talked about and changing laws in this direction, it cannot be expected America to be at the same point especially after comparing with a country governed by dictatorship or a country that is likely more open to change. Of course, the changes that America witnessed originally manifested themselves in literature and continue to do so.

The fact that America created a concept like “American postmodernism”; shows America’s progress in the field of literature. Introducing new realities, American society found itself in a cultural and social change after the war. As Irving Hove points out, American society, culture, and sensitivity in the 1950s were not the same as after the Second World War (Howe, 1959: 451). Writers started to try new styles and topics. Not all writers immediately adapted to the changes in literature. Many of them still used a modernist, naturalist, or existentialist tradition in their writing. That transformation process was not very smooth. Some writers who dealt with postmodern subjects, on the other hand, encountered the bad side of America. The following instance is a turning point of the adventure of postmodernism in America; Henry Miller's *A Tropic of Cancer*, published in France in 1934, but was not published in America until 1961. The content of the book is explicit descriptions of sexuality and the mediocre lives in cities. Henry Miller was one of the first authors to introduce a brand new reality to American society through his writings. The definition of intertwined reality, fiction, dreams, and fantasies was unusual for his time. The Beatnik movement that came after him carried further the themes of homosexuality and sexuality. Without giving similar many examples, the only thing that can be expressed is that the birth of postmodernism was rough, too.

In a way in the 1960s, American literature was dominated by postmodernism. The usage of radical irony, black humor, metafictional elements, fragmentation, parody, overlapping of fiction, fact, fantasy, and dreams, formerly tabooed themes as a form of artistic, aesthetic, and partly social protest were in the majority. Tibor Žilka states; “It can be said that American postmodern fiction dominated American literature in the 1960s, but it has come through various modifications and transformations since that” (Žilka, 2006: 27). The 1960s can be

thought of as a starting point for modifications and transformations. The phases which American literature went through can be summarized under a few aspects like structural, social, economic, and technological alterations.

The first changes in the literature showed themselves with the usage of experimental styles, linguistic play, postmodern parody, radical irony, intertextuality, and fragmentation. The usage of overlapping of reality and fiction is both used in literature, theatres, cinema, and television. “Anything goes” type of narratives started to be used more frequently. Ethnic, sexual, and gender identity problems were the center of attraction to postmodern writers anymore. The postmodern narratives used, made significant contributions to the aestheticization and playfulness of the literary works. Besides the emphasis on the subject, postmodern writers emphasized another important aspect of postmodern literature and culture; marginality and Lyotard's *petit récit* term, which means small things rather than grand narratives. In other words, these authors have not only decentralized and undermined the depiction of traditional relationships that are predominantly understood and form “grand narratives” of the domination of white, male, and heterosexual relationships, but also non-seriously depict an alternative version of history and groups.

It can be said that the power of feminist writers prevented male postmodern writers from constructing fiction about patriarchy. American society met gender equality with help of domestic and foreign feminist women writers such as Virginia Wolf, Simone de Beauvoir, and Betty Friedan (and more); and also America met ethnic identities and sexual identities with writers such as Ismael Reed, Tony Morrison, Maxine Hong Kingston, Amy Tan, and James Baldwin, more closely. Just like postmodernism, the forming process of postmodernism in America is also eclectic and non-nationalist.

In contemporary American postmodern literature, new literary genres have occurred. The technology of the postmodern era has created a literary genre called cyberpunk for us. The effects of life created by capitalism and technology are now becoming more visible. This new genre, which frequently uses technological products such as the Internet, mobile phones, artificial intelligence, and

simulation, has easily found itself in the literary world with the help of postmodernism. It can be argued that readers of this genre are far less than those of conventional subjects for now. Among the authors of this genre, which can be called science fiction are Michael Serres, Michael Joyce, William Gibson, even Ursula Le Guin, and Kathy Acker. The works of these authors emphasize the depiction and study of advanced and virtual technology, the manipulation and perception of technology and media with reality, the creation of alternative artificial worlds, and the abuse of power and technology.

Finally, Don DeLillo and Paul Auster-style literature is needed to be examined to understand the point of the current American Postmodernism well and to talk about the two living postmodern American writers who are the subjects of this thesis. The works of this group of writers, also including John Irving and Brett Aliis, feature sexuality, television, weapons, technology, as well as many of the elements of postmodern literature. Although not as much as the cyberpunk literature mentioned above, there is a constant state of chaos in these works. These authors either use more traditional narrative techniques or emphasize the narrative side of the postmodern narrative. They build their work on complex intertextual allusions that create a metafiction level and effect. Compared to the previous writers, their works deal with all kinds of social or individual problems, like life itself, rather than dwelling on a subject. For example, while James Baldwin's novel *Giovanni's Room* can be labeled as a book about homosexuality or racial issues, but the books of postmodernist writers cannot be defined by only one particular subject.

Absolute truth, which is denied in postmodernism, allows for the creation of new realities. The narration of intertwined reality and fiction without the order of importance provides us with brand new possibilities in literature. In today's postmodern American writers, an intertwined fiction and reality with brand new topics and narrative styles can be seen.

3. A SHORT HISTORY OF THE EVOLUTION OF TURKISH LITERATURE

In this thesis, despite Turkish Literature being ancient, the starting point will be held from the settling in Anatolian lands. After the Mongol invasion, with the fall of the Anatolian Seljuk State, the Turkmen principalities established in Western Anatolia, and the environment they created in Anatolia and the sensitivity they showed towards Turkish made it a state language and an official language in Anatolia. The first works of Old Anatolian Turkish, and the first phase of Western Turkish, appeared in today's Anatolian lands in the late 13th and early 14th centuries (Kemal, 2007: 54).

3.1.Pre-Imperial Edict of Gülhane

As a result of the spread of the religion of Islam, Turkish and Persian couplets started to be written in a mixture of works of Persians and Turks who are culturally close to each other. This unity brought by the religion of Islam created the Divan Literature. This literature, which is also known by the names such as Islamic Literature, High-class Literature, Palace Literature, Modern Literature, Classical Literature, Ancient Literature, and has been called Divan Literature with the most common usage. It was mostly used by Arabs, Persians, and Turks to express love for God and prophets. The respect and love for the Sultans can also be seen in these works. The folk and folk's problems were not mentioned, in this way it can be said that the Divan literature was not for everyone, but the privileged ones.

In the Divan Literature, the first works written in the Masnavi genres, which usually consist of short patterns in Aruz prosody, long poems in the form of stories, and whose duality is a form of rhyme that rhymes with each other, are the first examples of Turkish literature written in Turkish lands. On the other hand, there was a kind of literature that was developing in the cities of Anatolia, far from the palace; Folk literature. Folk literature, the oldest example of which is *The Dede Korkut*

Stories, depicts folk heroism and generally originates from Turkish lands. As a result of written literature settling long afterward, it is out of the question for Turkish literature to develop as a union. Turkish Literature, which can be examined under more titles such as Anonymous Literature, Aşık Literature, Tekke, and Sufi Literature, was mainly separated from each other as folk and palace literature until the 19th century.

3.2. Imperial Edict of Gülhane

In 1839, Grand Vizier Reşit Pasha read an order on behalf of Sultan Abdulmecid by gathering leading civil servants, public representatives, and foreign state envoys in the garden of Gulhane Park in Istanbul. That order, called The Rescript of Gülhane, was declaring that a very new period was accepted as a management approach in the country. That order was the first indication that the Ottoman state was so close to Western politics and culture. That political order caused radical changes in Turkish Literature along with social life. Writing styles have changed, and new methods began to be applied in the narration. Then, more and more writers started to go to Europe and America. The writers who met European and American writers mostly started to try their styles in their works. So, Divan Literature, the classical form of Turkish Literature, started to disappear, and a new era began in the form (Kocatürk, 1964: 621).

3.3. The Republican Period

In the 1920s, that is, the Republican period, other developments started to be seen in Turkish Literature. Turkish Literature, which had changed form and content with the effects of the First World War; experienced some changes such as simplification, organization, and handling of the problems of society. Gradually, Istanbul lost its feature of being the capital of literature, and authors from Anatolia had started to make their names heard. The redeeming or enlightening role of literary works, in which the individual was still not spoken, was considered the only truth by most authors of the period. It was the period in which the East-West separation was the most concentrated. Nationalism, the

effects of which were seen all over the world, was also tensely seen in Turkish Literature. And still, the concept of modernism that emerged after World War I was a very remote possibility for Turkish Literature (Kocatürk, 1964: 640).

After the Second World War in the 1940s that the difficulties created by the war, Turkey as well as the whole world had lived with the problems for a long time. With the rapidly increasing literacy rate, young generations were able to strictly follow the political, literary, and artistic developments in the world. Artists started to deal with social events and thought about life in a broader range. In the novels and stories, interest in social realism increased, and with the efforts of those authors, a different type of village novel emerged. The fact that poets and writers grew up with the problems of the country played an important role based on the changes in Turkish Literature (Kocatürk, 1964: 686).

3.4.The Birth of Postmodernism in Turkish Literature

When the time was about the 1960s, the accumulation of the previous years and socially, essential developments in the literature, depending on political events in Turkey, were clearly visible. In this period, the number of authors who write stories increased, and works reflecting different senses were written. Accordingly, the themes discussed in the stories also varied. In this period, completely innovative developments took place in Turkish Literature in terms of theme and fiction. With a realistic socialist approach, issues such as workers, problems of people living in villages, towns, and cities, and worker migration to Germany were used in Turkish Literature. In addition to these social issues, works based on the inner world of the individual continued to be written. The effects of the existentialism movement were also seen in Turkish Literature. The main emphasis was placed on individuals from different segments of the society, mostly on the incompatibility of the individual with the environment and culture, the sense of alienation, and loneliness caused by that incompatibility (Kahraman, 2016: 14).

The late 1960s and early 1970s are of great importance for Turkish Literature. Real modernist and postmodernist examples and writers whose books

have been translated into various languages started to appear more frequently in that period. As Yıldız Ecevit points out, Turkey did not meet modernism and postmodernism separately but met them at the same time (Ecevit, 2008: 145). So there wasn't an exact timeline for Turkish Literature to start writing postmodernist novels. After several political crises and wars all over the world, a search for realism in Turkish Literature came to the fore. As a result of that search, the artists of the period; moved away from social problems and highlight the facts within the individual, and address individual themes. They try different literary techniques in their stories by using new means of expression. Instead of explaining an observational event and situation by creating a new and different story language, they wrote poetic, non-formal, experiment-like stories. It is the same for novels and poetry, too.

The Memorandum of 12 March and the events that took place in 1971 by the soldiers to the government was the subject of many novels, and the authors wrote novels about the revolt of revolutionary youth against the capitalist bourgeois order that exploited the people with a realistic socialist perspective. Unlike the previous novels, the peasant was replaced by the people; the landlord was replaced by the capitalist bourgeois class, and the peasant came to the mountain by the revolutionary youth (TKB, 2014).

The new novel type began to take on a different appearance from its classical and modern fiction, as postmodernism began to show its influence. This effect continued increasingly after the 1980s. Changes that appeared in the novel, which had a specific form, made the species far from its known structure. The emerging new texts started to meet with narrative expression since they had a hybrid structure that brings different types to mind. Because when these narratives are evaluated according to the measurements of classical and modern novels, they both show very interesting differences and have traces of the patterns of many literary genres. This new movement, which was initially seen in world literature, was also seen in Turkish Literature in a short time. The differences in the elements of the novel, which gained momentum along the lines of Ahmet Hamdi Tanpınar, Yusuf Atılgan, and Oğuz Atay in Turkish novels, surfaced after the 1980s. Authors such as Hasan Ali Toptaş, Metin Kaçan, Bilge Karasu, and Orhan

Pamuk have a part in the spread of such texts by giving postmodern novels. After this period, besides classical and modern novels, postmodern texts started to emerge (Yivli, 2017: 437).

The Turkish novel was influenced by political and social events until the 1980s. Every political-social event and phenomenon creates its own novel in a sense. It seemed inevitable that the novel as a genre would not be affected by the results of important events such as the proclamation of the Constitutional Monarchy and the proclamation of the Republic, the transition to multi-party life, the May 27 coup, the March 12 memorandum, and the September 12 coup. It can be said that the Turkish novel acted with ideological rhetoric until the September 12 coup. It can be observed that every political and social event creates its own texts to exist in parallel with the new politics in Turkey.

The understanding of the novel, which makes politics one of the main elements and themes, is different from the paradigm shift brought about by the September 12 coup; politics is no longer the only guide to the novel. After the September 12 coup, politics was perceived negatively and avoided; It is also a period when the idea that no ideology is worth suffering for becomes widespread with the changing world (Ecevit, 2008: 89). The understanding of avoiding sociality, which started to be observed after 1980 in Turkish novels, is sometimes handled with a critical attitude. Those who believe in the transformative power of literature do not want to accept a pacified literature and writer. For example, Ahmet Oktay, one of them, states that the reader, like the writer, is now away from internal events and that the habit of reading has changed in a direction such as having a good time and adds: "The reader is no longer questioning, or critical, but just taking pleasure, aims to spend time. Novelists also prefer to write books that envisage him pleasure and spend time." (Oktay, 2003: 35).

If the changes brought by postmodernism are examined, the opportunity to see the innovations in the Turkish novel, in general, is more obvious. The freedom brought by this movement paves the way for writing experimental texts in many different ways. Turkish novelist, who is overwhelmed by the increasing pressure with the September 12 coup and therefore escapes ideology and reality, turns to

formalism in a way never seen before. In other words, as Yıldız Ecevit states: “The socio-political changes caused by the coup in 1980 cause an increase in formalist tendencies in literature.” (Ecevit, 1996: 22). Thematic fiction, which prevailed from the Republican era until the 1980s, had undergone a radical change and many issues such as the “East-West dilemma, good-bad struggle” which had been the main themes in the novels, has been replaced by thematic approaches.



4. THE TURKISH AND AMERICAN POSTMODERN AUTHORS

4.1.Orhan Pamuk

Orhan Pamuk was born on 7 June 1952 in Istanbul as a child of a secular, wealthy middle-class family. His father, like his grandfather and uncle, was an engineer. Pamuk wanted to be a painter during his adulthood. He received his high school diploma from Robert College and later studied architecture at Istanbul Technical University and journalism at Istanbul University. Between 1985 and 1988, he became a guest researcher at the University of Colombia and was briefly in the US, affiliated with the University of Iowa. Pamuk lives in Istanbul.

Pamuk said that he was experiencing a transition from traditional Ottoman-style family life to a western lifestyle while growing up. His first published novel, *Cevdet Bey Ve Oğulları* (1982), is on this subject. His second novel, *Sessiz Ev* (1983), is narrated from the perspective of five different narrators. Pamuk drew attention internationally with his third book *Beyaz Kale* (1985). This book is a historical novel about the 1600s. Pamuk gained a reputation for playing in his novels with identities and double personality motifs. Similar examples are found in the *Kara Kitap* (1990). *Yeni Hayat* (1996) was written about a mysterious book that has the feature of undoubtedly changing the life of a man. The author, *Benim Adım Kırmızı* (2000) focuses on the relationship between East and West and examines the different perspectives on the link between the artist and his work in both cultures. A story dealing with classical miniature painting art, as well as the mystery of murder in a historical setting, a bitterly beautiful love story, and a subtle dialectical discussion on the role of individuality in art (AB, 2006).

East-West harmony, and mysticism, which are seen in almost all of Orhan Pamuk's works, make him live again and again with a contemporary language. *Kara Kitap* (1990) and then *Benim Adım Kırmızı* (2000) will be examined with a postmodernist perspective.

4.1.1. *Kara Kitap*

Kara Kitap (Pamuk, 2018), first published in 1990, is Orhan Pamuk's fourth novel. The novel received the France Culture Award for its French translation and made essential contributions to the recognition of Pamuk both in the homeland and abroad. *Kara Kitap* has had a significant impact on the life of Turkish Literature since its publication, and a compilation of criticisms about the novel has been published (Esen N., 2013).

Many opinions have been put forward about the place that *Kara Kitap* constitutes in the art of the novel, its aesthetic stance, and many articles that evaluate the work as modern or postmodern have been written. It is somehow challenging to evaluate the *Kara Kitap* with a modernist approach. First of all, the *Kara Kitap* should be read as a critique of the purely real understanding of the previous century, with mythical and metaphysical elements, wearing out the “empirical and linear logic of modernism”(Narlı, 2019: 126). Besides, other elements of the narrative have influenced, as Orhan Koçak (1991) states, and everything has become the representative of his truth. *Kara Kitap* is the main fiction, a mosaic of texts in which frame stories come together in a frame story, the lens always turns to the story itself, and various literary issues are discussed. *Kara Kitap* is considered “poetics of postmodernism” (Koçak, 1991: 70) in which many literary theories are discussed and the author's views on the art of the novel are included.

Kara Kitap won the French Culture Award (in French) and played a major role in the recognition of Orhan Pamuk. *Kara Kitap*, which was published in 1990, has a unique place in Turkish Literature. *Kara Kitap*, about which many studies have been made, is an extensive source of study for many literary experts. Many articles have been written about whether *Kara Kitap* should be considered a modernist or postmodernist work. It would be wrong to consider *Kara Kitap* as a modernist work because Pamuk, who writes far from traditional narrative features, evokes the feeling of being faced with a puzzle he has put together. Pamuk comments on this situation as follows: “In *Kara Kitap*, I finally did what I wanted to do for years. I'd call it a kind of collage. Fragments of history, snippets of the

future, present tense, stories that seem strange to each other.” Pamuk uses the “immutable reality and empirical elements” of the Modernist period (Narlı, 2019: 126) with mystical and fantastic elements as a critique of Orhan Pamuk's extraordinary style. *Kara Kitap* with stories within the story can be considered a discussion text on writing and literature. In this novel in which literary theories are explained, the author gives us comprehensive information on postmodern literature. This approach of the author is an unusual style for both postmodernist literature and Turkish literature. The reputation of *Kara Kitap* can be shown as proof of how much the understanding of postmodernism, which created such a writing space, has been adopted in Turkey.

Kara Kitap, which is accepted as a postmodern work with its pluralistic structure, intertextual references, and symbols, keeps the sense of mystery high. The theme of “seeking”, which is encountered throughout the novel, is generally used with a method used in Masnavi stories and fairy tales. *Kara Kitap* consists of two parts; nineteen chapters in the first part; and seventeen chapters in the second part.

Kara Kitap, which has a minimalist time fiction, with its place, streets, and districts as the hero of the novel, with its personality that evokes postmodern issues rather than the hero of the novel ... is a contemporary narrative that observes the modern individual, the traditional mystical texts of the East together with its narrators. (Balçı, 2019: 204)

The Time Setting

The time fiction in *Kara Kitap* is formed by the fragmentation of time. These fragmentations, which manifest themselves from the very beginning of the novel, do not progress as “yesterday-today-tomorrow”. Pamuk, who frequently uses this postmodern narrative feature, tells the events with flashbacks and forward leaps. Kemal Atakay states that when the first chapter is read carefully, the use of time here has a very complex quality: he claims that developments, memories, memories from the past to the present, and the future are intertwined. Reinterpretation of these memories from the present, forward references a commemoration of some future event, etc. It can be said that Pamuk made a multi-layered presentation by breaking the concept of time into pieces in *Kara Kitap* (Atakay, 2013: 40). Pamuk, who uses these three tenses together, can suddenly become a Prince or an Executioner. This

technique, which further develops the fantastic aspect of the novel, is a “new door opened in the novel” for Orhan Pamuk (Biçer, 2007: 157).

The Spatial Setting

The setting of *Kara Kitap* sets in Istanbul, which has special importance because of the Islamic, Tanzimat, and even Byzantine periods. *Kara Kitap*, like many other Turkish literary works, sets in Istanbul and gives detailed information about Istanbul. Biçer expresses the following about Istanbul, whose name is often mentioned in *Kara Kitap* with its streets, apartments, brothels, and Bosphorus:

“In *Kara Kitap*, Istanbul is not treated as a collection of spaces, but as a living, breathing living organism; thus, it has ceased to be a place where events occur within the structure of the novel and has become a person.” (Biçer, 2007: 154).

Engin Kılıç expresses a similar view to Biçer on this subject: He claims that “*Kara Kitap* uses Istanbul as a scene and fictionalizes it like a novel hero and that the novel can also be read like a city guide” (Kılıç, 2006: 166). In the novel, the Gehrikalp apartment and the neighborhood where the apartment is located; Nisantasi is frequently mentioned. The roof of this apartment, where Celal lived until his youth, is where the second part of the novel sets. In the novel, this apartment is expressed as a source that gives life to Istanbul, rather than a place. Biçer uses the following analogy for this situation: “Apartment is the heart; Nişantaşı connects this heart to the body; Istanbul is the body.” (Biçer, 2007: 155). In the description of the apartment, beyond the meaning of a home, the apartment; is stated as the source of the energy necessary for the existence of the character and even the entire Istanbul.

The Language Style

Narration externalizes experiences between the object and the human world. It can be said that description, on the other hand, creates a fictional mode with autonomous structures by making the relationship between the act and the human independent. For Ramazan Çeçen that narration has a participatory (active) role due to the direct relationship between the object and the act, while the description has an observer (passive) role because it replaces the concept of order

in life with observation and autonomous description (Çeçen, 1992: 73). The relationship between these narrative and description concepts and *Kara Kitap* is that the novel uses both concepts in a complex way. The concepts which Lukacs distinguishes as Erzählen or beschreiben? That is, “Narration or description?” has an important narrative feature in *Kara Kitap*. The readers get the idea that it is a family story in the episode “When Galip First Sees Rüya” (first episode), but in the second episode, “When the Bosphorus Recedes”, we see a description full of imaginary and linguistic fantasies.

In the last episode of Part Two, the story “But I’m the one who wrote these,” the author makes fun of traditional language. Making use of the parody, which is a postmodernist literary feature, the author makes the readers feel like they are reading two separate books. In fact, at the end of the book, the author describes the writing process of *Kara Kitap* and emphasizes this duality: “...*Kara Kitap*, divided into two in the mirror, and turns into a two-story book with two meanings...” (Pamuk, 2019: 370).

Irony, pastiche, and parody, which are the narrative features of postmodern literature, appear frequently in *Kara Kitap*. Orhan Pamuk presents these literary narrative features not only as a narrative feature but also as a characteristic feature of the book. Pamuk tells us that he deliberately uses the postmodern narrative features used in the novel.

Metafiction

Kara Kitap is actually a novel that emphasizes the writing process and the things to consider when writing. Especially in the pages where Celal's columns are given, it is seen that the emphasis is usually on the writing process. In these chapters, it takes the form of meta-novels with more narrative. Pamuk aims to draw the attention of the reader to the writing processes of the novel in these sections and lists his thoughts about the rules of good writing (Parla, 2018: 49). Apart from the writing process and the novel's return to itself, another example of metafiction in *Kara Kitap* is the chapters in which the narrator addresses the reader directly.

Reader, hey reader, at this point in my book, where I have been trying to separate the narrator and the protagonists, the columns and the pages

where the events are told from the beginning, albeit without much success, after all the well-intentioned efforts that you may have noticed, let me interrupt for once before sending these lines to the typesetter. (p. 398)

Someone who read *Kara Kitap* would easily realize that the way of telling an event is more important than the event itself. Berna Moran emphasizes this metafictional feature of *Kara Kitap* by claiming that “it focuses on storytelling rather than the story itself”. The author-narrator begins to speak as if interrupting a conversation; “You must have understood from my style that I started again to tell what happened.” (p. 405).

Intertextuality

Kara Kitap is a very suitable novel for the study of intertextuality in a postmodern Turkish work, thanks to its richness of examples of intertextuality. Dilek Çetindaş argues that in *Kara Kitap* intertextuality is realized through many techniques such as “cliche, collapse, transformation, amplification, reference, reminder, citation, adaptation, and dialogue” (Çetindaş, 2018: 84). In addition, Çetindaş also states that the narrative is basically a parody of *Hüsn ü Aşk*, and *Mesnevi*, it is a narration of *Kelile Dimne* and *the Thousand and One Nights*, and the epitaphic quotations used at the beginning of the chapter are used. (Çetindaş, 2018: 79). In *Kara Kitap* from *Mesnevi* stories to *Mantıku't-Tayr*; from *Kelile and Dimne* to *the Thousand and One Nights*; from *Hüsn ü Aşk* to *Tutunamayanlar*; From Dante's *Divine Comedy* to *Decameron*; from *The Count of Monte Cristo* to *The Brothers Karamazov* references are given (Koçakoğlu, 2012: 54), some of these texts are added to *Kara Kitap* with their parodies and pastiches. *Kara Kitap* can also be considered a modern work, which uses the traditional works of the East. In particular, the “search” (truth, god) situation in *Mesnevi* stories is a frame story depicted in *Kara Kitap* as a search for Rüya (Balcı, 2019).

4.1.2. *Benim Adım Kırmızı*

As a work of Orhan Pamuk's painter, researcher-novelist identity, *Benim Adım Kırmızı* is a novel in which the East-West differences of the artist's style issue are discussed. *Benim Adım Kırmızı* is also accepted as the first Turkish historical postmodern novel (Kıraç, 2019: 21). In which non-human beings or concepts such as horse, tree, money, death, and devil as narrators; *Benim Adım*

Kırmızı, in which various confessions, objections, and explanations of a total of 20 different narrators are placed according to a certain logic, is Orhan Pamuk's novel in which he questions classical culture and this culture's position and attitude towards people, God, nature, and art (Samsakçı, 2011: 121-128). The polyphony created by the author's different animate and inanimate narrators allows all subjects to share their concerns and thoughts democratically without any order of importance.

Yıldız Ecevit states that Orhan Pamuk's attitude while composing his novel, *Benim Adım Kırmızı*, is the opposition postmodernism, to the "elitist" attitude of modernism. Postmodernist works are not written for just the elite groups, and "Orhan Pamuk has also drawn on compelling crime fiction that will appeal to readers of all kinds." (Ecevit, 2008: 130). The story sets in 1591, revolving around the calligraphers of the Ottoman period, the reader does not get lost in unknown words. Semih Gümüş also states that Orhan Pamuk's novel, which he describes as "the fastest read", was also written mostly "for fun". He thinks that the novel as "form/fiction/structure" is original and successful, while it does not have any valuable literary features. (Gümüş, 2011: 135)

According to (Ecevit, 2008: 130), Pamuk's way of composing the plot in this novel is; pluralism of contrasts. In postmodern pluralist literature, all contradictions and oppositions are presented in a free and democratic manner, regardless of any order of importance. This polyphony, which is likened to the carnival by the Russian theorist Bakhtin, formed the basis of postmodern pluralism. For this reason, Yıldız Ecevit thinks that *Benim Adım Kırmızı* is also a carnival of contrasts which is the product of the pluralistic structure of postmodern literature (Quoted in Balcı, 2019: 252-253).

The Plot

Benim Adım Kırmızı is composed of fifty-nine chapters with titles, and each of these chapters is narrated by different figure narrators, usually from where one left off, and the other continues. The narration is details of a criminal case that occurred in the winter season of 1591, in ten days. Semih Gümüş (Gümüş, 2011: 44) states that *Benim Adım Kırmızı* is a text that is made up of small stories but the

plot. The narration of the ten days was enriched with small stories embedded in the main story.

In the story “I am a dead”, this is the first part of the novel, Zarif Efendi, who was killed by an unknown person, speaks. Zarif Efendi, who asks us to find his murderer, asks the reader, “Who is my murderer, whom I was so angry with, why did he unexpectedly kill me? Wonder about them.” (p. 12). In the later parts of the novel, different characters talk using the ‘I’ subject. The novel is like a game that asks us to find out who the murderer is after listening to everyone. Therefore, it is both right and wrong to categorize *Benim Adım Kırmızı* as a detective novel.

The Ottoman Sultan orders Enişte a book to catch up with the thousandth year of the migration of the Prophet Muhammad. Zarif Efendi, who is a muralist, prepares the illustrations for this book, which is prepared by Western methods. The preacher from Erzurum and his followers, who state that they are moving away from the religion of Islam and that they have started to resemble the religion of Christianity, are worried about this book. The author also mentions other miniaturists who are not pleased with Zarif Efendi's election to this duty.

Enişte, who prepares the book after Zarif Efendi, has to find a new assistant. He calls for Kara, whom he exiled 12 years ago for falling in love with his daughter, Şeküre. Kara has worked in the service of various pashas in the East for 12 years. He agrees to come to Istanbul both to be closer to Şeküre and to find Zarif Efendi's murderer. With Kara's arrival, the story gets more complicated; Enişte is killed, Kara and Şeküre devise a plan to marry, Şeküre's ex-husband's brother claims that Şeküre and Kara are responsible for Enişte's death. The Sultan is also involved in finding out who committed this murder, while Kara has to both finish the book and find the murderer.

Pamuk adds the murderer himself to the list of narrators and the murderer explains why he killed Zarif without giving his name in the “They Will Call Me a Murderer” section. The reader must be very careful to understand who the murderer is before finishing reading the novel. The author, who gives clues about the murderer in some parts, does not allow the reader to be sure. The investigations between

Başnakkaş and Kara in the treasure room of the palace to find the murderer lead them to the idea that the murderer is Zeytin. But then Başnakkaş:

But I am sure that Zeytin killed neither Enişte nor poor Zarif Efendi, I deduce that Zeytin would have drawn the horse because he was most closely related to the old masters. After all, he knew the legends and methods of Herat most closely and by heart, and the pedigree of their masters goes all the way to Samarkand. . [...] Behind all the great muralists are Herat of Behzat, and behind Herat are the Mongolian horsemen and the Chinese. Why would Zeytin, who is so attached to the legends of Herat, kill poor Zarif Efendi, who is more blindly attached to the old ways than himself? (p. 356-357)

Until the last part of the novel, the author does not want us to know who the murderer is. In the last chapter, after learning who the murderer is, it goes forward 20 years and the novel ends.

Time Setting

Benim Adım Kırmızı can be considered a concentrated narrative placed in a narrow temporal framework. In this novel, time expands vertically rather than horizontally, and a connection has been established between the 1590s and the present (Balcı, 2019: 261). It is also crucial for the perception of time to be compatible with multiple narrators and points of view, as it shows the writer's meticulousness about processing time (Demir, 2011: 518).

On the back cover of the novel, Pamuk states that the story takes days, but when it is examined carefully, it can be understood that it takes nine days. It is not clear to know whether this information is given as a result of an error or on purpose. It would be unfair for Orhan Pamuk to expect that an author who has planned the time so carefully, adding such information accidentally or deliberately will harm the novel. Maybe he tries to test the reader by meaning ten days to this period in which the author fit dozens of events. When it is asked why the author did not extend his story over a longer period, it can be explained as follows; From the moment first starting the novel, it helps the readers to feel the shock of the characters with the pace of the events. It pushes the readers into the psychology that is difficult to get out of in the face of events that develop one after another without putting long periods in between. The author, who does not allow the

reader to get used to the events, wants the reader to constantly be on the alert; it makes the reader feel like they have to survive, too.

The year the novel sets, namely 1591, was an unusual period for the Ottoman Empire as well. The sultan of the period, Murat III, was a sultan who was interested in art and gave the necessary support for the muralists to practice their art. Nakkaş Osman, who is also mentioned in *Benim Adım Kırmızı*, is a real muralist from the 3rd Murat period; In *Surnâme*, which consists of 427 miniatures depicting the circumcision ceremony of Murat's son, there are also works by Nakkaş Osman. *Surnâme* is one of the important works of the period (Aynur, 2009: 565-567). The author makes many references to the past and present in time fiction in *Benim Adım Kırmızı*.

In *Benim Adım Kırmızı*, the fiction of time has a fairy-tale side. The author, who does not base the events that cannot fit in one day on any miracle, wants the reader to keep up with this limitless concept of time.

The Narration

Each part of the narrative, which consists of fifty-nine chapters, is explained from the perspective of different novel figures through the first person narrative perspective. In the novel in which the narrator varies in each episode, “a completely fragmented consciousness” (Esen N., 2017: 219), is dominant rather than the existence of collective consciousness. Some of the figures are human in the narrative, and some are non-human; plants (I am A Tree), animals (I, Dog; I, Horse), colors (*Benim Adım Kırmızı*), inanimate beings (I, Money), facts (My Name is Death), theological beings (I, Satan) and non-fiction people (We, Two Abdal; I, Woman) speak through the first-person perspective. Apart from these narrators, the main figure in the novel narrates the story from time to time. In other words, the novel is narrated from the perspective of twenty different narrators in total (Balci, 2019: 274).

In the novel, the figures who speak in order with their own voices are not chosen according to a certain hierarchy. Pamuk allows each figure to defend himself and share his opinion. The “Devil”, who is among these figures, is also allowed to express himself. This attitude towards the novel; has gained a polyphonic, democratic and pluralistic structure. The diversification of the narrator in

postmodernist novels is a well-known phenomenon. Postmodernism wants to create an environment that allows the circulation of all kinds of thoughts. When evaluated in this respect, *Benim Adım Kırmızı* is a postmodern narrative in which more than one narrator has a say (Balçı, 2019: 275).

Language Style

Benim Adım Kırmızı is a stylistically colorful novel in which the author uses various narrative techniques. The author, who advises on didactic language, uses a narrative technique that is contrary to the spirit of the period with dominant irony and humor. *Benim Adım Kırmızı*, where poetic expression is also common, makes detailed descriptions while making miniature portraits. This technique is the metafiction technique used in postmodern narratives to draw the reader into fiction (Ecevit, 2008: 78). In *Benim Adım Kırmızı*, some active narrators remind the reader what to pay attention to, constantly call out to attract the reader into the fictional structure, and sometimes claim to mislead the reader (Balçı, 2019: 278).

The literary critics' most obvious criticisms of Orhan Pamuk's works are about the author's use of language. *Benim Adım Kırmızı* has also been criticized a lot in terms of language and style. The slang language and erotic descriptions that the author frequently refers to have led to new criticisms of Orhan Pamuk. "Find the son of a bitch who be my murderer, and I will tell you one by one what I will see in the next world!" (p. 11). Some critics, on the other hand, emphasize that *Benim Adım Kırmızı* is set in the 16th century, but the author ignores the use of old Turkish in some parts. Semih Gümüş claims that the author's language change stems from his concern to reach more readers (Gümüş, 2011: 147). Orhan Pamuk responds to these criticisms as follows:

This is a carefully tuned artifact. This is because I am writing a historical novel, but I do not want to follow that world like a realistic novelist, that is, I try to establish my own world through history. We don't know how people spoke in the 16th century. We learn phrases such as "I'm walking out the door", and "give me that" through the discovery of the art of the novel. This is after the Renaissance. So we do not know how the sultan spoke. In this case, instead of taking the arrogant attitude of "I know how people talked in the past", I need to make some kind of stylization. So I can say to the reader: "Hey Reader! Don't think that I think people talked like that in the 16th century. No, I am making a careful stylization about it. (Pamuk, 1998)

Intertextuality

Benim Adım Kırmızı is one of Orhan Pamuk's richest novels in the context of intertextual relations. The novel connects many texts from ancient Eastern texts to miniatures whose stories are narrated, from *the Quran* to the author's own texts (*Kara Kitap*, *Beyaz Kale*). While only the names of some works are mentioned, some works are included in the new creation process with parody and pastiche techniques.

Benim Adım Kırmızı is a historical novel full of examples of intertextuality. This definition can be made for all of Orhan Pamuk's novels, but the difference of *Benim Adım Kırmızı*; the most referenced book in the novel is the *Qur'an*. On the first page of the novel, "They killed a man, they argued among themselves." The sentence is quoted from the seventy-second verse of Surah Al-Baqara, "Blindness and seeing are not the same", in the nineteenth verse of Surah Fatir, and "East and West belong to Allah", verse one hundred and fifteen of Surah Al-Baqara. As the novel continues, it is understood that these verses given on the first page of the book give us clues about the story by the author. There are many chapters in which the author makes use of the *Qur'an*; in the "I am a dead" section, he uses the description of Paradise mentioned in the *Qur'an* by Zarif Efendi, who is dead.

Although *Benim Adım Kırmızı* sometimes refers to other works from Eastern literature, Orhan Pamuk; all of the examples of intertextuality that Balcı compiled below were taken from the ancient works of Eastern literature:

... references were made to many texts in the novel. These texts are: Nizami's Mathnawi of Hüsrev and Şirin (p. 25, p. 46, p. 48, p. 186, p. 229), Ferdowsi's Şehname (p. 25, p. 88, p. 124, p. 202, p. 384, p. 387, p. 396, p. 411, p. 412, Ghazali's Ihya-i Ulum (p. 60), Sadi's Gulistan (p. 88) , p. 302), Nizami's Mahzen-i Esrar (p. 88), Leyla and Mecnun mathnawi (p. 80, p. 187, p. 302, p. 324), Mevlana's Mathnawi (p. 88), Fuzuli's Divan (p. 110), El Cevziyye's Kitab-ur Ruh (p. 140, p. 176-177, p. 251), Gazali's Kitab-ül Ahval -ül Kıyamet (p. 140, p. 191) and Dürret-ül Fahire (p. 191), Buhari's Sahih-i Buhari (p. 174), Fadlan's Baytarname (p. . 287), Kazvinli Cemalettin's book titled Naksi of Horses (p. 287), Acaib-ül Mahlukat (p. 303), Beydeba's Kelile and Dimne (p. 323), Nizami's Hamse (p. 325) are the ancient texts of the East (Balcı, 2019: 284).

4.2. Hasan Ali Toptaş

Hasan Ali Toptaş, one of the masters of language and fiction in Postmodern Turkish Literature, was born on October 15, 1958, in the Çal, a district of Denizli. His books have been published in many countries, from Switzerland to South Korea. Thanks to his novel *Gölgesizler* in 1994, he was recognized by a wide range of people around the world. With his latest novel, *Kuşlar Yasına Gider*, he managed to enter the bestseller lists. Although Yıldız Ecevit describes Hasan Ali Toptaş as “a postmodernist who outweighs the romantic feature”, she likens him to Kafka as a prominent postmodernist in world literature. She states, “He is a Kafka in Turkish literature” (Ecevit, 2008: 172). That also shows the place and importance of Hasan Ali Toptaş in Turkish Literature, especially in postmodernism.

Hasan Ali Toptaş is one of the leading postmodernist writers of Turkish Literature. His *Gölgesizler* and *Bin Hüzünlü Haz* will be examined in a postmodernist framework.

4.2.1. *Gölgesizler*

Gölgesizler, which was first published in 1993, has a postmodern structure in which dream and reality are intertwined. Existence-non-existence problems and time-space relationships are discussed. The events in the novel unfold at two different times, in two different places, one in the village and the other in the city. The events in the village are years before the events in the city. (Karaca, 2011: 548) In *Gölgesizler*, which has a mixed time fiction, the characters of the novel live in the past time of both the city and the village. The events that start with Cingil Nuri, one of the main characters, running away from the barbershop in the city, claiming that his soul is drowned, continue with other disappearances and end with the news of a young girl's abduction by a bear in a newspaper. A melodic style, almost poetic, is used (Can & Uğurlu, 2013: 79).

Gölgesizler, which is the narrative of uncertainties, disappearances, and searches, has an important place, especially in the postmodern sense of literature, in terms of pluralist perspective, space, and time. The novel, which received the

Yunus Nadi Award in 1994, was also adapted to cinema in February 2009 by Ümit Ünal (Demir, 2011: 112).

4.2.1.1. The Plot

It cannot be said that *Gölgesizler*, which consists of forty-seven episodes, has the main plot. These parts, which are related but not similar to each other, can be likened to the metaphor of the broken mirror, which is also used in the novel; only when these parts are brought together they can form a whole. The use of this fragmented narrative is common in postmodern texts.

In postmodern narratives, there is often an unknown in the plot. Especially the disappearance of the hero-centered plot is among the main reasons for this obscurity. It is difficult to summarize the plot of postmodern texts due to such features. Yıldız Ecevit states, “The variability of the shape-changing and name-changing narrators emerges as essential postmodern elements in *Gölgesizler*.” (Ecevit, 2008: 74). The intertwining of reality and imagination, which is an element of postmodernism in *Gölgesizler*, led to the fragmentation of the plot and became one of the factors that provided pluralism. What makes up the plot is that the narrator describes this writing action. Because, most of the time in *Gölgesizler*, the author appears as a narrator. This narrator, who finds himself in a barbershop, tries to understand what is going on in the village and later continues to write from where he left and also forms the narrator and plot in this complexity. For this reason, it is difficult to determine or summarize the plot of *Gölgesizler*.

4.2.1.2. The Spatial Setting

The reason why Toptaş chose the name, *Gölgesizler*, for this novel can be the answer to many questions. In this novel, in which the author builds on ambiguities, it is possible to see the ambiguity in the setting of space, too. To us, *Gölgesizler*, meaning those without shadow, can be composed of figures who have no physical existence. It cannot be understood the whereabouts of these figures, whose existence cannot be proven. The setting of the book is set in the village and the city since the author does not give us information about the village and the city; in this case, the reader can only understand the place with the images of the village and the city in his mind. Toptaş, who also does not make detailed

descriptions of houses and shops, does not allow the reader to know where he or she is standing. “Three-five-square-meter space...” It cannot be told whether the place he describes as “...half the shop, half the house.” (p.252) is the barber's shop or the author's house.

The fact that The Spatial Setting is not explained in detail, which is common in postmodernist works, and the uncertainties about The Spatial Setting arise from the relationship between the mood of the person and The Spatial Setting. In an interview with him, the author expresses his thoughts on The Spatial Setting he built in his works as follows: “What I write is not a town or a city; human possibilities. There is an unending stalemate and human desolation both in *Kayıp Hayaller Kitabı* and in my other novels.”

I don't care if these heroes are in a town or a city. For example, the place of *Gölgesizler* was a dangerous area for me. It emerged at a time when the genre we call village literature reached its saturation point. In that case, there is an imam and a headman in this novel, but why is there no teacher? But my goal was not to write one of those ordinary village novels.”(Çağlar, 2000: 217)

Although The Spatial Setting is ambiguous in *Gölgesizler*, it can also be said that these spaces are used as metaphors. The place where the novel is told, the barbershop, may represent the author's own mind; the fact that everyone lost in the novel has somehow visited this shop helps us to make this analogy. For example, the headman's office may be the state reduced to a tiny building. Zukkum interprets the headman's office in the novel *Gölgesizler* as follows:

(Mukhtar's building) This is a place that meets the state, status quo, officialdom, and coldness. This is a place where the life of Mukhtar, the life of Cennet's son, the life of the guard, and the lives of the villagers change. Mukhtar commits suicide because of his office, which is his armor; Cennet's son loses his mind here, the guard draws his fate with the orders coming from here, the villagers come into contact with the headman's office, which is the only pillar of their connection with the state. (Topsakal, 2011: 97)

4.2.1.3. The Time Setting

While a chronological understanding of time is adopted in modern novels, time is broken, subjected, and uncertain in postmodern narratives. (Işıksalan,

2007: 430-434) In other words, it cannot be followed in a chronological and logical sequence in time, as in traditional and modern novels. Generally, in the postmodern narratives, there is a continuous flow in the transition between all periods, not the concepts of present and future. The concept of time also varies in *Gölgesizler* and the uncertainty that dominates the whole novel.

The time of the author, who was sitting by his window in his house and fictionalizing the story, is in a complex structure with the time in the village and city he tells in the story. The definition of ambiguity, which is frequently used for *Gölgesizler*, is also valid for the time fiction of the novel. In other words, there are three different times in the novel; the time in the village, the time in the city, and the time of the author. The time in the village and the city are intermingled with each other, and the author's time can be compared to a circle encompassing these two times.

Although it is not certain, the time of events in the city is twenty-four hours a day, it cannot be understood how many hours a day is in the village. The only feature that can be said it is clear about the time fiction in *Gölgesizler*; is the flash-backs used in the novel. This technique, which is used frequently until the 11th chapter, is used less frequently afterward. Going back 16 years in chapter 4, the author adds another time to the novel.

4.2.1.4. The Perspective and Narrator

Postmodern narratives differ from classical and modern narratives. As the first difference; Contrary to the classical and modern understanding, the existence of different and complex viewpoints in postmodern texts can be demonstrated. In classical and modern texts, there are three kinds of views (Aktaş, 2005: 75-107), but in postmodern texts, it can also be encountered a pluralistic perspective. These different perspectives brought along fragmentation and pluralism. That is one of the postmodern narrative elements that is encountered in *Gölgesizler*. There are several examples of a pluralist view in *Gölgesizler*. First of all, the narrative sets in two separate places; the city and the village, which are related to each other, as a postmodern element of its pluralist perspective. The situation of the characters in *Gölgesizler* is one of the examples where the pluralist perspective is observed.

In the narrative, the characters have different moods at the same time, whether they are human or another being, being in different places, especially being the same barber in the city and the village, the presence of Cingil Nuri, the barber, the postman and Güvercin in different places at the same time. The difference between fictional reality and objective reality in the narrative is presented in *Gölgesizler* (Yeter, 2011: 1882). It is seen that the author is also included in the narrative as a narrator, with the sentence “I mean that I am still writing despite all the obstacles that I encounter...” (p. 231). Pelin Arslan states it can be claimed that the author is looking for himself by writing a story. For Arslan, the author attempts to make sense of his existence by entering into the identity of others and tries to find the conditions of comprehensibility of the world. She states that the author seeks for others to reflect himself in the mirrors.”(Arslan P., 2004: 67).

4.2.1.5. Intertextuality

Yıldız Ecevit establishes a similarity with the art movement, which includes magic and non-logic elements called *Gölgesizler*, which are called magical realism mostly used by Latin American authors in the context of intertextuality (Ecevit, 2008: 336). Alper Akçam also establishes a relationship in the intertextual context, stating that ridiculous and serious events coexist in Kafka’s *The Trial* and *The Castle* as in the *Gölgesizler* (Akçam, 2020). However, it cannot be said that it contains a lot of intertextuality for *Gölgesizler*. At least the author does not do this explicitly. Pelin Arslan, in her review for the novel *Gölgesizler*, states that she likens *Gölgesizler* to Feridüddin Attar’s *Mantık-ut Tayr* (Arslan P., 2005: 64). In *Mantık-ut Tayr*, which means the logic of birds in Persian, mystical life and belief are told through the story of birds. Associating the characters in the novel *Gölgesizler* directly or indirectly with birds can be an example of intertextuality for us. When this information is left aside whether the author did this on purpose; The fact that the most beautiful girl in the village is named Güvercin (meaning pigeon in Turkish), that the barber’s son constantly draws bird pictures on his mirror, and the belief that Aynalı Fatma carries her mirror in her beak seems to give us sufficient reasons to make an analogy with *Mantık-ut Tayr*.

4.2.1.6. *Metafiction*

Gölgesizler is one of the successful texts in which the metafiction technique is applied. The variety in space, people, and objects in the narrative affects the metafiction. In particular, this situation of the narrator, who is in disguise, indicates that the text is formed around a metafiction. In the dialogue with the barber at the beginning of the novel, the narrator makes his presence clearly visible in the text. “Are you still writing a novel, for example, tell me about it... I am, I said in a reluctant tone.” (p. 6) The fact that the narrator of the novel is in a barbershop and the story which is told in parallel with it begins in a barbershop, the similarity of the narrator who sends his son to buy a newspaper to the grocery store and the barber who sends his apprentice to buy a razor gives us a clue that the narrator started to write the novel in the barbershop. The author shows that there is fiction in fiction by including himself in the narrative. The meta-fiction feature, which is most prominent in the narrative’s most prominent writer-narrator, was also clearly stated by the author, “I was designing that novel with a confused face that I had not yet named.” (p.95) In other words, the author’s self-evident and diversity/variability in the text turn the narrative into metafiction.

There are various postmodern narrative features in *Gölgesizler*, the most striking of which is the author and narrator who meet in the story; the narrator, sitting in the barbershop, comes face to face with the writer in the window of the opposite building. The narrator's encounter with his creator is expressed as follows in *Gölgesizler*:

According to him, of course, I was surprised as I still didn't know whether I was sitting inside or outside; I lowered my eyes, thinking that the look was from the inside and the outside.... Maybe it was a two-faced window that I saw; From which side the glance passing from him came from depending on the emotions experienced by both; the seer and the seen. Moreover, there was no definite rule that it should be looked at from the inside or the outside, if the eyes were enough, it could be looked at from both sides at the same time. Undoubtedly, one would encounter oneself in this situation; If he had seen it, he would have seen himself leaning out of a window from a distance as close as a dream... Maybe he would have been surprised at first; on the one hand, he didn't want to believe that the person he was facing was himself. What about on the opposite side of the window; Would he believe that he was actually the other? (p.289)

4.2.2. *Bin Hüzünlü Haz*

With the development of postmodern literature in the genre of novels, it is seen that there are changes in literature. While most of these changes are structural, there are also contextual and linguistic changes. For example, works describing the writing process have passed into literature with postmodernism. *Bin Hüzünlü Haz* is a “metafiction” seeking itself, as Yıldız Ecevit states (Ecevit, 2008: 71). This novel in which the hero is sought turns into a journey. The uncertainty of time and place is very evident in the novel. Although this ambiguity seems to offer fewer research opportunities, it takes the research to an intellectual level and gives the novel a new identity. Postmodern works are open to different readings thanks to their formal and structural features. “Each work is subject to countless 'readings' beyond a single glance, it can be called an open work (Eco, 2019: 39). *Bin Hüzünlü Haz* is also within the framework of these possibilities. *Bin Hüzünlü Haz*, which has an experimental narrative, has a chain of events. This makes it possible to evaluate the novel within the framework of symbolic readings.

Bin Hüzünlü Haz consists of nine main sections. Alaaddin is the main hero other than “Writer-Narrator,” which will begin to explain in Chapter 2. But since the readers can never come across him as a body, as a concrete being, it would not be wrong to call it a no-hero book. Although the readers meet many familiar or foreign names in the novel, there is no prominent hero except for the woman who will meet the Writer-Narrator and the waitress who describes the location of the hotel to the Writer-Narrator. There is no dialogue outside this section. As expected from a postmodern novel, Toptaş does not give us a novel, but the novel of the novel, more accurately, the “novel of fiction.” The fiction, which interacts directly with the language and style, is as meandering as the language of the author. Instead of giving the reader an introduction-development-result order based on his habit in the modern novel, he drives him on a path that either goes to the summit or goes down to the bottom. As it has been said before, the work, which prevents the reader from entering the story and keeps it on the surface of the fiction, strengthens the uncertainty and inaccessibility and places the fiction in a dynamic flow instead of a ground that will saturate the reader. *Bin Hüzünlü Haz*

is a text with a spiral fiction emphasized as fiction from the main text to each story island.

The Plot

It can be said that it is a quest novel for a thousand sad pleasures. Alaaddin, whom the author seeks throughout the novel, is sometimes the narrator, but when the author loses track of Alaaddin, he takes the pen into his own hands. The author states that he could not continue writing because he could not find the hero of the story he wanted to tell, Alaaddin. The author is constantly prepared for the arrival of Alaaddin:

While I'm waiting, it's like collecting my breath, adjusting my voice against all kinds of possibilities, or turning my vocabulary upside down and reviewing the best and the ugliest, the softest and the hardest, the hottest and the coldest of my words, comparing them with each other, dusting them off and weighing their meanings again. I was even making some preparations; Even though I knew it would be of no use, I would look back at the plans in my head, put lots of changeable margins next to these designs, and keep my eyes on the roads, imagining the beauty of the moment when Alaaddin would come. (p. 19-20)

It will be understood later why Aladdin, whom the author seeks in the mountains, forests, and motels, is hidden; Aladdin is the murderer of a Tatar girl. The quest ends when the author finds Aladdin at the foot of Mount Asip. Zukkum interprets the end of this quest as follows: "Because now the narrator has met the hero of his story. Thus, *Bin Hüzünlü Haz* turns into the story of a narrator who is looking for the lost hero of the story that a writer started to write, and becomes two intertwined texts."

The Time Setting

Perhaps the greatest contribution of Hasan Ali Toptaş to Postmodern Turkish Literature is his playing with the concept of time setting. Most of the time, the author transforms the concept of time into an object that can be visualized as: "Now, as you are waiting with curiosity next to that apocalyptic crowd in the future (in a way, in the future past) where these words flowing towards the steppe I left behind will arrive and endure." (p.72) In *Bin Hüzünlü Haz*, time fades with a fairy-tale narrative. It is completely disconnected from reality and time, and it is almost impossible for a chronology to form in the mind of readers. The fact that the book consists of nine chapters and the order of these

chapters only may create an order in the mind of readers. Hasan Ali Toptaş also shows how subjective time can be, sometimes by spatializing time. “Then, as if there was an immeasurable speed of watching and this speed made me dizzy, for some reason, I lowered my eyes to my feet and that's when I saw time slowly turning into dust.” (p.70). For Asiye Çıgır Yıldıırım, the time in *Bin Hüzünlü Haz*:

The narrative reveals no known period of time. The only thing known about the time of the events is uncertainty. In the nine-chapter narrative, only the subsequent order of the chapters can enable the reader to infer a chronological order pertaining to the events. Yet, one experiences a sense of a lost time throughout the narrative..(Yıldıırım, 2015: 289)

The Spatial Setting

According to Özot, the idea of postmodernism, which makes one feel its oppositional stance against everything systematic, is one of the most distinctive differences between it and modernism. Even an ordinary person who has never been interested in modernism or postmodernism can distinguish that modern architecture and postmodern architecture are the product of different understandings and even opposing views (Özot, 2012: 2275-2286).

When the subject is examined in the context of the modern novel and postmodern novel, which is our main subject of study, it will be seen with similar features. Although not as much as space in classical period novels, space occupies an important place in modern novels, as well. The spatial setting, which is sometimes full of symbolic meanings, is mostly depicted to the reader in modern novels. This situation has become as ambiguous as possible in postmodern novels (Yıldıırım, 2015: 289-290).

The places that the reader frequently encounters in *Bin Hüzün Haz* are streets, motel rooms, forests, and the palace. The author does not give almost any details about these places; he only uses the names of the places with the meanings that the reader evokes. The author sometimes describes interior non-existent places without using any place names. “Maybe I should look for Aladdin in a story where Alaaddin disappeared”(p.63). Another example is that the author did not set up a real space: “It was impossible not to be excited by seeing the unimaginable width of the forest stretching into eternity” (p.73).

Intertextuality

Intertextuality, which is one of the main features of postmodern literature, has an unlimited use in *Bin Hüzünlü Haz*. It can be seen that this limitlessness is also expressed by the author himself: "I was wandering through the books read by the people who wrote the books I read until that day without even realizing it."(p.69)With this statement, the author reflects the postmodernist point of view that "no text is original". "First there was the word!" This idea, which comes from the understanding of scriptures, forms the basis of intertextuality.

The difference between the examples of intertextuality used by Hasan Ali Toptaş is; The author uses novel characters that exist with their own meanings in order not to make any further explanations in his own narrative. E.g; she prefers to say *Little Red Riding Hood* rather than a naive, confused, well-meaning girl. Topsakal expresses this feature of Toptaş as follows:

The narrator, who fell into the forest while searching for Aladdin, is here, from the fairy tale heroes who sprinkle breadcrumbs so that we don't lose our way back, to Little Red Riding Hood walking with a basket on her arm, from the thieves who close the mouth of the cave with a few magical words, A journey is made towards Şehrazat of The Thousand and One Nights Tales. Stepmothers in a fit of jealousy, salamanders playing in the lap of fires, seven-headed monsters that open their mouths and search for a man, good-hearted bandits who give their lives without blinking, frog-faced girls whose eyes shed jewels as tears instead of tears, who still carry their heads under their arm to avoid giving it to the enemy. heroes emerge from fairy tales and stories and come to life in the narrator's imagination. (Topsakal, 2011: 174-175)

Metafiction

In order not to dissolve the integrity of the story further, I want to have a few stories left blank in this section, because so that the story can get rid of the limited gaze of myself for a while, take a sigh of relief, stay on its own, or if I keep it alive and kill it at the same time by telling it. I want some of this beautiful sin to be yours too. (p.17)

The author, who wants to share "this beautiful sin" with his reader, tells the reader that he/she is in fiction throughout the novel. Yıldız Ecevit states that *Bin Hüzünlü Haz* is the most competent novel in Turkish literature in terms of metafiction (Ecevit, 2008: 185). The narrator takes the reader into a metafictional world, who is the author, claiming that the hero, the real narrator, in his story is missing. The author's telling us that this is fiction and that he wants the blank spaces left in the stories to be

filled in by the reader, can be interpreted as asking the reader to keep up with this game.

The author, who frequently addresses the reader, expects the reader to be careful. The reader, who thinks that he is listening to Alaaddin in the first part of the novel, understands that the narrator deactivated Alaaddin by saying “Aladdin was continuing his speech as...” (p.17) at the end of the chapter. In general, looking for examples of metafiction in *Bin Hüzünlü Haz* would be an unnecessary action. The author, who has been interacting with the reader since the beginning of the novel, has built the main theme on this metafictional narrative.

4.3.Paul Auster

Born on February 3, 1947, in Newark, New Jersey, Paul Auster had a bad childhood due to a troubled marriage. He started to write in literature, which he became interested in at an early age thanks to his uncle Allen Mandelbaum (professor of Italian Language and Literature and poet), after studying at various schools and in France.

Paul Auster, who also has a background in Film Directing, is best known as a writer through *The New York Trilogy* (*City of Glass*-1985, *Ghosts*-1986, and *The Locked Room*-1986). In his literary life of more than forty years, his works include poems, essays, and novels translated into various languages. Auster, who served as vice president of the PEN American Center from 2005 to 2007, won the Prince of Asturias award in 2006.

The protagonists in Auster's novels are mostly characters who experience real-life events that the author has experienced. Auster creates autobiographical fiction by reflecting on some of the elements he chooses from his own life story to his characters. In other words, every main character carries traces of Auster. For this reason, it is thought that the author actually wrote postmodern autobiographies through his works (Özbay, 2020: 89).

4.3.1. *City of Glass*

Auster's work – especially *the New York trilogy*, of which *City of glass* is the first novel – is in fact cited as one of the primary examples of postmodern detective fiction. Consisting of thirteen episodes, *City of Glass* cannot be treated as a classic detective story. While focusing on finding the criminal in classic detective stories, *City of Glass* embarks on another quest. Daniel Quinn, a detective, finds himself searching for his own character in an investigation he is involved in as a result of a misunderstanding. Full of Paul Auster's postmodernist literary elements, *City of Glass* is a good resource, especially for examining contemporary American society.

The Time Setting

Time has been processed in different ways in different literary genres. The time in blocks in epics and fairy tales is associated with social perception in the classical novel, individual perception in the modern novel, and language in the postmodern novel (Karaburğu, 2008: 363). Paul Auster did not write with meticulous care for *City of Glass's* time setting contrary to the care he shows for metafiction and intertextuality, which are the postmodern literary features that will be examined respectively in *City of Glass*. In the novel, the features of modernist literature can also be seen in the time setting.

This situation can be attributed to the author's unwillingness to be content with postmodern time fiction. In *City of Glass*, where individuality and alienation are at the forefront, Auster may have wanted to benefit from the modernist literature's perception of the individual. Preferring to build the novel on a flat perception of time, Auster tried to show the process of change in the individual more clearly. The fragmented perception of time in postmodernism can be interpreted as the fragmented characters of the individual in *City of Glass*. Characters assuming new identities sometimes battle their past, which takes us back to the past without a plot. In the novel, Auster, who constructs time in an order that the reader can follow, does not create uncertainty about time by specifying seconds, minutes, and hours.: “When I see that the clock has passed twelve”(p. 10), “At ten o'clock” (p. 16), “at six o'clock” (p. 62).

Intertextuality

Unlike classic detective novels, *City of Glass* is full of intertextuality. While one of the novel characters, linguist Peter Stillman (the older), gathers information, Quinn, who is both a writer and a detective, goes to the library for Stillman's books, which opens the door to examples of the novel's intertextuality. "In the stories he wrote, what mattered to him was not the relationship of the stories to the world, but their relationship to other stories." (p.11) This sentence clearly shows us the real writer Paul Auster's approach to the act of writing. Establishing such a sentence just at the beginning of the story, Quinn implies that the reader will often encounter intertextuality examples in the novel (Türk, 2012: 87).

Apart from the examples of intertextuality in the library sections, the reader detects other examples from time to time in the novel. Paul Auster, quoting Quinn's main book, *the Travels of Marco Polo*, even quotes Marco Polo's book:

We will tell everything as we see it, as we hear it so that our book is a document free from all kinds of fabrications. And whoever reads or listens to this book can be sure that there is really no room for anything else in this book. (p.10)

It is possible to encounter different cultures in Paul Auster's use of intertextuality, who also quoted from Babylonian legends. Auster, who has been criticized for writing his novels for high-level readers, also makes very implicit references. An example of this is *Don Quixote*, whose original author is said by Cervantes to be an Arab, Cid Hamid Benengeli.

"It's quite simple. Cervantes, if you remember, goes to great lengths to convince his reader that he is not the author. The book, he says, was written in Arabic by Cid Hamete Benengeli. Cervantes describes how he discovered the manuscript by chance one day in the market in Toledo. He hires someone to translate it for him into Spanish, and thereafter he presents himself as no more than the editor of the translation. In fact, he cannot even vouch for the accuracy of the translation itself." (p. 97-98)

The fact that the surname of the nurse of Peter Stillman, who has mental problems, and Cervantes's surname, Saavedra, are the same, can be compared to the fact that Auster placed a character named Paul Auster in the novel in order to convince us that he did not write *City of Glass* himself. Just as Cervantes sees himself only as of the editor of *Don Quixote*, Paul Auster may be repeating what Cervantes has said in his role of the nurse as a caretaker.

Narration

The narratives in which the narrator is also the protagonist or the side character are called homodiegetic narrators. *City of Glass* has both homodiegetic and omniscient narrators. The juxtaposition of these two types of narrators confuses most texts, Auster has preserved this line until the end of the novel, but when the reader realizes that he is a homodiegetic narrator at the end of the novel, the plot has to be destroyed that have been established in the readers' minds until the end of the novel. The changing narrator is a technique used in postmodern texts. Auster was one of the first writers to use this technique in postmodern detective novels. While in classic detective novels there is a mystery to be solved, in *City of Glass* this mystery is given not by a case but by narration.

As for Quinn, it is impossible for me to say where he is now. I have followed the red notebook as closely as I could, and any inaccuracies in the story should be blamed on me. There were moments when the text was difficult to decipher, but I have done my best with it and have refrained from any interpretations. The red notebook, of course, is only half the story, as any sensitive reader will understand. As for Auster, I am convinced that he behaved badly throughout. If our friendship has ended, he has only himself to blame. As for me, my thoughts remain with Quinn. He will be with me always. And wherever he may have disappeared to, I wish him luck (p.133).

The author portrays Quinn, the narrator, and protagonist, as the third-person narrator for most of the novel, and then ends the story as the first-person narrator. *City of Glass*, which also has examples of unreliable narrators, frequently uses postmodern literary features.

Metafiction

City of Glass, which is the first book written by Paul Auster using his own name, is the first book of the series, which will later be called the *New York Trilogy*. The reader encounters metafiction, which is one of the techniques that the postmodern novel emphasizes, in many parts of the work.

It would not be wrong to regard Paul Auster as one of the authors who best applied the fictional technique in the postmodern novel. *City of Glass* covers the writing story of the work rather than the events it contains. *City of Glass*, which tells the story of the act of writing, shows metafiction in many ways. Like Auster himself, his protagonist, Quinn, is a writer. The stories and characters

fictionalized by Quinn constitute the fiction of the fiction, and this constitutes the metafiction. Explaining the writing actions of the characters in *City of Glass*, communicating the author with the character he has created, and allowing the reader to create his own fiction by leaving the end of the work to the reader, are other situations that show the superintendent. Quinn writes everything that goes on in a red notebook. This red notebook is the password of the fiction. Paul Auster implies that he is not the author of this book; everything is based on the red notebook. Although many types of metafiction have been used, the type of metafiction created by explaining the act of writing is felt mainly in the necessary texture of the work (Türk, 2012: 95).

4.3.2. *The Locked Room*

The last chapter of *The New York Trilogy* was published in 1986 as *The Locked Room*. The common feature of *The Locked Room* type of crime novel is the search for an answer to the corpse being found in an inaccessible room. Auster makes a reference to such fiction in his *The Locked Room*. This time the main character has no name. The story is told through the first-person narrator, but it cannot be known who he is. A letter comes from an old friend he hasn't seen for a long time. The biographer, caught in the mystery of this story, finds out that his friend Fanshawe, who sent the letter to him, has disappeared when he goes after the valuable novel drafts mentioned in the letter. Events unfold; our hero marries Fanshawe's widow, presumed dead, and assumes the paternity of his son. (Paul Auster married Lydia Davis, also a writer, at a young age, and they have a son named Daniel. He later divorced his wife. In this novel, the author may be questioning his own past in a way.) As everything seems to have calmed down, a letter from his old friend Fanshawe keeps coming. In fact, he is not dead; he has guided the narrator to take care of his family and is following his behavior (Saraç, 2021).

The Plot

In the novel, the story begins with a letter from a childhood friend and even the blood brother of the narrator whose name is not known. His friend, who left his wife and child, sends a letter to the narrator and the texts of the book he wrote. The narrator, who helped to print the book, receives another letter from his friend. In this

letter, his friend asks the narrator to marry his wife and adopt her child Fanshawe's published book provides a livelihood for the narrator and his new family. The narrator, who has been helping to print all the books of his friend, who has sent new texts over the years, is not comfortable. The narrator pursues his friend, despite Fanshawe, who promises he will kill the narrator if he calls him. Fanshawe himself reaches the narrator, who can't find anything, and states he wants to meet. Locking himself in a closed room, Fanshawe does not let the narrator in and begins to tell his life story. He gives the narrator a red notebook to give to his son. On the way back, the narrator, who reads this red notebook, then tears the notebook and thus finds answers to the questions in his mind.

The Time

In *The Locked Room* the time is in a straight line, the writer, sometimes uses flashback samples to tell their memories with his friend, Auster has created a simple time setting in *The Locked Room*. In *The Locked Room*, the events were conveyed in seconds. The six years since Fanshawe left his family was presented to the reader with specific dates. "On the twenty-seven of November, we got on an airplane and went to Birmingham in Alabama, and returned to New York in the first week of December. On the eleven of the month, we got married at the town hall." (Auster, 2017: 52) In another part of the novel, "In June of that year (1978), Sophie and I went to New Jersey to see Fanshawe's mother." (p.67) Although Paul Auster writes a plot with certain dates, it is not a plot that has an association and leads to a certain conclusion in the usual way, where everything is in its place. Disconnection, another feature of postmodern narratives, clearly shows itself in *The Locked Room* (Türk, 2012: 113).

Intertextuality

In Paul Auster's novels the most frequently used professions for the characters; are authorship and detective. In *The Locked Room*, the narrator trying to find his friend is also becoming a detective. Because his friend is a writer, the samples of intertextuality become a tool to help the narrator find his friend in the novel. Francis Parkman's story of someone named *La Chère* (p. 61-62) in another part of the novel, Peter Freuchen's *Arctic Adventure*, and Edgar Allen Poe's *The Pit and Pendulum* (p. 66) are related to the search of the narrator. The author also

refers to some other writers and their characters in some parts of the work, too. He refers to Cervantes' *Don Quixote*, with an analogy: "an adolescent Sancho astride my donkey, watching my friend do battle with himself." (p. 24)

The author has used several names in other places that provide nostalgia to the narrator and the people he speaks to: "My name is Melville. Herman Melville. Maybe you have read some of my books" (p. 109). When the examples of intertextuality are examined, the references to the works of other writers and also the author's own novels can be seen. For example; When Fanshawe leaves his family, he uses a new alias; Henry Dark (COG: 52, TLR: 123), who can be remembered from *City of Glass*. The name Fanshawe is also a reference to the first novel of Nathaniel Hawthorne. Fanshawe, the title of Hawthorne's novel, is also the name of the protagonist, "who is a reclusive, meek intellectual". Another name the reader encounters in *The Locked Room*, Dennis Walden, reminds us of Thoreau's second novel, *Walden*. Peter Stillman (p.109) and Quinn (p.10, 120), the characters that can be remembered from *City of Glass*, also appear in a part of *The Locked Room*. *Moby Dick* by Herman Melville, and Marco Polo, who is the author of the bedside book of Quinn, are used as nostalgic elements. Famous thinkers and writers such as M.M. Bakhtin (KO: 65), Spinoza (p. 55), and Dimmsdale (p. 60) are also used as intertextual elements in *The Locked Room*. (Türk, 2012: 115)

Metafiction

What happened, in the end, is clearly in my mind. I haven't forgotten and, luckily, I was able to keep it in my mind for a little while. The whole story actually comes down to what happened at the end, and I wouldn't have started this book if I didn't know the ending. The same goes for the previous two books, *City of Glass* and *Ghosts*. All three stories are actually one story, but different phases, each showing how conscious I am of what the story is about. I do not claim to have resolved any problems. (p.61)

The narrator, who tells the reader with the above words that the book he is holding is fiction like the other two books, gives information about this reality he has constructed. Also, as can be understood from this quote; The narrator, whose name is not revealed throughout the novel, is Paul Auster. Unlike the first two books of the series, the story is told with the "I, the Narrator" technique, as if it were written on the conflicts of Paul Auster's author identity.

Auster also tries to create harmony in this fictional game by bleaching the characters of his other novels in *The Locked Room*. For example, it is thought that the appearance of Stillman and Quinn in *The Locked Room* is not to prove that these characters are real people but to show that this series of three novels is complete fiction.

4.4. Don DeLillo

The author of dozens of novels and plays, Don DeLillo was born in 1936 in New York. DeLillo, who decided to become a writer in his 30s, left his mark on Postmodern American Literature. Despite the positive reviews written by critics about his books, Don DeLillo did not make his name known to the masses until the publication of *White Noise*. Considered a postmodern writer, DeLillo's success is the content of his novels, not because of his language and postmodern literary techniques. "White Noise is routinely cited as an important postmodern novel [...] despite having none of the technical or structural innovations" (Millard, 200: 122). The content in his novels; is the result of the impact of postmodern life on the individual and society. The author, who usually depicts a chaotic atmosphere, has been one of the first writers to come to mind when it comes to postmodern literature. This reputation has grown even more with *Underground*.

4.4.1. White Noise

In the era of digital instantaneity in which things, including novels, age faster than in the past, even a relatively short chronological gap can determine the perception of a distance of an anachronism from the present. An exception in this sense seems to come from the narrative that once again delves into a deeper region of the contemporary, managing to focus on primary dynamics, expressions of a paradigm from which long-lasting phenomena arise. (Faenza, 2015: 1)

White Noise is a reflection of late-capitalist collective hypnosis that has hyper-consumerism and technological progress as its coordinates. At the same time it is a compendium of the neuroses that outline the normality of an average American family, as a miniature of the whole society: Jack Gladney, owner of a chair of Hitlerian studies, Babette, his fourth wife dependent on drugs, the numerous children he has had from previous marriages. The life of the characters is

presented, not without irony, within a protective niche, emblemized by its location in the province and the university campus where Jack works. In fact, he builds his position as a scholar on a giant in world history, fished out from the debris of contemporary culture, and dressed in an aura that goes beyond the boundaries of the historical personage, becoming himself a world.

Don DeLillo's dense, lyrical, precise novels have come to be considered classics of American postmodern Literature. Don DeLillo was not on the lists of major contemporary American authors until his novel *White Noise*, which received the National Book Award, appeared in 1985. *White Noise* was his funniest accessible book, less complexly structured, more traditional, and realistic in its portrayal of American life than his other works. Dealing with many different issues from technology to ecological disaster, satirizing institutions, and modish University to the contemporary family (with multiple marriages, divorces, fractional siblings, and parents), *White Noise* immediately became a popular text. In this novel, Don DeLillo is preoccupied with the rise of technology, the power of images, and the pervasiveness of the media. Like many postmodernists, Don DeLillo finds popular culture highly compelling where celebrities, cult figures, and pop icons frequently appear throughout his novels. In *White Noise*, the postmodern condition is manifested as a kind of information overload, as the protagonist, Jack Gladney moves through a world increasingly submerged in marketing imagery and media stimuli. Don DeLillo's novels are also characteristically postmodern in the anxious, skeptical way they treat the question of knowledge. Philosophically, postmodernism contends that real and definitive knowledge is impossible as the truth is forever shifting and relative. Complex and intricately woven, Don DeLillo's novels string together a never-ending web of connections that ultimately frustrate any attempt to draw definite conclusions. (Bhardwaj,2016: 106-107)

The Plot

The novel is not a dense plot but consists of three separate episodes with loose links. "Waves and Radiation" is the title of the first part, "The Airborne Toxic Event" for the second part, and "Dylarama" (the word it calls: dilemma *), for the third part. Although traditionally described, the mass consumer culture, which has become the texture of daily life in all three chapters, is expressed through the blurry views between the real and the unreal created in people's perspectives, parodies, and deconstructive literary techniques that have been brought.

In *White Noise*, DeLillo criticizes his age, drawing on America's obsession with media and technology, using a mixture of paranoia and primitive fear around the individual and society. While doing this, he uses extremely mischievous language and creates an enormous literary text with colorful characters and ingenious dialogues. Fear of death, the effect of television, terrorism, consumerism, and daily worries and concerns of individuals are the main subjects in the novel. The large family that the protagonist Jack Gladney and his wife Babette live with is perhaps a reference to the multiple voices of American society.

The Reality

Jean Baudrillard underlines “simulation”, which is a fundamental concept for the post-modern approach. Seeing simulation as creating reality in a virtual environment through images and fiction, Baudrillard draws attention to the dangerous dimension of simulation because the illusions created by images and fiction cause all values to be erased. Therefore, law and order in contemporary life can only be perceived as a “simulation” and is of no use apart from that. A popular consciousness full of images is being created, and now it is difficult to determine what is real and what is not. In the simulation universe, the boundaries of right and wrong, and the boundaries of natural and imitation (fake) are blurred (Baudrillard J., 2011: 14).

When the explanations of Baudrillard above are used to examine *White Noise*, it can be seen that the simulation created in *White Noise* has the same results. Although the SIMUVAC (simulated evacuation) coding seen in *White Noise* means “regional evacuation practice”, it is a reference to all the technological equipment provided during the poison gas disaster and the “genocide” animation behind it. Another example is when Jack Gladney learns that he has been infected by poison gas and will die, his information resource is the data in a computer's knowledge base, which uses language with asterisks and various symbols. Gladney learns of his own death not from a specialist doctor, but through signs and symbols in the knowledge base he feels so distant from. This is an example of technology dominating language and overtaking science. The underlying reason for this trust is a simulated and imposed belief in technology

and media. The ambiguity of reality appears as the main problem of the characters in DeLillo's books. DeLillo explains the examples of violence he includes in his books as a meaningless and cynical reaction when the individual's life does not conform to television's ideals. The individual loses the concept of reality in life. Watching every experience encountered in life in the form of images on television results in the fact that the simulation replaces the original by transforming it into a simulation, an imitation of the original. Reality can always be lost in simulations. For example, in *White Noise*, the poison gas disaster initially consists of an image that the Gladney family only watches on television. But the moment the disaster tangibly affects the Gladney family's life will be the moment they are forced to leave their home. It will be tough for them to accept this; because disasters are always televised, and disasters are being experienced by other people far away.

In *White Noise*, the Holocaust is visualized in the reader's mind by simulating the poison gas disaster. The Nazi genocide, which is not included in the story, is depicted through the poison gas disaster. As a result, it is observed that DeLillo's works and the characters in these works take place in a post-modern culture in which the images created with the media visibility in the high-tech industrial society constitute a simulation of reality, where the 'hyperreality' conditions are determinant. As has been mentioned before; DeLillo's success as a postmodern writer is not one of the postmodern narrative techniques he uses. The author, who achieved this success with the content and language he used, plays with our perception of reality in *White Noise*. In this "simulation" fiction, including the characters in the novel, there is a criticism of commodification, consumerism, and hyperreality, which the critics liken to Baudrillard's America.

The Language

Typically, language is a way for information about our realities to be passed on to others. A simulation is a method where someone experiments with the realities to gain information. This link between language and reality is conceptually unbreakable as how can information about something that does not exist be obtained? Yet, Nicol diagnoses "contemporary culture as one saturated by the logic of the representation" where "language itself can no longer refer to

reality.” (Nicol, 2009: 194). One situation is where Murray challenges Jack to reconsider

“our senses? Our senses are wrong a lot more often than they’re right. This has been proved in the laboratory. Don’t you know about all these theorems that say nothing is what it seems? There’s no past, present, or future outside our own minds. The so-called laws of motion are a big hoax. (p.23)

This has previously been taken at a surface level; our thoughts define the experiences we have. Yet, with the insight of language’s peculiarities, It can now be seen that this phrase within itself also conforms to the content. Murray talks of “theorems” and “the laboratory” yet offers no names, no defining details of the study, the paper, or the people involved. It doesn’t back up his statement at all. Science is a pursuit of knowledge through the observation of reality expressed linguistically. Paradoxically, Murray can talk of our senses being scientifically proven to be wrong and then imply that science itself is incorrect by deprecating the value of the laws of motion. Does this not invalidate the information about the reality he presents through his language's disconnection from the truth he is talking about? The idea that language does not always give us the reality it describes is a dangerously disheartening concept. It presents us with a lonely sham of a life where no truth, no reality can be described by the language of today’s post-modern society.

Another issue that draws attention in *White Noise* in terms of language usage is the author's use of real brand names. “Dacron, Orlon, Lycra Spandex” (p.52). “Mastercard, Visa, American Express” (p.100); “Krylon, Rust-Oleum, Red Devil” (p.159). This situation can be perceived as a consumer society criticism, which can be explained with the following quote from Baudrillard's book *The Consumer Society*:

goods and objects, like words [...], form a global, arbitrary, coherent system of signs, a cultural system, which, for the contingent world of needs and enjoyment, for the natural and biological order, substitutes a social order of values and classification. [...] The circulation, purchase, sale, and appropriation of different goods and signs/objects today constitute our language, our code, the code by which the entire society communicates and converses (Baudrillard, 1998: 79-80).

DeLillo tries to explain the postmodern and capitalist new lifestyle by using the meanings evoked by the brand names he uses. He criticizes class and consumption through brands. In *White Noise*, the author tries to make us feel that we are in chaos by using the names Antidepressant drugs, car brands, and credit cards.

Intertextuality

“The first chapter of DeLillo’s novel invites the reader into a world of unstable origins and initiates the novel’s intertextuality.” (Barrett, 2003: 99). As Barrett states, examples of these “unstable origins” in *White Noise* create latent intertextuality. There is no choice but to argue that Gladney compares the parents who have brought their children to “College-on-the-Hill” in station wagon vehicles to the Puritans who rode “a city on the hill” in horse-drawn carriages in John Winthrop's novel *Arbella*.

Another example of intertextuality in the *White Noise* novel that the attentive reader may notice is Nabokov's *Lolita*. Jack, who tried to kill Willie Wink, reminds us of *Lolita*'s Humbert Humbert. The similarity between these two characters, both of which focus on the act of bending over to kill, is not a coincidence. Jack, who wants to enter the room to kill his victim, does not knock because Humbert, who entered his victim's room thirty years before him, had broken the door.

As a result, the intertextual examples in *White Noise* are not presented obviously. Referring to other literary texts without using the names or the names of their characters, Auster maintains a private communication with high-class and attentive readers.

4.4.2. *Underworld*

Underworld is the twelfth novel by American author Don DeLillo, published in 1997. It is considered by various critics to be one of the author's best works. It has won many awards; *Underworld* is also nominated for the National Book Award and shortlisted for the Pulitzer Prize. *Underworld* is an important example of an encyclopedic narrative in American postmodern literature. Except for the preface and the epilogue, the chapters in the novel proceed in reverse chronological order; from 1992 to 1951. Except for the prologue and epilogue, the novel consists of six parts and is divided into two by a black page. Each chapter of the book is divided into

several subsections, and each chapter has its own structure: the preface describes a unique and limited event (a baseball game), the first four chapters and the afterword tell the story of various characters (usually) in a particular historical period (one per chapter). The fifth subsection of each episode contains short segments covering the story of the secondary characters. Episode six contains only a few characters and all the fiction takes place in the Italian neighborhood of the Bronx.

The Narration

There are sequences in which the different dialogues and inner voices of various characters often intersect in *Underworld*. This narrative, which can be confusing, can expand or contract in context, space, and time. The author describes the upper and lower social classes, the Vietnam War, or bad neighborhoods in multiple languages. He even uses the speech of stuttering children in a distorted way. This linguistic mix allows many different groups to speak in their own voices. The lyrical language and black notes he uses transform even the trash-community relationship, which forms a large part of the novel, into a narrative that glorifies. The author, who also depicts the examples of intertextuality he uses in detail, uses a high style. It maintains an intellectual level in terms of narrative. The author tells this fifty-year-long story with plenty of metaphors. It tells the relationship between waste management and American society through garbage, this narrative contains heavy analogies from time to time.

The author uses different types of narrators in times separated from each other by a reverse understanding of time. For example, when describing events involving Nick, a first-person narrative is sometimes used; “About three hours later I sat in the armchair in a corner of the bedroom feeling damp and cold, a chill sweat across my back and neck and under my arms.” (p.136) In the parts where other events or characters are told, the third person point of view and the limited omniscient narrator techniques are used. The narrative technique used in the part with the Manx Martin subtitle is the limited omniscient narrator; “Manx glances back the other way. He'd like to get one last look at the super to nourish his grudge.” (p.385).

However, it is not the point of view used in *Underworld's* narrative, but the parataxis method used by the author. His expression, which he maintains by stringing the words one after the other, without using any conjunctions between them, opposes a stereotypical expression. The more general feature of these words, which have unity of meaning among them, is that they have a meaning that can be associated as a whole. The author, who can also give information about this association later, may want to express that a certain perspective only limits the author. “A subdued roar, a sort of rumble-buzz, with a chandelier jingles in the mix and the dreamy sway - dance music - a vocal note of self-delight—the lure, the enticement of a life...” (p.628).

The Time Setting

Consisting of six more chapters apart from the Prologue and Epilogue chapters, *Underworld* is told in a partially reversed time method. Time, which is not completely in the form of the present to the past, can sometimes jump forty years forward or 20 years back. *Underworld*, where the time of the event is stated under the title of each chapter, deals with many events and figures that have taken place in American history according to its time. It is not easily understood whether the author, who presents time travel to the reader, will go to the past or the future in the next story. For example, in the Prologue section, the author begins by describing the day of the 1951 baseball game and its importance. The next section (in the novel) is the first section; It takes place in 1992. DeLillo then takes the reader to the mid-1980s-Early 1990s to narrate the second part (Elegy For Left Hand Alone).

Don DeLillo continues the narration with flashbacks within the parts as well as the time change of each part. Although the author writes the date under the chapter titles, he tells the chapters in the past tense. Although the majority of the story took place in the past, the present tense used by the author in some paragraphs makes us fast travel between times. “Clyde was five years younger than Edgar but not so sharp as he used to be, his flash-card memory a little less prodigious now.” (p.612).

Metafiction

Underworld, which does not offer a wide field of study for intertextuality, can be called a metaphor book. The author, who refers not only to action but also to an environment of conditions, pushes the expectation of the reader in the direction these metaphors indicate. As Andrew Bowie Hagan points out; “*Underworld* presents an anatomy of American history and culture, but the reader's response to the text interprets the importance of fragments of text in terms of their value as a metaphor.” (Hagan, 2021: 6). On the other hand, when the examples of intertextuality are examined, DeLillo does not directly refer to a name or an event, and in *Underworld* he wants the reader to find the meaning in the text and associate it with other works. As an example of this situation, Hagan states that Augustine's *Confessions* started by asking "how God is contained", while DeLillo started by questioning "the relationship discourse among and the things in the world" in *Underworld* (Hagan, 2021: 5).

It would not be wrong to use the analogy of completely implicit references for *Underworld*. *Das Kapital*, which is the continuation of the title in the prologue, is not cited with any quotations or references in the chapter. It can be said that DeLillo sees himself as a Karl Marx with examples such as American bombings, waste management, nature destruction, and class conflicts in the story.

"ibu have your own capitalist tools now. Don't you, Viktor?"

"You mean my company?"

"A small private army, I hear."

"Also intelligence unit. To protect our assets."

"And scare the hell out of the competition."(p. 883)

I tell Viktor there is a curious connection between weapons and waste.

...He says waste is the devil's twin. (p.884)

This intertextuality, which is not clear in *Underworld*, is further proof of DeLillo's engagement with attentive and high-class readers. The author, who criticizes fast consumption in his works, perhaps does not want the same approach to be shown in his works.

4.5. Alienation

In the next part of our thesis (the second part), the concept of alienation will be focused on, on which dozens of studies have been made. The definition and historical background of the concept of alienation will be examined, which has gained more space with its postmodern lifestyle, as well as its effects on American and Turkish Literature. Based on the analysis of the novel characters, it will be tried to discuss what alienation is, and the similarities and differences between alienation in Turkish Literature and alienation in American Literature. But first of all, it is thought that the concept of identity should be examined first to understand what the concept of alienation is.

4.5.1. ID

Every person is born with his given identity. The identity given to the individual by the social environment at birth is the sum of the elements such as family, society, nation, and civilization. Therefore, given identities cannot be chosen, and the processes of change of these identities are quite painful and slow. On the other hand, acquired identity is the identity that the individual has entirely with his/her own will and effort. Since the acquired identities are directly related to what the individual wants to be and where he/she wants to be, they are always open to change in line with the individual's wishes (Belek, 2006: 20). Undoubtedly, the given identity affects the acquired identity of the individual. Because the identification process starts with family interaction in the early stages of the person; It begins to develop gradually with feelings of worthiness such as trust and self-esteem. "who am I?" concepts such as self, personality, and image, which are in the process of resolution with the individual's starting to ask this question and trying to define his/her self; come together to construct one's identity. Thus, identity continues to develop in a socio-psychological medium (Dalar, October 2018: 94).

“The philosopher's tabula rasa and the people's maxim that man comes to the world naked point to the same issue (Sayak, 2018: 2). As Sayak also states, the human mind and body blank pages. All processes and strategies encompass name, meaning, and subject are shaped within the framework of identity. Many

concepts, such as belonging, mass, aesthetics, and otherness, are defined by identity and are made permanent. ID subjects and historicizes the individual with categories such as gender, nation, and class; it builds in line with the material and cultural ideology on which it is based. It determines the hierarchies, punishments, rewards, and rules. Social sciences examine this multidimensional term “what makes human beings” as the exact equivalent of the expression. Philosophy, psychology, sociology; anthropology, politics, economics, and religious disciplines address the individual's construction from the cradle to the grave in the context of authority. It examines institutional organizations such as family, school, militarism, self, subject, personality, citizenship, social position/role, and interaction with capital (Sayak, 2018: 2).

The relationship of literature with identity appears in the focus of representation. It is not just in the plane of description and theory; it also involves creating grounds for practical intervention, including transformation and questioning. The self on which individual identity is based is nothing but a self-conscious subject (Sayak, 2018: 3). Self means that self-consciousness exists. Therefore, in the absence of self-consciousness, one cannot speak of "I". Self-consciousness is awareness. This awareness enables the individual to feel as they are and to distinguish themselves from what is not. This gives the exclusive and inclusive aspect of identity. The individual with identity defines what he sees as himself and separates the other. “Integration and difference are an existential tendency of humankind, and therefore identity contains these two elements together.” (Karaduman, 2010: 288). Thus, it can be said that identity is built on the self and the other in the process. With the formation of identity, the relationship of the individual with society develops in this direction. In short, it can be defined as the process of adopting society and adopting itself (Karaduman, 2010: 288).

So far the concept of identity has been concentrated on, in the second part of our thesis. It is necessary to explain the concept of identity, which is mostly studied in the fields of philosophy, psychology, or sociology, in order to introduce the subject; alienation. Although the definition of alienation as separation from society

may put us in a wrong place at some points, Alienation will be defined in this way for now.

4.5.2. The Concept of Alienation

The subject of alienation has been extensively studied in many sciences such as religion, philosophy, sociology, psychology, and economics. The etymological origin of the word alienation comes from the Greek word ‘Alloiosis’ and its Latin equivalent ‘Alienatio’ (Güğercin & Aksay, 2017: 141). It is derived from the Latin word ‘Alinare’ and has three different meanings in daily use. In law it means to transfer; In sociology, it means separation from people, homeland, and God; It has been used as confusion, madness, and mental illness in medicine and psychology (Elma, 2003). While the origin of alienation is based on sources such as Homer's Iliad and the Old Testament, it stands out for the first time in the works of Plotinus (Capan, 2009; Quoted in Tekin, 2012). Plotinus used the term self-Alienation for the first time in the history of philosophy. According to him, alienation is the falling / descending of the soul into matter. Since it is considered from the divine world, the soul can come out of this darkness where it fell, in other words, it can escape from alienation (Aydoğan E., 2015). The concept of alienation, in Plato's discourses, the separation of humans from the formal world and living in the world of phenomena, the expulsion of the first man from heaven to the world, and even according to Otto Rank's interpretation can be interpreted as the separation of the baby from the mother's womb. The concept of alienation is very old in the literature (Kırman & Atak, 2010).

Plotinus, the founder of Neo-Platonism, is also one of the last important names in Ancient Greek philosophy. “Beings are precious and perfect to the extent that they are close to God, and inferior and imperfect to the extent that they are distant from God (Cevizci, 2009: 164-165). The hierarchy of existence in Plotinus goes from unity to multiplicity in three stages, and God is the unchangeable truth in the first row of the hierarchy; Respectively; Nous, then the spirit, and finally matter. The nous, the mental, derives from the One (God), the spirit derives from the mental, and the matter derives from the spirit. Ultimately, there has been degradation from God to matter; According to the philosophy of

Plotinus, the concept is called alienation sets in this process (Aydođan E, 2015: 274). That is to claim, the process leading to multiplicity is alienation; “If we use the terms of Hegel, in Plotinus the process from one down to the multitude is the alienation of the Spirit (Geist) from itself, and the process of going from multitude to unity is its return to itself, to its essence” (Arslan A, 2012: 86). With what Aydogan states, it can be said that; here, falling of the soul into the matter is alienation. Of course, this falling is necessary because matter can be dependent on the soul. However, the soul has the power to get rid of this darkness, rise to light, ascend, and this power and desire are due to the nature of the souls belonging to the divine world (Aydođan E, 2015: 274).

The term alienation has different meanings in its content and where it is used. Türker Alkan classifies these meanings as follows:

Irregularity: There is no feeling of commitment to the behaviors that have become the rule by the society supported by the traditions, and there are deviations in the behavior of the individual based on this absence, the feeling of trust is lost, an individual competition without borders arises.

Powerlessness: The situation where the individual believes that his / her future is not in his / her own hands, but that of others, external factors, fate, and luck.

Frivolousness: Having the idea that life is meaningless based on these thoughts, any situation that the individual sees, experiences, knows, does not have any meaning in terms of comprehension and consistency.

Isolation from the Society: Being excluded from social relations in society or being alone.

Cultural Dissemination: The state of breaking away from the traditions and established fixed values in society and not feeling belonging to them.

Self-Alienation: The situation where the individual goes against his / her own reality for any reason and cannot comprehend it. However, the establishment of satisfactory bonds between this person and the society is not realized as a productive interaction between the social culture and her/his own values, but as the elimination of the unique aspects of the individual's personality under the pressure of the majority. (Alkan, 1983: 189).

4.5.3. Tv-Media

Another issue that is needed to be discussed in the alienation section is; alienation and media issues. Although this relationship is seen as alienation and television more in the novels of Orhan Pamuk, Don DeLillo, and Paul Auster, which are some of the subjects of this study, it is believed that new media tools, which are a reality of the technology age, should be discussed in this section, too.

Television, which became widespread as a mass communication tool, now means entertainment and spending time. With the development of technology, new media tools included in this field also serve the same task. The effect of media tools on alienation can be explained by the involvement of political regimes and advertisements. As known; the media has long been used as a propaganda tool. Media contents no longer have an educational or unifying mission. The virtual reality created by media tools significantly affects human interaction. People living together without any interaction may find themselves in situations such as feeling lonely and alienated over time.

The most effective example of alienation through the media; is desensitization. The individual, who is faced with different events at every moment, may experience a decrease in his emotions such as surprise, sadness, and anger after a while. It can be checked whether this situation is real or not, especially by looking at the television news. Newsletters have now turned into a show format to keep the audience's attention constantly high. Even music is now added to the news that shows the moments of the event. Music with fast rhythms is used for moments of tension, and music with slow rhythms is used for moments

of drama. This situation makes the viewer feel like they are watching fiction, not a real event (Çevirir, 1995: 17). Postman explains this situation as follows:

If there were no music, audiences would expect to hear the news that is truly terrifying, perhaps even life-altering. But as long as there is music on news programs, the audience believes that there is nothing to seriously worry about, that the reality of the news conveyed is nothing more than scenes from a play. (Postman, 1994: 115)

Mass media, especially television, prevent the formation of discussion communities, do not allow people to sit down and talk about something serious in their spare time, and exchange ideas (Mills, 1974: 436-437). According to Fromm, who shares similar views, television paralyzes the critical thinking ability of people. (Fromm, 1993: 199). While the news about a bombed city is shown, this news is interrupted immediately, and a shampoo or car advertisement is shown. A fashion show sets right after the bombed cities. It is the same for newspapers and other media tools. Newspapers, like television, write about subjects of artistic and social importance, and the breakfast habits of a famous movie star with the same serious language. Because of all this, it cannot be taken any genuine interest in what is heard; our excitement, enthusiasm, and critical judgments are restrained. (Çevirir, 1995, p. 18) Increasingly, we develop an indifferent attitude towards what is going on in the world. "Life loses all its structure in the name of freedom; it is now made up of many small pieces, each separate from the other as a whole, devoid of meaning." (Fromm, 1993: 199).

4.5.4. American and Turkish Postmodern Literature

It is an indisputable fact that literature and society interact with each other. Although the times when literature was based on social problems are over, literature has never isolated itself from society because of the main material of literature in society. Only after some social developments, recent literary works have focused more on subjects involving the individual, namely the problems of the individual, who is the element that makes up the society.

Before the 1980 coup, Turkish literature, which had been on the path of westernization since the rescript of Gülhane, was producing works on social issues.

After the 1980 coup, writers began to write on individual rather than social issues for various reasons. Berna Moran points to this fact:

After the 1980 coup, it becomes difficult for writers to focus on social problems, and reflecting on the outside world and society and using the realistic method for this no longer interested the writers much, and in addition to social changes, changes in the literary sense manifest themselves in the 1980s, when the innovative (avant-garde) causes writers to create a radical change in the Turkish novel (Moran, 2016: 33-34).

After the rescript of *Gülhane*, Turkish Literature, which moved away from the works expressing the love for divine powers with the influence of modernism, entered a new period. The concepts of individualism and Alienation, which emerged with modernism in Turkish Literature, have become one of the most prominent subjects with the influence of capitalism and Postmodernism.

Turkish postmodern writers Orhan Pamuk and Hasan Ali Toptaş, who are the subject of this thesis, also write about alienated individuals and even society in their novels. The examination of Orhan Pamuk's *Kara Kitap* and Hasan Ali Toptaş's *Gölgesizler* novels under the lens of alienation will perhaps be the most objective scale of the comparison of Turkish and American Postmodern Literature. In American Postmodern Literature, the examples of Alienation in Don DeLillo's *White Noise* and Paul Auster's *City of Glass* will be examined.

In American literature, the concept of the individual, which became visible with the existentialism movement, can be accepted as the beginning date of the formation of the concept of alienation. Existentialism, pioneered by French thinkers Jean-Paul Sartre and Simone de Beauvoir, is considered the first intellectual movement that influenced American literature. Yet American Literature has managed to preserve its own identity. The existentialism movement, whose origin is in France, has taken on a new identity in American Literature. Jean Bruneau explains this situation as follows:

French and English novels seem to tell stories only to analyze them and to explain their meaning. The basic unit of the American novel is the act, which for the Existentialist constitutes the unity of life (Bruneau, 1948: 67).

While American Literature prioritizes that the main issue is action, it deals with it in the axis of society and individual. This difference can be explained between English-

French Literature and American Literature in its simplest form as “Art is for art’s sake” and “art is for people”. Bruneau describes this situation as follows:

[American Literature] presented its characters to us synthetically. It made them perform before our eyes acts which were complete in themselves, impossible to explain, acts which it was necessary to grasp completely, with all the obscure powers of our soul. (Bruneau, 1948: 68)

America, which carries the social development concern in every field, has also progressed in literature with this concern. It can be said that America uses literature as a social need. It is not possible for American Literature, which has developed with this perception, to ignore the problems of the individual. The changes brought about by the modernist and postmodernist lifestyles, respectively, have brought the alienated individual to the forefront of American Literature.

4.5.5. *Gölgesizler*

The biggest obstacle in front of the individual in *Gölgesizler* is the domination of power over the individual. The novel’s figures who do not even have names (Muhtar-Mukhtar, the son of Cennet, Bekçi-Watchman, Berber-Barber) are crushed under the social / ideology impositions by not gaining a personality (Günay, 2010: 212-213). They internalize the fear of the state with their anxiety. Dede Musa, whom Mukhtar goes to solve the mystery of the village; instead of answering Muhtar's questions, tells the story of Aynalı Fatma and Asker Hamdi.

According to the story narrated by Dede Musa; During the years of the War of Independence, Asker Hamdi, who is worth a troop of soldiers, is famous for his courage. One day, he meets Aynalı Fatma, who is not known whether she is a prostitute or a saint, and the couple isolates themselves in the vineyard house. Asker Hamdi, who has nine wives and a courtyard child, dies after this meeting, which cannot be understood whether they fight or have sex (Toptaş, *Gölgesizler*, 2018: 73-75). When Aynalı Fatma disappears, it is learned that Asker Hamdi, who has been a soldier at the front, is also martyred. At the end of the story, Dede Musa asks the question that will never leave out Mukhtar's mind, “What happened to a courtyard full of children born to Hamdi's nine wives?” (Toptaş, *Gölgesizler*, 2018: 82). In the novel, the story that seems to be independent of the main story

and this question that occurs to it have an important function. With this question, it is implied that the estranged people in the village are the children of Asker Hamdi and that they are cursed by the incest prohibition. This narrative, which seems to be an independent story, told us by the author; It may have been meant to convey that people of a generation like Dede Musa also saw the reality of alienation, but attributed it to a divine cause. Because in the novel it is implied from time to time that the reason for this alienation is the state. Since “the authority punishes the individual who seeks existence outside of his own rules and identity design”, (Sayak, 2018: 9) people's faces are turned towards themselves, not each other.

Another aspect of social conflict and the theme of alienation manifests itself in the view of bureaucracy and the state, which describes society's official organizational relations. The behaviors of the Watchman and the state officials towards the villagers, who are looking for Güvercin, represent authority, which shows us simply how the individual is viewed by the authority (Tekin, 2011).

“... What is Güvercin (also a bird name in Turkish; Dove), “is it a bird?” “No, no,” said the headman, “Güvercin is the most beautiful girl in our village.” “Hmm,” said the men, “then let us show you where that girl is in the eyes of the government!” They took huge books from huge shelves; then, they took notebooks that were covered in dust and started to scramble the pages one by one (Toptaş, Gölgesizler, 2018: 218)

Güvercin, who is the symbol of the beauty and dignity of the village for the villagers and the village headman, is nothing but a black mark for the state. The institutional expression of the novel characters is the struggle for existence against the state, and this struggle mostly results against the individual in postmodern novels. Cıngıl Nuri's being forgotten, Güvercin's innocence lost, Muhtar's character death, and the madness of Cennet's son are examples of alienation (Tekin, 2011).

4.5.6. *Kara Kitap*

Orhan Pamuk, who writes his novels on tensions and conflicts, transforms Turkish identity into the most intense theme of *Kara Kitap*. Therefore, the East-West issue, or rather the modern-traditional conflict, forms the basis of this problem. The chapter titled “Bedî Efendi's Sons” in the novel is extremely important in terms of revealing the author's point of view on this issue. This

section is told from Jalal's point of view, first of all, the story of the mannequins of Bedii Usta, who made mannequins during the reign of Abdülhamit, was equated with associating shirk to Allah and therefore his craft was banned. Then, the position of the mannequins in the Republic period is presented. In this period, there are people everywhere who dress like Westerners, whereas, The Master's mannequins were made in typical Ottoman clothes. This time, the mannequins do not represent modernity, but the old, the tradition. For this reason, no shopkeeper wants to put these mannequins on the shop window:

They look like our people, not the people of Western countries where the models of the mannequins and dresses he made are taught. "The customer," said one of the shopkeepers, "he wants to put on his back not the coat on the back of one of the man with a mustache, crooked legs, dry black citizens he sees every day in the street. He wants to wear the jacket worn by a new and beautiful person from a distant and unknown land that he wants to change into it; he can be someone else. After admiring the works of The Master Bedii, a shop window maker, who worked on these works, unfortunately, states that he cannot put these "real Turks, these real citizens" in his shop windows: "Turks are no longer Turks, they want to be something else. That's why they invented the dress code revolution, shaved their beards, changed their tongues and letters." A shop owner, who likes to speak more succinctly, explained that his customers were actually buying a dream, not a dress. What they really wanted to buy was the dream of being like the "people" who wear that dress." (Pamuk, 2019: 65-66).

In this part, besides the modernity that Bedii Usta could not keep up with and the alienation process Bedii Usta, the author also talks about the alienation of larger crowds. In fact, it can be said that the people criticized by the "Customer" are also in a form of alienation. This alienation, which comes from the squeeze between the East and the West, can be interpreted as the separation of not only an individual from society but also a group from another group. Because in the novel, East and West are not depicted as concepts that can be in harmony with each other.

East and West shared the world's two halves: good and evil, white and black, devil and angel. they were completely the opposite, rejection, the opposite of each other. These two realms couldn't reconcile with each other and live in peace, as the dreamers thought. One of the two realms has always prevailed; one of them had to be a master and the other a slave in both worlds (Pamuk, 2019: 296)

Orhan Pamuk describes the concept of alienation in detail, both individually and socially, in *Kara Kitap*. It has been previously stated that Orhan Pamuk describes the East and the West as two opposite realities, and the author also expresses the inevitable change of the group of independent people in the middle of this contrast. He talks about the blindness that he states started with admiration for the West. He finds the alienation of this group, which he defines as people who cannot discover their mystery, inevitable and unpleasant. "I pity our poor movie stars who can't be themselves or anyone else. Moreover, I feel more pity for our nation who sees themselves in these stars." (Pamuk, 2019: 322). Just like Don DeLillo and Paul Auster, Orhan Pamuk frequently states the effects of media tools on alienation. He sees the effect of cinema and advertisements as the cause of a social transformation. An unhappy young man from the novel shooting at advertising signs is a sign of where the author wants us to look for a while.

It would not be wrong to call *Kara Kitap* a mystery novel. The "other" who is sought throughout the novel is always depicted around mystery-identity equality. The author states that those who create their own mystery or discover the possessed mystery through deliberate alienation or isolation will be freed from slavery. In "The Story of Şehzade" which is told from the point of view of Şehzade himself, states that the Şehzade must write and alienate himself in order to exist.

Prince Osman Celalettin Efendi knew that in these lands, in these cursed lands, being himself is the most important problem and that we are all doomed to ruin, defeat and slavery unless this problem is solved properly. All peoples who could not find a way to be themselves would say that slavery; all lineages are doomed to degeneration; all nations are doomed to nothingness, nothingness, and nothingness (Pamuk, 2019: 402).

Emphasizing the East-West comparison from different angles many times, the author makes an effort as if he is trying to find the source of the problem for the reader. The author does not show the same attitude towards the individual alienation of individuals in the novel, as N. Esen states:

It is as if the author is trying to find the key to the secret system and secret order behind the complex and accidental appearance of our memory, history, and culture; our identity these days, our social structure, without

ignoring the sense of mystery, without spoiling its attractiveness (Esen N., 1996: 114).

Kara Kitap might be a guide for the alienated people in a society that is caught between modernity and tradition and cannot feel belonging to both sides; just like Galip, they can get rid of this alienation by uncovering forgotten values or by finding their own mysteries. The author implies that only then will this alienation come to an end. The novel ends with Celal and Galip being the same person, who have opposite characteristics just like the East and the West. "So the author finds a solution to the problem from his own point of view: Know yourself and don't be afraid to merge and integrate with the "other." (Cengiz, 2010: 73).

In *Kara Kitap*, readers see other examples of the alienation of the individual through Galip and Celal. The sudden disappearance of Rya starts the story of Galip. In *Kara Kitap*, for one of the main characters, Galip, the search for Rya turns into a search for his own mystery. Tuba Dalar sees this disappearance as equivalent to a life that has completely lost its meaning for Galip. "Because he seeks for Rya as if he knew his own body as if he were searching for the soul that had left his body. He searches even the places where he is unlikely to find Rya"(Dalar, October 2018: 97). In narrative texts, such journeys "are an important symbol in all religions and all mystical currents, from the most primitive to the heavens, and represent spiritual growth." (imek, 2009: 227).

Celal continues the journey of finding his own mystery which is started by Rya. In a way, he guides Galip. Celal, who starts to struggle for life at an early age, has great importance in the novel both as a character and in searching for his own mystery. Celal, who severs his all ties with his family at a very early age, is also alienated from society at this time. Celal, who is looking for his own mystery when his identity starts to form, moves away from the social and previous values he had. When he is in a community at times beyond his control; means that he has to act according to the situation and the place.

I remember that on the first day of my military service, I spent my entire military service as a person who does not stop making jokes in the most difficult situation' because my fellow soldiers decided that I am such a person...) who is not like me, who thinks about nothing but the struggle for life, is determined to devote time to something other than the liberation

of the homeland, A sensitive person who is fed up with the insensitivity and understanding prevalent in our country. I remember trying to pretend to be 'the secret poet' in common words (Pamuk, 2019: 180-181).

The feeling of disappointment experienced by an excluded self, which is the source of the warmest associations even from the family, causes the individual to go far away from himself. The individual who has no sense of self is constantly exposed to the influence of environmental events and experiences anxiety about being swallowed/destroyed/suffocated under the power of the situations he is exposed to (Dalar, 2018: 98). This anxiety triggers the formation of ontological insecurity in the individual. This insecurity causes the individual to face the situation of “not being able to maintain his own sense of existence without the presence of others” (Laing, 2011: 50). This ontological insecurity that Celal experiences, keeps him in a circle that is determined by others.

As a social being, the individual tends to adapt to the society he lives in and the value judgments of society. For this reason, he appears before society with his clothed identity. The identity that a person should wear in a situation is shaped as a result of a predetermined agreement between the individual and society. The mentioned concept, by Jung; gives the personality of the individual, which is defined as “not what the person is, but what others think he or she is” (Jung, 2009: 55). The persona, which is accepted as a social archetype because it causes the real identity to be masked, helps the individual to adapt to society and prevents the development of his original personality. Ontological insecurity and overdeveloped personality caused by being expelled from family ties, Celal; “This head, neck, shoulders, and body that bears this head is not mine, it was the columnist Celal Bey” (Pamuk, 2019: 181).

4.5.7. *White Noise*

Gauntlett states how people narrow their living space by hiding behind identities that don't actually exist. This life generally gives less happiness than the original one. This expression can be related to the human's inability to discover his own mystery, which Orhan Pamuk also emphasizes. Again, like Orhan Pamuk, Don DeLillo also states that new identities that are emulated or made up cause a state of blindness or that they will have consequences that may harm the

individual. Gauntlett expresses this situation as follows; “People forget who they really are and form false beliefs in their artificial identity.” Regarding this fabricated identity, Duvall comments: “For the very vehicle that enables us to apprehend the world through visual images ends up replacing the history of that world with a set of consumable images, representations divorced from their referents and subject to the political whims of their manufacturer” (Quoted in İnci 80). With this explanation, it can be seen better how the images produced in the minds of the characters in *White Noise* become reality. For example, Jake, who thought that Hitler was so important to the American academy, alienates himself from the whole society, showing us how wrong these newly formed identities can be.

It would not be wrong to claim that the effect of alienation in *White Noise* manifests itself mostly with advertisements and products. In many parts of the book, readers come across brand names in a short time. Brands such as Orion or Dacron on page 52, Red Devil, Krylon, and Rust-Oleum on page 159, and other brands show us that both the mouths of the characters and the TV or billboards and the characters are in a continuous network of advertisements (İnci, 2015: 14). The confusion caused by advertisements and brands is not just unobservable. For example, in Steffie's dream, she mutters a car brand; Toyota Celica. Or while taking his son to school, Jack sees a woman talking to the children across the road and imagines this woman starring in an advertisement. He suddenly gets the feeling that he is watching an advertisement by moving away from reality. Feeling like a spectator in real life, Jack realizes that he has a more passive role in life than he thinks and becomes more alien to life and society. After these examples, it can be said that advertisements have a great impact on the lives of the characters.

Jack's and Steffie's minds are constantly busy with something, as Robert Bocoock describes, “Modern consumers are physically passive, but mentally they are very busy...” (Quoted in İnci, 2015: 14). The fact that the Gladney family, and especially Jack Gladney, does not use any past tense expression will perhaps cause him to accept that there is a past, which will conflict with his newly created passive and alienated identity. “This was the day Wilder [his last] started crying at two in the afternoon (p.75), this was the week a policeman saw a body thrown

from a UFO (p.234), this was the night the insane asylum burned down (p.239), this was the day Wilder got on his plastic tricycle, rode it around the block (p.322)” (Boxall, 2007: 110). These quotes, listed by Boxall, could be interpreted as Jack running away from him and his history.

The characters in the novel do not think that they have free will. The media has the importance to decide everything for them. For example, Heinrich, who is sitting at home with his father, turns on the radio to make sure it is raining outside or not. Heinrich, who can't even trust his own senses, turns on the radio and says it's not raining. Heinrich's father reacts to this situation, saying that he should trust his senses more. Then Heinrich; “Our senses? Our senses are wrong far more often than they are right. This has been proven in the laboratory” (p. 22-23). Don DeLillo, in his novel *White Noise*, states that the cause of alienation is largely media and technological tools.

The confusion brought by the age of technology is so intensely processed in some characters that a dystopian atmosphere is felt from time to time. Denise, one of the novel characters, does not trust anything she knows because the information is constantly changing (p. 171). It is quite easy to find these examples in *White Noise*, in which the individual is alienated even from his own mind. Throughout the novel, it can be assumed that the media takes the ability to think from the individual and leaves the option to act with manipulation. For Hegel, the emancipation process of the individual passes through the mind, expressing that reason and truth are equal. The mind is the most important part of the development process of the individual (Güçlü, Uzun, and Yolsal, 2002: 650). Don DeLillo emphasizes that the biggest blocker of this process, which Orhan Pamuk calls “finding one's own mystery”, is the media in *White Noise*.

In the novel, the common fear of death also causes Jack and Babette to move away from themselves. This fear, which spread to the whole society with the presence of the existing toxic gas, can be felt throughout the novel. The fear of death could be whether Jack impersonated Hitler or his wife's dependence on a drug called Dylar to suppress his fear of death. The fact that Jack and Babette are called “they float in the emptiness, the sense of cosmic darkness” (DeLillo, 2009:)

in the novel, can be regarded as a clue that they have moved away from the universe and themselves. Halldorson states the following in an article he wrote about *White Noise* on this subject:

In *White Noise*, DeLillo uses death as the leitmotif of his investigations because death is the first (or last) layer of identity. Beyond the unknown, that is also unknowable, a state beyond death that cannot be marketed, purchased, and forgotten. The fear of death and what it is hiding becomes the last battleground of the distinction between American and Americana culture, and Gladney unwillingly finds himself on the front lines (Halldorson, 2007: 127).

It can be inferred from Halldorson's quotation that for Jack, death is a way for searching for his true identity. Death, which means the end, is also an opportunity for Jack to learn the pure truth.

So far, examples of self-alienation in *White Noise* have been given. Also, the traces of distancing from society or others can be followed throughout the novel. Earlier in the novel, Jack's reaction to the students who came to the university for the first time with their families: "...It's not the station wagons I wanted to see. What are the people like? Do the women wear plaid skirts and cable-knit sweaters? Are the men in hacking jackets? What's a hacking jacket? They've grown comfortable with their money, I said. They genuinely believe they're entitled to it." (p. 6). It can be understood from this chapter that the people Jack describes are in contact with their appearance. In other words, instead of introducing themselves, they carry their identities with their clothes that show that they are wealthy, as Jack expresses them; "their tanned skin that shows that they are important, and their sarcastic looks..." (p. 3). As Debord states, "the spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images" (Cited in İnci, 2015: 20). In the novel, it can be seen that the relationship between people in similar social, cultural, and economic conditions is constantly questioned. That's why Jack thinks he can't communicate with these people.

It can be understood from the following words of Gladney, one of the characters of the novel that the characters are distancing from society or their perception of others which has deteriorated:

That night, a Friday, we gathered in front of the set... There were floods, earthquakes, mudslides, erupting volcanoes. We'd never before been so attentive to our duty, our Friday assembly... [w]atching houses slide into the ocean, whole villages crackle and ignite in a mass of advancing lava. Every disaster made us wish for more, for something bigger, grander, more sweeping (WN, 64).

It can be inferred from the passage above that they are like sitting on a sofa in front of a TV; Gladney wants more as if he is watching an action movie rather than empathizing with the tragedies that happen to others. In the novel, it can be understood that people are moving away from each other instead of understanding and empathizing with each other. The curious questions asked by Jack to his daughter about the accident shown on Television show us how someone can enjoy someone else's sorrow. With the influence of mainstream media and advertisements, others' pain and disasters have turned into a pleasure and consumption material. *White Noise* shows us the formation of characters under a post-modern attack, where meaningful memories become insignificant (Ínci, 2015: 21).

4.5.8. *City of Glass*

In Paul Auster's fiction, Catherine Roger states that one can easily become the other because it does not maintain a connection or continuity (Roger, 2004: 72). The main reason for this situation would be the way Auster understands individuality. The role of the subject in Auster's fiction is not stable; the "I" that Auster creates in his fiction; defines the alienated subject. This inaccessible subject is in a state of unconsciousness and aimlessness, no matter how clear and understandable he speaks. This situation ends when the subject reaches a consciousness; the author makes the character who reaches a consciousness invisible; either under a new nickname or with new characteristics. Although Daniel Quinn, William Wilson, and Paul Auster are the same person, Auster pushes these characters into the background as soon as they reach consciousness in *City of Glass*. It can be better explained by the term subject in Lacanian psychology, Auster's characters; are both available and impossible. That's why Auster makes his characters live in this impossibility; Characters that are always present and disappearing all the time.

Writing enables Auster to stage the fundamental alienation of the subject and to find out how to prop up, back up a weak, fragmented self, how to give it cohesion and continuity. Finally, by questioning the subject, Auster makes it more present than ever in his fiction (Roger, 2004: 72).

It cannot be argued that the Auster characters struggling to exist have inner peace. There is a constant struggle between consciousness and unconsciousness. Roger also states that in Auster's novels, he mostly deals with the subconscious. The conscious side of the person constantly monitors the subconscious, the unknown, and the hidden, and controls whether things are going well. (Roger, 2004: 72) This interpretation tells us that Auster's characters are intense subconscious characters, and they are usually alone. Auster characters, who usually try to adapt to the society they live in by overcoming their internal conflicts, try to exist in this way.

Alienation is a necessity for the characters in *City of Glass*, Daniel Quinn feels a constant sense of loss after losing his family. He feels detached from the environment he lives in and feels incomplete. "A part of him had died, he told his friends, and he did not want it coming back to haunt him. It was then that he had taken on the name of William Wilson". My esteemed teacher Prof. Doc. Bülent Cercis Tanrıtanır describes the loneliness of Daniel Quinn, the main character of the novel *City of Glass*, and his escape from his past as follows:

He escapes his own identity in order not to remember the memories once he had. He uses the pseudonym of William Wilson. Here, Quinn invents an apollonian world by running away from his fragmentary world. He dares not to face the bare floor on which he stood. So he tries to make his life meaningful by living in invented names, characters, and worlds (Tanrıtanır, 2012: 431).

Daniel Quinn, who lives an unnoticed life in New York after losing his wife and son in a traffic accident, is trying to create a new life and identity for himself under the nickname William Wilson. This fake death of Daniel Quinn begins with the character reaching consciousness. Realizing that he now has a dark and unhappy life for himself, Quinn sees creating a new character as an escape option. One day, on a phone call, a voice telling him to meet with a detective named Paul Auster urgently creates an opportunity for Daniel Quinn to create another new identity.

The feeling of alienation is evident in the first pages of the novel. Both the protagonist's constantly changing identity and the reader's predisposition to this change of identity leave us amid a sense of alienation. As can be seen in other Paul Auster novels; This alienation appears as both the individual's distancing from himself and his isolation from society. In the case of *City of Glass*, Paul Auster often provides this alienation by hiding behind new identities. Auster uses this identity change so often that; the other characters in the novel also have the potential to appear under a different identity at any moment:

“For now, I am still Peter Stillman. That is not my real name. I cannot say who I will be tomorrow. Each day is new, and each day I am born again. I see hope everywhere, even in the dark, and when I die, I will perhaps become God” (Quoted in Tanritanır, 2012: 431). As Prof. Dr. Bülent Cercis Tanritanır states, “Peter Stillman gives us hint that the “self” wears a new mask every day, and it must be kept in mind that the mask one wears is not one's real identity.” (Tanritanır, 2012: 432) Daniel Quinn lives with other identities or “masks” in order to hide his true identity, the identity which has reached consciousness, perhaps to not confront himself.

Daniel Quinn, who started to be isolated and alienated from a painful loss initially, faces an inevitable alienation with the impact of the individualist American way of life and socio-economic conditions on people's dual or social relations. The mirror, which is seen as an image of searching for oneself, is used in the novel to tell us that it is more than what Daniel Quinn sees;

Now, as he looked at himself in the shop mirror, he was neither shocked nor disappointed. He had no feeling about it at all, for the fact was that he did not recognize the person he saw there as himself. He thought that he had spotted a stranger in the mirror (Auster, 2008: 117).

Tanritanır explains this situation as follows; “These lines show that Quinn alienates to his self as not to know his own image in the mirror. ... And finally he becomes aware that what is broken is not the mirror, but his own “self” (Tanritanır, 2012: 433).

Just like the writer himself, the main character of his book; Daniel Quinn is also a writer. The real Paul Auster shares his power of creating characters with

Quinn. Max Work, an invented character by Quinn in the novel, is the protagonist of Quinn's detective stories and is, in a way, Quinn's alter ego or the person he wants to be. Unlike Quinn, Max is a character who is not ambivalent, who can calculate to the finest detail what to do. There is not a case that he cannot solve, but Quinn in the words of Richard Tetek: "Quinn is the exact opposite; he is indecisive and numb, his life seems empty and lonely, and he has no real friends" (Tetek, 2008: 24).

Another example of alienation in the novel emerges with a tragedy for a different reason than the others. The person who wanted to call Quinn and meet with the detective Paul Auster was Peter junior Stillman, who was held by his father in a dark place for nine years and never fully recovered afterward. It can be understood that Peter junior Stillmann, whose father's name was also Peter, moved away from him and his surroundings and approached God. "Peter can talk like people now. But he still has the other words in his head. They are God's language, and no one else can speak them. They cannot be translated. That is why Peter lives so close to God" (Auster, 2008: 20).

There is a constant metamorphosis in all the novels in Paul Auster's *The New York Trilogy*. "Quinn becomes Auster in *City of Glass*; Blue becomes Black in *Ghosts*, the narrator becomes Fanshawe in *The Locked Room*" (Roger, 2004: 74). In support of Roger's quote, it can be said that; These transformations are not limited to just one person. Especially in the novel *City of Glass*; Daniel Quinn transforms into Max Work, William Wilson, and Paul Auster, respectively. Although this transformation seems to be a departure from its own self; there is loneliness due to the conditions created by urban life and capitalism. Just like Pamuk in *Kara Kitap* and DeLillo in *White Noise*; Auster also reflects urban life and capitalism as one of the causes of this inevitable alienation. "It was as though he had melted into the walls of the city" (Auster, 2008: 116) Perhaps the name of the story, *City of Glass*, is a transparent wall that melts everyone inside.

5. CONCLUSION

This thesis firstly starts with a detailed examination of the history of postmodernism and postmodernism. Then, pre-postmodern literary movements are also examined to understand the stages through which postmodernism has come to its current state in America. In the same way, information about the rescript of *Gülhane* in Turkish literature has been given, and the changes after the rescript of *Gülhane* have been examined. In our thesis, 4 postmodernist writers from American and Turkish literature were selected, and two of their books were evaluated both around the use of postmodernist elements and the concept of alienation, which is the second main topic of our thesis.

American and Turkish literature's meeting with postmodernism has different stories and histories. It is inevitable to change for societies that have seen wars, migrations, advances, and collapses. The reflections of these changes in literature cannot be prevented in the same way. This is even more in societies that use literature as a tool for development, such as the United States and Turkey. Therefore, concepts such as realism, romanticism, and modernism cannot be used only to explain the literary history of a period. It is also used to understand the history of a society. For instance; for most American poets and creative essayists, Romanticism was affirmative and appropriate. The romantic attitude suited American democracy well: it emphasized individuality, stated the ordinary man's worth and derived its aesthetic and ethical values from an inspired imagination. The Romantic Movement, of course, gave the New England Transcendentalists - Ralph Waldo Emerson, Henry David Thoreau, and others - a new sense of hope. Is it possible to imagine an America without Thoreau and Waldo Emerson?

The fact that Turkish Literature and American Literature go through different periods is of course due to the developments specific to these two countries. American writers went through the Romanticism, Realism, Modernism, and postmodernism periods, respectively, and gave literary products related to these periods. Turkish literature, on the other hand, was dealing with very different things in these periods. Turkish literature, which was stuck between palace and folk literature for a long time, started a completely different process after meeting the

West. While some argue that the postmodernism process has emerged as an inevitable process in Turkey, some say that it is another wannabe for the West. Trying to understand which country produces more original works will be nothing but a meaningless effort. In a globalizing world, it is impossible to try not to be influenced by the literature of other cultures.

The claim that postmodernism has started to be seen in our country because Turkish literature imitates Western literature is also not true for the same reasons. For example, both the usage of the same linguistic features of postmodernism by Orhan Pamuk and Paul Auster and their novel characters wandering the streets alone and helpless, show us that this is not a result of wannabe but a result of universal concerns and problems. Just as it can be claimed that long before capitalism, America could not get rid of the influence of English Literature, it can also be claimed that Turkish Literature could not get rid of the influence of Persian and Arabic Literature.

Sometimes this thesis played a role of an encyclopedic source of information by staying loyal to the sources used in the writing of the thesis. Especially in the postmodern and historical sections, there was not much chance but laying out the information plainly. In the light of this information, it can be said that; the birth of postmodernism is not all of a sudden, nor is it completely original, it can be seen that postmodernism, which does not claim to be original, is not the same in different countries and cultures. The similarities and differences of postmodernism in American and Turkish literature become more evident in our work review section. Two novels (of each writer) by Orhan Pamuk, Hasan Ali Toptaş, Don DeLillo, and Paul Auster are examined respectively, in terms of using postmodern elements. In the light of the information that has been obtained, it can be said that; there is no technical difference between the works of Turkish and American authors. Elements such as stream of consciousness, unreliable narrator, dark humor, parody, and metafiction are common features of the novels that have been examined. For example, all the protagonists of these novels are depicted with a rational method. The protagonists, Galip (*Kara Kitap*), Alaadin (*Bin Hüzünlü Haz*), Daniel Quin (*City of Glass*), Nick Shay (*Underworld*), are rational and unhappy. These characters, who do not want to deal with mere truth or tradition,

are in search of meaning or an end. When the subject of comparison is the content, the separation point between Turkish and American literature begins to become clear.

When the postmodernist authors' (Orhan Pamuk, Hasan Ali Toptaş, Don DeLillo, and Paul Auster) works are examined; Orhan Pamuk, who synthesizes East-West, and Hasan Ali Toptaş, who have romantic elements in their works, who build their stories around urban-peasant people, have produced important works on behalf of Turkish Literature. Likewise, Paul Auster and Don DeLillo, who are among the most influential authors of Postmodern American Literature, write about the subjects that Turkish Literature is not used to. Paul Auster usually describes crowded cities, dangerous streets, and the life that flows in and out of chaos in the usual way. Don De-Lillo often writes about robotized people, artificial limbs, and immortality machines. All of these authors are labeled as postmodernists. Therefore, when their works are read, it cannot be argued that Turkish Literature and American Literature are concerned with the same problems. These four authors, who use similar methods to postmodern expression styles, are standing in different places as a matter of subject.

It is also possible to talk about the works in which modern and postmodern features coexist, rather than a postmodernist effect in modern Turkish Literature (mostly the early works). "Examples of postmodern works that are largely isolated from modern features were written in the 1990s." (Ecevit, 2008: 85-86). Yıldız Ecevit states the late meeting of Turkish Literature with postmodernism was due to political and social developments in Turkey. The journey of Turkish literature in postmodern literature has started to become more visible in the last 30 years. Political events and the effect of globalization determined the original content of Turkish Literature. That is why it can be claimed that the streets and relationships depicted in Paul Auster and Don DeLillo's books seem to have emerged from a much different universe when they are compared to Hasan Ali Toptaş and Orhan Pamuk's books.

As previously stated, Turkish Literature met with modernism and postmodernism almost at the same time, and that is why postmodernism in

Turkish Literature is not exactly similar to American Literature. This intertwined state of modernism and postmodernism in Turkish literature may have given it a new identity. But lately, it can be seen that writers such as Hasan Ali Toptaş, Orhan Pamuk (his novels written in the last 10 years), Latife Tekin, Ferit Edgü, Murat Gülsoy, and Yıldız Ecevit have begun to save Turkish postmodern literature from this intertwining. The number of novels in which examples such as empiricism in form and multiple narrators started to decrease in Turkish literature. In other words, the use of both modernist and postmodernist literary elements in a novel has begun to be seen less frequently. When this situation is examined separately in terms of technique and content, literary tools such as experimentalism in form, a speech with multiple meanings, and nonlinear narratives have been replaced by literary tools such as multiple narrators, intertextuality, and metafiction in today's Turkish literature. In terms of the content, instead of a meaningful search, there is an ambiguous truth in general. This ambiguous truth becomes more evident in the moments when characters who have alienated themselves from society question themselves. As if this way of questioning oneself and life is a common feature of postmodern novel characters, the feeling of alienation is presented with a common odor in all 8 novels that have been examined. The concept of alienation, which is frequently encountered during the research phase of our thesis, has gained a place in postmodern Turkish literature, too. That can also be used to explain another subject mentioned above. It would not be wrong to claim that seeing postmodernist examples in Turkish Literature is not the result of wannabe and that it follows a path according to the needs and realities of each society.

In general, it can be claimed that pessimism prevails in postmodernist literature. The protagonists of the novels have been examined in this thesis find themselves in a state of being lost rather than finding a real solution to the crisis they are in. When the characters are examined in the novels which have been studied, it is faced that they are full of diversity, just like life itself, but our protagonists find themselves in solitude rather than being involved in life. Tanrıtanır explains this situation as follows;

Unlike an ancient hero, who set out on a voyage in which he dared to face many challenges or did many labors in order to find his true identity, a modern man by decentering himself either yields to the chains surrounding him or disguises himself in the pseudo world with pseudo names by alienating his own identity. The modern hero creates an illusory world to hide his madness resulting from his fragmented psychology. When this illusory world collapses down and faces his real 'self', he realizes that the world in which he lives is nowhere but a wasteland. (Tanrıtanır, 2012: 439)

This situation described by Tanrıtanır can be adapted for other postmodern writers as well. For example, Pamuk states: "If I wasn't myself, I would be someone they wanted me to be and I could not stand the person they wanted me to be." (*Kara Kitap* 58) In *Kara Kitap*, Galip clearly refuses to leave the world he has created for himself or Auster:

"Each time he took a walk, he felt as though he were leaving himself behind, and by giving himself up to the movement of the streets, by reducing himself to a seeing eye, he was able to escape the obligation to think, and this, more than anything else, brought him a measure of peace, a salutary emptiness within... By wandering aimlessly, all places became equal and it no longer mattered where he was. On his best walks, he was able to feel that he was nowhere. And this finally was all he ever asked of things: to be nowhere." (*City of Glass*: 114)

As it has been stated before, the protagonist of *City of Glass* uses "pseudo" names and by doing this he wants to "decenter himself". His sentences describe the main character who feels lonely throughout the novel. It is the same for the works of Hasan Ali Toptaş and Don DeLillo. More precisely, this is also true of many postmodern novels written recently. It can be said that the power that keeps these postmodern characters so much alike and yet so far apart is the new world order. It is not a coincidence that the modern-crowded cities, television, and the discourses of labor exploitation, coincide with the last century. It can be claimed that the new capitalist and postmodern lifestyle has created similar changes in the villagers in Hasan Ali Toptaş's novels and in Don DeLillo's characters who are distracted by advertisements. It would not be wrong to claim that the concept of alienation, which has been processed since romanticism, is both a fact of life and a subject that has been handled in many novels with the influence of postmodernism and capitalism.

The frequent usage of the concept of alienation both in Turkish and American literature helps us to understand that the economic and social conditions

widen the gap between people, but it can also be claimed that there is another approach to alienation which is the capitalist lifestyle brings many people together. In each novel that has been analyzed, the concept of alienation is not treated as loneliness, but as a state of being a stranger to the society or environment.

Finally, with the concept of alienation, the following can be claimed for postmodernism in Turkish and American Literature: Both Countries' literature appeal to people who belong to the new world order with an individual-centered attitude. When Hasan Ali Toptaş and Orhan Pamuk are examined, it is seen that the use of the time setting, metafiction, and intertextuality is not different from Don DeLillo's and Paul Auster's. While their works, which have differences in the spatial setting, are the proof of different geographies, the similarity of the characters in the books is the proof of a globalizing world. Although Turkish Literature met Postmodernism later, it can be stated that the similarity with American Literature is due to fact that individuals now have similar problems. The way writers express these problems stems from both the individual differences of the writers and the possibility of limitlessness that postmodern literature provides them.

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SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

Tez Başlığı / Konusu:

17/05/2022

ABOUT THE PROGRESS OF POSTMODERNISM IN TURKEY AND AMERICA BY EXAMINING POSTMODERNIST ELEMENTS IN ORHAN PAMUK, HASAN ALI TOPTAŞ, PAUL AUSTER AND DON DELILLO (*Kara Kitap, Benim Adım Kırmızı, Gölgesizler, Bin Hüzünlü Haz, City of Glass, The Locked Room, White Noise, Underworld*).

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 113 sayfalık kısmına ilişkin, 14/04/2022 tarihinde şahsım/tez danışmanım tarafından TURNİTİN intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 (altı) dır.

Uygulanan Filtreler Aşağıda Verilmiştir:

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Gereğini bilgilerinize arz ederim.

17/05/2022

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