

KARI KOCA MASALI AND PUSLU KITALAR ATLASI:
A METAFICTIONAL APPRAISAL

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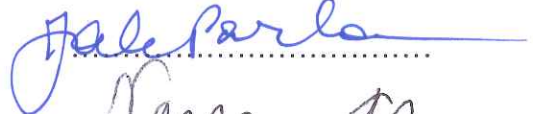
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BİR ÜSTKURMACA İNCELEMESİ*

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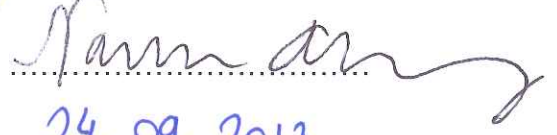
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In the memory of my grandmother...

Bütün hakları saklıdır.

Kaynak göstermek koşuluyla alıntı ve gönderme yapılabilir.

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**ABSTRACT
MASTER THESIS**

***KARI KOCA MASALI AND PUSLU KITALAR ATLASI:
A METAFICTIONAL APPRAISAL***

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In this study two texts of Turkish literature, *Karı Koca Masalı* (1875) by Ahmet Mithat Efendi and *Puslu Kitalar Atlası* (1995) by İhsan Oktay Anar are examined in terms of metafictional techniques and components. Some of the research questions in this thesis have been "What determines a text's metafictionality? In what ways has metafiction been used in Turkish literature? What differences can be observed in metafictional novels written before the term was defined and introduced to the field of literature?"

In the first part of this thesis, the theory of metafiction is presented and its definitions are examined and exemplified. Following this examination a more general and encompassing definition of metafiction is presented in reference to prominent literary theorists. Main referential books on metafictional theories used in this thesis have been *Metafiction* edited by Mark Currie, Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox*, and Patricia Waugh's *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

In the successive sections of the thesis, the chosen texts are studied in terms of the metafictional techniques and components used in the narratives. Finally, a comparative analysis of *Karı Koca Masalı* and *Puslu Kitalar Atlası* has been given in their respective historical and theoretical contexts. It has been observed that metafictional techniques and components have been used in the late Ottoman period, during which metafiction had not been defined as a term. It has been concluded that the late Ottoman metafictional text had set the base for the metafictional texts in modern/postmodern Turkish literature.

Keywords: Metafiction, postmodern novel, Turkish literature, narrative techniques.

ÖZET
YÜKSEK LİSANS TEZİ

**KARI KOCA MASALI VE PUSLU KITALAR ATLASI:
BİR ÜSTKURMACA İNCELEMESİ**

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Bu çalışmada Ahmet Mithat Efendi'nin *Karı Koca Masalı* (1875) ve İhsan Oktay Anar'ın *Puslu Kitalar Atlası* (1995) romanları üstkurmaca tekniği ve öğeleri bakımından incelenmiştir. Çalışmada ele alınan araştırma sorularının bazıları şunlardır: "Bir metnin üstkurmaca olup olmadığını belirleyen unsurlar nelerdir? Türk edebiyatında üstkurmaca kullanım yöntemleri nelerdir? Üstkurmaca teriminin tanımından önce ve sonra yazılan romanlarda ne gibi farklılıklar gözlemlenebilir?"

Bu tezin ilk bölümünde üstkurmaca teorisi üzerine bilgi verilerek terimin tanımları incelenmiş ve örneklendirilmiştir. Ardından önemli edebiyat kuramcılarına değinilerek daha genel ve kapsayıcı bir üstkurmaca tanımı yapılmıştır. Üstkurmaca tekniğinin kuramsal arkaplanı incelenirken kaynak olarak Mark Currie tarafından baskıya hazırlanmış *Metafiction*, Linda Hutcheon'ın *Narcissitic Narrative: The Metafictional Paradox* kitabı, ve Patricia Waugh'un *Metafiction: The Theory and Practice of Self-Conscious Fiction* kitapları kullanılmıştır.

Sonraki bölümlerde, ilgili metinler, anlatıda kullanılan üstkurmaca tekniği ve öğeleri bakımından incelenmiştir. Son olarak, üstkurmaca teriminin tanımlanmasından önceki dönemi temsilen *Karı Koca Masalı*, sonraki dönemi temsilen de *Puslu Kitalar Atlası* romanlarının karşılaştırmalı çözümlemesi yapılmıştır. Üstkurmaca teriminin tanımlanmasından önce, üstkurmaca teknik ve öğelerinin Osmanlı edebiyatının dikkat çekici bir son dönem metninde kullanıldığı gözlemlenmiştir. Osmanlı edebiyatından bu metnin modern/postmodern Türk edebiyatında üstkurmaca metinleri için zemin hazırladığı sonucuna varılmıştır.

Anahtar sözcükler: Üstkurmaca, postmodern roman, Türk edebiyatı, anlatı teknikleri.

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INTRODUCTION

At its emergence, the Turkish novel, which started to take shape in the period of reform known as the *Tanzimat dönemi* (1839-1876), set out as “translations and imitations from Western novels” as a part of the westernization period of the Turkish nation (Moran 9). In his book *Türk Romanına Eleştirel Bir Bakış - 1: Ahmet Mithat'tan A. H. Tanpınar'a* Berna Moran, who points out to the admiration of many Turkish novelists towards European writers of either the same or previous periods, maintains that “[a]ccording to these novelists, the transition from the [traditional] story to the novel meant a transition from imaginativeness or esoterism [*hayalcilik*] to rationalism, childishness to maturity, in short from primitiveness to civilization” (11). The genre of the novel, he points out, was adapted for modernization purposes and was viewed as a tool for bringing the nation to a more civilized state. Şemsettin Sami, Namık Kemal, and Ahmet Mithat were some of the first writers to adapt the novel as a genre from western literature (9). Moran points out that the most prominent novelists of the time regarded the classical literature examples (*İbretnümâ, Muhayyelât, Aslı ile Kerem, Ferhad ile Şirin*, etc.) as inferior due to the unbelievable stories they told. They put the novel genre on a higher pedestal because, if not real, it would tell a story that could be real (10). Thus, it could be concluded that, in the period of reform, the novel as a genre was primarily set up on the western conventions of realism. Even though conventional narrative types, such as tales, folktales, and imitations of oral tradition were scorned, it was inevitably present in the above mentions writers’ attempts at writing novels (25).

From the time of its emergence until the 1980s, except for a limited

number of examples, the Turkish novel would predominantly remain within the conventions of the realistic novel (Moran, *Türk Romanına Eleştirel bir Bakış – 3: Sevgi Soysal'dan Bilge Karasu'ya* 51-52). Before the 1980s, writers, who mainly viewed the novel as a tool for reflecting the social reality/facts were not really interested in the artistic aspect of the novel disregarding the importance of narrative techniques and style problems (33). However, after the 1980s this case would change with the emergence of the *avant garde* novel (51-52). Moran points out that after 1980 the Turkish novel would undergo a fundamental change which would arise from the deserting of the novelistic conventions of realism, and which would result in a new narrative type within the novelistic conventions of postmodernism (10). The reasons as to why realism was no longer preferred as a novelistic convention were not only the social and political problems of the 1980s; there were literary reasons as well (51). Moran maintains that realism was no longer an interesting novelistic convention for the writers of the 1980s and they were no longer interested in reflecting social issues in their novels (53). This tendency of drifting away from realism led the writers of this period to search for new ways of literary conventions which in turn resulted in a fundamental change (53). This change, Moran cautiously argues, gave rise to a new literary convention in Turkish literature, one which had already been in use in western literature since the 1960s: the postmodern novel (54).

With the introduction of the postmodern novel, Turkish writers wrote several novels in which they experimented with and thus introduced a number of new narrative styles to the Turkish novel. Fantasy, detective stories, magical realism, and the subject matter of this thesis, metafiction was introduced to

Turkish literature. The theory of metafiction will be analyzed in detail in the first part of the thesis, but before doing so, I would like to first take a look at its journey in Turkish literature. The analysis in Part I, which is mainly the analysis of the use of the technique in western literature, will be based around the various definitions western academics have come up with in attempt to clarify its meaning. Thus, the analysis of the use of metafiction in Turkish literature will have parallels with the theoretical section in Part I.

As the definition of metafiction in the works of western academics and theoreticians are considered at some length in Part I, it would be instructive to look at the works of the Turkish counterparts. Turkish academics who have focused on or examined metafiction within the context of modernism and postmodernism are primarily Berna Moran, Yıldız Ecevit, and Jale Parla. As for novelists who have made use of this technique, such modernist names as Oğuz Atay, Orhan Pamuk, İhsan Oktay Anar, and Hasan Ali Toptaş are among the representatives that first come to mind in Turkish fiction.

In the western novel, despite being twined with postmodern developments, the term “metafiction” was actually a technique which had already been in use much earlier. However, when we look at the Turkish novel, it could be argued that this technique came to be used mainly in the modernist and postmodern sense, although, there are some examples which indicate that there are exceptions to this phenomenon which we will come to later.

In his book *Türk Romanına Eleştirel Bir Bakış: Sabahattin Ali'den Yusuf Atılgan'a*, Berna Moran analyzes Oğuz Atay's *Tutunamayanlar* (1972), and comments on the causes of the use of metafictional techniques. He puts forth the differences between realistic novels and postmodern novels thus:

Realist novels seek to make the reader forget that he is indeed reading a fictional work and evoke the sense that he is in reality itself. Hence, making the characters, events and setting believable is one of the main concerns of a realist author. Postmodern authors, on the contrary, emphasize the fact that the novel is a fiction and interrogate the assumed relations between reality and fictionality by parodying the realist novel and setting up games among the various narrative components. (199)

This quotation points out that metafictional techniques in *Tutunamayanlar* were used in its postmodern sense; that is, the aim of the novelist was to openly show his reader the fictionality of the text being read. In his later volume, *Türk Edebiyatına Eleştirel Bir Bakış: Sevgi Soysal'dan Bilge Karasu'ya*, he once again indicates that metafiction in Turkish novels is to be talked about if the novels are modern or postmodern novels. This time, however, the writer Moran discusses is Orhan Pamuk and his book *Kara Kitap* (1990). In order to point to the differences between realistic writers and postmodernists he says:

Contrary to realist authors, postmodernist authors of our age are trying to reveal this fact and make it visible, and they use the tactics, mechanisms of fiction and conventions applied by the novelists as the subject of their novels. They regard the novel not as a text which reflects exterior reality or expresses this reality directly in the fields of sociology, ethics, and philosophy but rather as a game played in the world of fiction. (99)

Through these two quotations one can gather that the Turkish academicians have not actually dwelt extensively on defining metafiction. Rather, they

accepted it as a general term, usually used in postmodern novels, which is a technique used in novels in order to challenge and question fiction and its theories. When discussing the term, the tendencies of the Turkish academicians of setting it as a differentiator among the realist and postmodernist novel, is of significant importance within the developments and conventions of Turkish literature.

Yıldız Ecevit is another Turkish critic who has analyzed Turkish metafictional novels and who has not actually defined it but rather used it within the context of the novels. In her book *Türk Romanında Postmodern Açılımlar*, she points out that Turkish writers have used metafiction as a technique in its postmodern sense. She further argues that metafiction has been regarded as one of the main features of the postmodern novel in Turkish literature. In other words, Ecevit seems to argue that metafiction is one of the prerequisite techniques applied in the novel for it to be postmodern. Ecevit seems to refer to metafiction as an umbrella term, pointing out that:

Metafiction is the main fictional tendency of literature that has been attempted to be categorized by the term “postmodern” especially after the 60s. It is the product of an approach that considers literature as a game; it reflects a pluralist and simultaneous understanding of reality in which the opposing concepts of subject-object, inner world-real life, fiction-reality blend or are experienced together. (99)

Instead of defining metafiction clearly, Ecevit talks about what the term refers to in general. She claims that metafiction is “postmodernism’s main fictional technique” and that intertextuality is a “derivative” of this technique. Moreover, she also claims that what was attempted to be defined with words such as self-

conscious, self-reflexive, self-referential was later defined as metafiction in literature (99). It is thus clearly seen that according to Ecevit, metafiction refers to a rather broad technique in postmodern literature under which other derivatives can be listed (56). Instead of distinguishing these terms from one another she seems to refer to them as sub-categories of metafiction. Although she does not differentiate these terms from one another, she puts them under two categories: direct (*doğrudan*) metafiction and covert (*örtük*) metafiction. It could be argued that these categories seem to bear a resemblance to what Linda Hutcheon refers to as overt and covert metafiction. Ecevit points out that:

The metafictionalist creates a *meta* universe mostly in direct or covert level. First the narrative of the text, then the characters, and gradually the fictionality of life itself is constantly emphasized in this meta universe. Combining real life and the fictional text, overlapping them and blending the borders in between are the main features of the metafictional plane. The metafictionalist is first and foremost responsible for making this simultaneous unity distinct. (105)

Ecevit also argues that Oğuz Atay, with his book *Tutunamayanlar*, is the first metafictionalist in Turkey. This could be taken to mean that before Atay, in Turkish literature, there were no authors who wrote metafictional novels.

However, as was briefly mentioned above, this does not seem to be the case, as there are exceptions proving that the use of metafiction in Turkish literature dates back at least to the period of reform in the 19th century. It would probably not be wrong to argue that, it is a fact that metafiction only became a more common technique once writers began distancing themselves from realism in the 1980s. Moreover, its validity as a literary technique was only

recognized once the postmodern novel was introduced to the Turkish literature as a result of the trend of leaving the conventions of realism. In point of fact, one of the writers who set a good example to the aforementioned exception is Ahmet Mithat Efendi, whose work *Karı Koca Masalı*, is analyzed in Part II. The argument is that, among his contemporaries, who were the first writers to experiment with the novel as a genre, Ahmet Mithat Efendi had a distinguishing quality, which set him apart. Instead of writing in the conventions of the realistic novel, the newly-emerging novelistic convention of the time in Turkey, he experimented with a variety of narrative techniques which carried his works beyond realism. This is the quality that, as some critics argue, makes him the literary figure whose path modern and postmodern writers have followed a hundred years after. One such modernist or postmodernist writer is İhsan Oktay Anar, whose *Puslu Kitalar Atlası* (1995) will be analyzed in Part III as a metafictional novel which was written after the technique was academically recognized once introduced to Turkish literature.

PART I: IN SEARCH OF METAFICTION: DEFINITIONAL PROBLEMS

In his essay "Philosophy and the Form of Fiction" written in 1970, American critic and novelist William H. Gass, coined the term metafiction, which to this day has caused a problem for the definition of the term. Although many critics have written on this subject and many novelists make use of it as a device in their novels, there are certain questions which have not been clarified. In this chapter I will try to find out the reasons why these questions are difficult to answer and why they are approached in different ways. I will then try to examine the converging aspects of these definitions in order to determine the overlapping characteristics of metafiction within these definitions.

Metafiction is a term that came to be used for postmodern novels which questioned the realistic novels which preceded them and which challenged the notion of the realistic novel by constantly reminding the reader of the fictionality of the text. This very general description of the term gets complicated when the subject is closely studied. At first glance, there do not seem to be great differences between the definitions, which generally focus on the self-referentiality or self-consciousness of the text; however, the slight variations in these definitions have resulted in various articles and books which point to the fact that the seemingly minor variations are important in understanding metafiction. Therefore, the first question that will be dwelt on in this chapter concerns the definition of metafiction. In order to be able to identify a text as metafictional there seems to be a need for preset specifications through which the identification is to be made. However, the

answers to questions such as “What is metafiction?” or “What are the characteristics of metafiction?” are rather versatile. Although there have been several critics such as William H. Gass, Linda Hutcheon, Robert Scholes, Patricia Waugh, and many others, who have attempted to define this term, or who have named it differently, in the process of defining it, dissimilarities in their definitions attract attention. As there is not a clear-cut or invariable definition for metafiction, what are, then, the traits which determine whether a text is metafictional or not?

There are several metafictional strategies, operating in the plot or in the narrative structure of the novel such as parody, allegory, *mise en abyme*, games, detective plots, fantasy, intertextuality, and so on, which make a text metafictional. However, at times, even if some of these strategies are present in a text, they do not seem to be enough for a text to be metafictional. Then, when could it be argued that a text is metafictional? What are the circumstances under which these devices and strategies act as metafictional? Questions like these point to the fact that there is a need for a common definition, which has not been agreed upon to this day. However, I do not claim in this chapter that I will come to find an ultimate definition for metafiction, since, the term is a slippery one and by its very nature eludes a clear-cut definition. The categorization of a text as metafictional or not is rather difficult due to the fact that the term itself varies from critic to critic. Therefore, I will rather dwell on the following question: since there is not a unified idea on the subject, then, according to which definition is one to decide if a text is metafictional or not?

Other than definitional and strategic problems, a further problem arises from the date in which the term was first coined. Although it was first used at the end of the 1960s and although it is often referred to as a device of the postmodern novel, many critics go as far back as Cervantes's novel *Don Quixote* (1605), citing passages so as to exemplify the term. This tendency implies, and some critics openly claim, that metafiction is inherent in all fiction. If metafiction is inherent in all fiction, if it does not have a distinctive function in a novel, why did the necessity for a definition arise in the first place?

Even though these questions seem to form a vicious cycle, in this chapter I am going to study as many definitions of the term as possible in order to find overlapping and distinct features in the definitions of various critics on which the term metafiction can be set. And from there on, I will try to determine what kinds of texts can be named metafictional and why they can be named as such.

Since it was first coined by William H. Gass, the term metafiction has been taken up by many critics. Although at first it might be taken to mean simply "fiction about fiction", this notion soon becomes profoundly complicated due to the innumerable strategies that are often enlisted as metafictional. Furthermore, not only that metafiction is defined differently by different critics, but also the so-called metafictional devices vary from critic to critic, thus it cannot simply be taken to mean fiction about fiction. In this chapter I will analyze various definitions about metafiction, some of which emphasize the self-conscious attribute, and others closely relate it only to the narrative structure, while others associate it with the relationship between the fictional and non-fictional worlds. Furthermore, some

definitions take its meaning beyond the narrative structure, or other narrative devices, to include the process occurring between the author, narrator, and the reader of the text.

According to *The Bedford Glossary of Critical and Literary Terms*, metafiction is a term used to “describe novels that specifically and self-consciously examine the nature and status of fiction itself and that often seek to test fiction as a form in one way or another [...] [N]ovelist and theorist John Barth said that metafiction is a ‘novel that imitates a novel rather than the real world’” (259). Having defined the term as such, the writers of the glossary refer to Patricia Waugh’s definition. In her book *Metafiction: The Theory and Practice of Self-Conscious Fiction*, Waugh defines metafiction by drawing attention to the self-consciousness of a text through which fiction and reality are questioned. She also points out that metafiction is not only concerned with narrative but is also concerned with the non-fictional world in which we read and analyze fiction. Thus, she defines metafiction:

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

Waugh further argues that metafictional texts “explore a *theory* of fiction through the *practice* of writing fiction” (2). Thus, she emphatically claims that metafiction is an instrument through which fictional theories are questioned and/or challenged. In

other words, the fictionality of fiction is questioned yet again with “self-conscious” fiction. The term “self-conscious”, generally included in the definitions of metafiction, also needs to be explored. What Waugh means when she says “self-conscious” has to do with the intention of the text, arguing that, a text is self-conscious only if it intentionally shows or tells the reader that the text is abusing the narrative. Thereby, the world of fiction is cut away from non-fiction or it is made to question the non-fictional world. Waugh points out that the reason why “meta” terms are dwelled on and employed in various genres depends mainly on “social and cultural self-consciousness” and “awareness” within contemporary culture of the function of language in constructing and maintaining our sense of everyday “reality”. What’s more, she points out that language “is an independent, self-contained system which generates its own ‘meanings’ ” (3). Having associated meta terms with linguistic systems, she goes on to discuss why there has been a need for the use of “meta” terms, saying:

‘Meta’ terms are required in order to explore the relationship between this arbitrary linguistic system and the world to which it apparently refers. In fiction they are required in order to explore the relationship between the worlds of the fiction and the world outside the fiction. (3)

Thus, it could be argued that according to Waugh, novels which are to be categorized as metafictional have to be novels which are constructed as fiction but which at the same time are critiques of fiction in the sense that they are self-consciously manipulating the narrative. In doing so, these narratives in a way “defamiliarize” the reader, in the sense that he no longer can read a novel as a

mimetic representation but he is at all times actively involved in the process of reading and reconstructing the world. Thereby, the reader is constantly reminded that what he reads is just fiction –which, in turn, has become one of the main concerns of the postmodern novelistic convention.

In addition to defining metafiction, Waugh also points out the different terms which have been used alternately to either mean the same as metafiction or to slightly distinguish themselves from metafiction, or rather the self-conscious fiction. According to her the alternative definitions of self-conscious writing are as follows:

‘the introverted novel’, ‘the anti-novel’, ‘irrealism’, ‘surfiction’, ‘the self-begetting novel’, ‘fabulation’. All like metafiction imply a fiction that self-consciously reflects upon its own structure as language; all offer different perspectives on the same process. (13-14)

So one thing is clear: The process and purpose is the same whereas the perspectives and devices vary. While at times critics present these terms as subsets to metafiction, at other times they are presented as terms that themselves include metafiction within their meaning. Moreover, just as metafiction, these terms too refer to self-conscious narrative, only with slight differences in their meaning. Waugh discusses the definitions of these alternative terms in detail, quoting Kellman who describes the self-begetting novel as “an account, usually first person, of the development of a character to a point at which he is able to take up and compose the novel we have just finished reading” (14). Waugh’s example to the self-begetting novel is André Gide’s *The Counterfeiters*. Waugh also points out that “overt narrational intrusion” is the defining feature of surfiction (14). In such texts the

focus is on “the ironist rather than the overt or covert levels of the ironic text” (14).

However, she separates metafictional novels from surfiction or the self-begetting novel, claiming that the metafictional novels “reject the traditional figure of the author as a transcendental imagination fabricating, through a monologic discourse, structures of order which will replace the forgotten material text of the world” (16).

As for fabulation, Waugh claims that the difference arises from the fact that

metafiction explores the concept of fictionality through an opposition between the construction and the breaking of the illusion, while fabulation reveals instead what has been referred to as a reduced tension between technique and counter-technique: a stylization which enables other voices to be assimilated, rather than presenting a conflict of voices. (16)

Having compared and contrasted certain terms which are comparable in meaning, Waugh claims that, due to the nature of fiction “Metafiction is a tendency or function inherent in *all* novels” (5). This claim, in my opinion, is of particular importance because it calls for the argument that one cannot talk about any novel without talking about metafiction. However, to this day, when critics cite books in order to exemplify metafiction or its devices, most of them tend to cite particular novels which contain particular narrative structures and plots (*Don Quixote*, *Ulysses*, *The French Lieutenant's Wife*, etc.) and not just any novel chosen at random. Thus, the claim made by Waugh seems to be problematic and unclear. How can all fiction be metafictional? Does it mean that no fiction is an imitation of life? Does it mean that actually all fiction is self-conscious in the sense that it manipulates its narrative and

reader? It seems Waugh's answer to these questions is clarified with the "alternative worlds" theories. She argues thus:

[A]lthough literary fiction is only a verbal reality, it constructs through language an imaginative world that has, within its own terms, full referential status as an alternative to the world in which we live. Fictional statements exist and have their 'truth' within the context of an 'alternative world' which they also create. Statements in the real world have their 'truth' in the context of a world which *they* help to construct. Fiction is merely a different set of 'frames', a different set of conventions and constructions. In this view, a fictional character is 'unreal' in one sense, but characters who are not persons are still 'real', still exist, within their particular worlds. (100)

This argument, in turn, brings a whole new perspective to the realistic novel, which is mainly perceived as mimesis of the real world. According to this claim, realistic novels cease to be possible as the world in these novels is not an imitation of the real one any longer, but a completely different one, which has nothing to do with the one we know. In a sense, with this argument, Waugh seems to dissolve the meaning of the term "metafiction" back into all existing fiction, and thus turning metafiction into an inherent and constitutive characteristic of the genre.

Nevertheless, the question why the use of metafictional devices increased especially during postmodernism remains. It is true that metafictional tendencies can be traced back to works as old as *Don Quixote*, or even maybe to *The Canterbury Tales*, and even further back to much earlier stories such as the *1001*

Nights. However, one should bear in mind the fact that there is a crucial difference between these texts and the postmodern ones. The difference is that postmodernist texts, it is argued, are at all times fictional, and are built upon the purpose of constantly breaking the notion of their being real, whereas the previous texts are "traditional" texts whose ultimate goal is to best imitate the world in which we exist (Moran 199). The reason why metafiction can be traced back to much earlier periods than postmodernism has not solely been attributed to the different aims that postmodern and realistic novels inhere. In the western novel, though metafiction was coined during the postmodern developments, it was actually a technique which had already been used in much earlier texts as Cervantes's *Don Quixote*. According to Paul Maltby, the explanation of this case lies in the scope of the terms "metafiction" and "postmodernism". He argues that

Literature which incorporates this critical perspective, that is, which self-consciously renounces any pretensions to mimesis and projects itself as a purely verbal fabrication, is called by Gass, Scholes, and others "metafiction." [...] However, "metafiction" has a much wider compass than "postmodernism" and is generally used to denote *any systematically self-reflexive* work of fiction, that is to say, fiction which investigates and exposes the process of its own construction and, by implication, the codes and shifting parameters of "literature." Hence Cervantes, Sterne, Barth, and Barthelme may all be defined as metafictional but only the latter two are postmodernists. ("Excerpts from *Dissident Postmodernists*" 525)

Maltby's understanding of the term "metafiction", similar to Waugh's, does not narrow the term's content down to a more manageable level; quite to the contrary, it allows the term a broader and much more encompassing attribute, leading to a proliferation of terms and definitions related to the convention.

Robert Scholes is another critic whose article "Metafiction" had significance in the process of defining and analyzing metafiction. Marc Currie points to the significance of this article in *Metafiction*, which he calls "a volume dedicated to the idea that metafiction is a border-line territory between fiction and criticism" (21). Scholes argues that it is necessary to understand why and how "the nature of contemporary experimental fiction" is experimental, and that "an appropriate view of the whole order of fiction and its relations to the conditions of being in which we find ourselves" needs to be adopted (22). Thus, he divides fiction into four aspects: fiction of forms (romance), ideas (myth), existence (novel), and essence (allegory). For each fictional aspect he also sets a critical perspective: formal, structural, behavioural, and philosophical (27). Scholes argues that "[m]etafiction assimilates all the perspectives of criticism into the fictional process itself" (29). Linda Hutcheon, whose theory on metafiction will be discussed below, criticizes Scholes's breakdown pointing out to the fact that, "[it] relies totally on an acceptance of [his] four initially postulated, parallel categories of (fiction's) forms and ideas, and (being's) existence and essence" (21). A further problem, she argues, is that, in applying this system "Scholes limits himself to collections of short pieces, suggesting that the mode he investigates cannot be expanded successfully" and goes on to ask the question she cannot find an answer to in Scholes' approach: "Is

the fiction not also a form of art which works within a *literary* code—as well as a more generally existential or behavioral one?” (21).

Linda Hutcheon herself has extensively written on metafiction in *Narcissistic Narrative: The Metafictional Paradox*. Although in this extensive work she claims to clarify the paradoxes of metafiction, she introduces a new term to designate it: “narcissistic narrative”. The term “narcissistic narrative” has been regarded as similar to such terms as “Robert Scholes’s “fabulation”, William H. Gass’s “metafiction”, Raymond Federman’s “surfiction” and Ronald Binn’s “anti-novel”, all of which were coined to account for the widespread tendency to introversion and self-referentiality of much postmodernist fiction (Onega 203). In her book, Hutcheon likens the narcissistic narrative to the mythological character Narcissus, who is completely self-obsessed. Therefore, the name that Hutcheon chooses to use gives rise to an idea of the narrative as a concept which is continually obsessed with itself. The definition she uses for metafiction is that it is “fiction about fiction —that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity” (1). Thus, she draws attention not only to fictionality but particularly to narrative structures. Hutcheon sets out to discuss narcissistic narrative by modeling her theory upon that of Jean Ricardou’s. Hutcheon refines this typology by claiming that Ricardou’s “horizontal and vertical auto-representational cross” is not sufficient and that it causes problems (21). Hutcheon maintains that, Ricardou, constructs his theory by dividing narrative into four areas, and respectively names them as:

1) “auto-representation verticale, descendante, expressive”: here the fiction is in control of the narration, as it is traditionally in realistic texts in which the referential dimension dominates; 2) “auto-representation verticale, ascendante, productrice” this is in operation when it is the narration that controls, or at least influences the fiction [...] the text points to itself allegorically or metaphorically as a written text, as an active production of writer and reader; 3) “auto-representation horizontale, referentielle, productrice” operates on the level of the fiction only, in the form of structural event repetition, *mise en abyme*, or perhaps microcosmic sabotages of chronology or suspense; 4) “auto-representation horizontale, litterale, productrice” functions on the narration level alone, and indeed the “narration” becomes the “fiction”.
(21-22)

According to Hutcheon, Ricardou’s system is too neat and restrictive; then she claims that auto-representation is useless as a category and finally she criticizes him for not distinguishing between “texts which are self-conscious about their diegetic or narrative processes and those which are linguistically self-reflexive” (Onega 204). Therefore, she modifies Ricardou’s fourfold axis to what she calls “overt and covert narcissism; linguistic and diegetic narcissism (203). She points out that

Overt forms of narcissism are present in texts in which the self-consciousness and self-reflection are clearly evident, usually explicitly thematized or even allegorized within the ‘fiction’. In its covert form,

however, this process would be structuralized, internalized, actualized.

Such a text would, in fact be, self reflective, but not necessarily self-conscious. (23)

As for the diegetic and linguistic narcissism, which Hutcheon criticizes Ricardou of not including in his cross, she points out that

There are texts which are, as has been mentioned, diegetically self-aware, that is, conscious of their own narrative process. Others are linguistically self-reflective, demonstrating their awareness of both the limits and the powers of their own language. In the first case, the text presents itself as diegesis, as narrative; in the second, it is unobfuscated text, language. (22-23)

Eventually, she ends up dividing narrative narcissism into four parts as overt diegetic, overt linguistic, covert diegetic and covert linguistic.

Other critics who have worked on a definition of metafiction are Susana Onega and Jose Angel Garcia Landa. Onega and Landa define metafiction under the subtitle "Theories of self-referentiality and intertextuality" in the introductory chapter of *Narratology*, as "fiction which experiments with its own form as a way of creating meaning" (30). They point to the fact that "Much structuralist and post-structuralist criticism is concerned with experimental fiction, the analysis of reflexive fiction or metafiction perhaps being the most closely related to narratological concerns" (30). Their claim is that "the tension between reality and mimetic representation is perhaps the best starting-point for a discussion of metafiction" (31). They argue that metafiction could be regarded as a sub-genre but only if taken to be a text-based

definition, for they put forth the fact that metafiction has a different meaning if it is to be defined as a way of reading. Onega and Landa indicate that metafiction “[c]an be defined as a way of writing, or more precisely as a way of consciously manipulating fictional structures, of playing games with fiction” (31). According to them, as writing, metafiction would constitute a specific sub-genre “in which the reflexive element is the dominant one” (31). They proceed to display the differences Robert Alter has put forth between “self-conscious novels and novels which contain self-conscious moments”:

The self-conscious or reflexive novel must be informed by a consistent effort: self-consciousness must be central to its structure and purpose.

The term ‘reflexive’ calls our attention both to mirror structures (doublings, analogies, frames, *mise en abyme*) and to thought, consciousness, reflection, awareness, accompanying action. Indeed, metafiction is reflexive fiction in the sense not only that mirror images are found in it, but also that these mirrorings and reflexive structures are used as a meditation on the nature of fiction. (31)

It is clear that Onega and Landa are not only concerned with metafiction, which they argue is a sub-genre as far as writing goes, but they also prefer to dwell on the self-conscious or reflexive novel, within which they argue metafictional elements can be found. Thus, from Onega and Landa’s point of view, metafiction is a term used to describe an element which can only operate within the limits of self-conscious or reflexive novels, which in turn would mean that the term is used in quite a narrow sense, as opposed to critics who attribute it a more encompassing meaning.

Having reflected upon a number of western literary critics, one observes at this point that what started as a pursuit of the definition of metafiction coined by Gass, has multiplied to include numerous other terms such as Robert Schole's fabulation, Raymond Federman's surfiction, Ronald Binn's "anti-novel" and Linda Hutcheon's narcissistic narrative. These terms, all of which have both converging and distinct aspects, only serve to prove the complexity of metafiction and the difficulty of providing it with a common definition.

PART II: *KARI KOCA MASALI*: A METAFICTIONAL ANALYSIS

In Turkish literature, as pointed out earlier, the novel genre started to take shape in the period of reform (*tanzimat dönemi*) through translations and imitations. During this period the genre was mainly viewed as a tool for modernizing the people and bringing the nation to a more civilized state. One of the novelists whose works contributed to this period of modernization was Ahmet Mithat Efendi (1844-1912).

In the period of reform, Ahmet Mithat Efendi followed the western culture and novel with admiration and focused on educating the Turkish, or rather Ottoman public using the novel as a tool of modernization. He became one of the most important writers of the reform period, due to his contributions in the development of the Turkish novel, with the number and variety of works he produced. In her article "The Object of Comparison" Jale Parla points out that Ahmet Mithat.

produced an impressive number of novels, translations, adaptations, plays, religious and political tracts as well as numerous newspaper articles. An ardent believer in the sanctity of work and the necessity of thrift, he considered himself first an educator of the people, than an entrepreneur, and perhaps lastly, a novelist. His novels exhibited an uninhabited indulgence in using discursive digressions on current topics such as commerce, religion, western technology as opposed to Ottoman civilization, comparison of Ottoman norms, and totalizing speculations on human nature and behavior. (122)

Nevertheless, Ahmet Mithat Efendi, whose works had been published for more than thirty years, as Jale Parla writes, was and has been considered by many critics to be a novelist who did not practice the art of the novel with enough seriousness (75). For quite a long time, he had not been ranked as an important novelist among the early representatives of the Turkish novel due to the “lightness of subjects” he dealt with in his work. Parla maintains that

a greater part of Ahmet Mithat’s work had been seen as hasty executions of novelistic narratives that, at best, bore witness to the apprenticeship of an aspiring novelist, a novice who put the message before the medium, a careless craftsman who paid little attention to formalistic refinements such as unity, economy, and in-depth characterization. Therefore, his contemporary Namık Kemal, who had greater rhetorical skills in employing the classical Ottoman, generally got the credit for having pioneered the novel form in Turkey. (“The Object of Comparison” 122)

Furthermore, according to Nüket Esen, another reason as to why the literary milieu of Ahmet Mithat Efendi's period did not find his novelist identity serious enough was that mostly, they did not consider the narrative techniques and the subject matter of the work as important aspects of the novelistic convention (Esen 10). This meant that all the novelties Ahmet Mithat Efendi was experimenting with and thus introducing to Turkish literature were mostly ignored by his contemporaries.

Regardless of the subjects he wrote about and the evaluative approaches of critics past and present, in *Don Kişot'tan Bugüne Roman*, Jale Parla argues that Ahmet Mithat Efendi, whose importance has been neglected and denied for

over a century, ought to be attributed the title of the founder of the Turkish novel due to the diversity and range of language and discourse, and also the novelties he introduced to Turkish literature (75). Amongst the many innovative techniques that Ahmet Mithat introduced to the Turkish novel, Parla particularly points to the missing text, which will be a technique Ahmet Mithat uses in *Karı Koca Masalı* (Wife-Husband Tale) (1875). In “The Object of Comparison” Parla argues that

Ahmet Mithat used the motif of the promised but never told or partly told tale to whet the appetite of the reader, to keep the vistas of fabulation open (for the writer as well as the reader), to expand the horizon of narrative freedom, and to provide immediacy for author-reader dialogue. This technique will reemerge in the history of the Turkish novel every time a novelist attempts to take a new step to break from the tradition, or to give expression to a mimetic crisis that s/he feels needs a solution. (123)

Being a reformist writer who influenced authors even a hundred years later, alongside the various narrative techniques Ahmet Mithat Efendi made use of in his novels it is not all that surprising to come across metafictional techniques as well.

Many of the reforms in Turkish literature mentioned above, especially metafictional techniques, which will be dwelt on in this chapter, can be observed in Ahmet Mithat Efendi's *Karı Koca Masalı*. In this chapter, *Karı Koca Masalı* will be analyzed in the light of the definitions in the first chapter. The aim of this analysis is to study the use of metafictional techniques in the novel, to

determine the metafictionality of the text, and to observe its overall implications for the Turkish novel convention in its own period and the periods that followed.

Written in 1875, *Karı Koca Masalı* is one of the earliest works by Ahmet Mithat Efendi. The title of the novel is a reword on the term “kocakarı masalı” which simply means tall tale. The play on the words in the title of his work is also a play on Ahmet Mithat Efendi’s contemporaries who looked down on him and scorned his work which they regarded as tall tales. *Karı Koca Masalı* obviously and almost instantly defies the conventional features of a novel by writing a story about (not) telling a story. Contrary to the novels written in the same period, instead of starting the novel with a “Foreword” or an “Introduction” *Karı Koca Masalı* begins by directly addressing its reader and discussing the missing introduction. Similar to the novelists in his period who viewed the reform period novel as a means of westernization and modernization, Ahmet Mithat Efendi reflected in his novels the belief that modernization was only possible through educating the whole nation. Therefore, Ahmet Mithat steps out of the conventional forms of western texts and invites his readers to think, discuss, and evaluate:

Merhaba ey kari! Şu varakpareyi “bir kitap alıyorum” diye aldın.
Öyle değil mi? Öyle ise şu ilk sahifesini açıp baktığın zaman
gözlerinin aradığı şeyi biliyorum. Mukaddeme aramadılar mı? Ama
inkâr etme! Mutlaka aradıkları şey mukaddemedir. Sen ise gözlerinin
aradıkları şeyin yalnız serlevhasını değil hattâ mealini bile zihninde
bulmaya başladın. (105)

As seen in the quotation, not only does he not write but only discuss the necessity of an introduction and challenge the traditional forms of his time, but

also, by directly addressing the reader from the very first sentence of the text, Ahmet Mithat Efendi lures them into the process/making of the novel, challenging yet another traditional notion of clearly setting borders between fiction and reality. Thus, from the very beginning of the text, he begins a process without borderlines both for the reader and the text, challenging the reader's understanding of fiction and reality. Even though the writer claims that he will tell a wife-husband tale (*karı koca masalı*), he deprives his readers of an "Introduction" which only serves to increase their suspicion. Ahmet Mithat often reflects his readers' worried, questioning, and at times criticizing voice: "Güzel ey *Karı Koca Masalı* yazarı! Şimdi sen kitabına giriş yazmayacaksın diye de senin böyle bir çuval saçma sapan sözün dinlenir mi?" (21). And the reader is right in their suspicion too; because the storyteller will distract its reader with quite different subjects, will educate, give advice and criticize them, and while doing so, he will pretend he is about to tell a tale, but will not be able to set his chatty nature aside and focus on his tale. There are several instances throughout the text where he digresses from the story and then focus on the story of the wife and the husband, but will fail to do so for several reasons. Almost obsessively, he monitors his readers, interacts with them, apologizes, and criticizes; in fact, does all he can to keep them continuously interested in his story:

Gelgelelim masala: Deve tellâl iken horoz natur iken ben onbeş yaşında anamın babamın beşiğini tıngırrr mıngır sallar iken, bir var imiş, bir yok imiş! (132)

[...]

Şaştık bitti mi? Kıyamete kadar da şaşacak değiliz a! Ya biz hikâyeyi nereye kadar getirmiş idik? Karı ile kocanın ikisi dahi çirkin olduklarına kadar gelmiştik. Değil mi? (145)

[...]

Ne var efendim?

Yine mi hikmetten dem vurdun? Yine mi hikmetten?

Ha! Vallahi hata ettim. Kocakarı masalı söyleyecek idim.

Affedersin efendim. (158)

[...]

Bu kadar değil mi idi? Bu kadar idi de karı ile kocanın nasıl çirkin olduklarını vasfedecek ve en evvel karıyı ele alacak idik. Artık öyle su-i zanlardan filânlardan vazgeç de Allahı seversen hikâyemizde devam edelim. İşte hikâyenin bakiyesi: Ben devam ediyorum. (162)

[...]

Yine söz uzandı diye canın sıkılmıyor ya? Zannederim ki hikâyenin böyle tatlı cihetlerinde söz ne kadar uzansa canın sıkılmaz. (176)

[...]

Bak bana şimdi darılır isen hak kazanırsın. Zira bu defa sözü bir açış açtım ki kapayım dedikçe açıla açıla açıldı gitti. Hem de hep senin efkârın hilâfına gitti. Ama yine zararı yok. Vakit geçirmiş olduk a! (183)

This obsessed narrator, who frequently strays away from the story, each time promises his reader a complete tale; however, he cannot keep up with his promise and distracts his readers through endless fragments of stories, instead

of the wife-husband tale. Occasionally, he addresses his reader and directly reassures them of being aware of his deeds, and letting them realize that in fact, he is in control of his narrative.

The fact that Ahmet Mithat Efendi does not start with a traditional introduction, but on the contrary uses it as a means to argue, at length, about the necessity of it with his reader, trying to make them believe that introduction is nothing more than an imitation/mimicry (*taklitçilik*), can be regarded as one of the first signs of him viewing the novel as an educational tool, in the sense that, through a discussion, he seems to begin a session at the end of which his reader will have a critical approach in determining the necessity of the introduction:

Gözlerin bir yandan mukaddemeyi arar iken zihnini dahi diğer taraftan mealini tasavvurda değil mi idi? "Muharrir efendi elbet (Eser-i naçizanem her ne kadar enzar-ı erbab-ı mütalâaya arza şayan ve hüsni kabul-i ammeye mazhariyete cesban değil ise de eshab-ı mürüvvetin lütf-i hatapuşanesine mağruren neşrine ictisar kılındı) yolunda bir şey yazacaktır" diye hülya eder idin. Zira bizim halkımızda taklit kuvveti maymunlardan ziyade oldmasıyla birisi yeni bir şey yapar ise evvel emirde onu kimse beğenmeyip muharran birkaç mühim adam beğendiği zaman dahi cümlesi onu taklit etmekte olduklarından Karı Koca Hikâyesi'nin muharriri dahi onlardan olabileceğini pek tabii gördün. (105-06)

The narrator, who wants to clarify the subject better, even before starting the wife-husband tale, sets to prove the imitative tendencies of the society he is living in, by distancing himself from the focus of the tale saying, "Aman! Aman!

Söz arasına söz katmak pişmiş aşu soğuk su katmaktan daha soğuk olursa da izin ver şuraya iki söz katayım” (18). However, he does not stop there. Although he seems to criticize the society he is living in, he still tries to justify the necessity of following its rules and traditions against possible criticism coming from his reader:

Ama diyeceksin ki sen bir karı koca masalı söyleyecek olduğuna göre adab-ı üdebaya o kadar da riayete mecbur değilsin. Lâkin sakın ha! Böyle bir şey söyleme! Deb-i dirin yalnız yazı yazmaya mahsus değildir. Her şeyde bir dep vardır. Âlemde hal-i tabiisine terk olunmuş ne var ki karı koca masalı dahi hal-i tabiisine terk edilmiş olsun. (110)

The discussion of the necessity of an introduction lasts for such a long while that it makes the narrator stop and think about what the repercussion this long discussion might have on his reader. Quite boldly he brags about his story telling skills:

Aman muharrir efendi sen kocakarı masalının bilüzum olan mukaddemesinden bu kadar şeyler çıkarıyorsun. Kim bilir bize söyleyeceğin masal ne kadar güzel şeydir! Öhhö! Öhhö!
Estağfurullah efendim! Benlik şeytana yakışır. Aman ben bir masal söyler isem pir söylerim. (134)

Ironically however, the reader is only dragged into the never-ending chatter or monologue, is constantly and carefully manipulated into expecting a story and yet is never provided one. Consequently, due to the inability of the writer to focus on writing or telling his tale, whether for the sake of enlightening his reader or for the sake of denying them the pleasure of a complete tale, the text starts to develop in two layers.

The main layer of the novel is a linear flow, which is created by the telling, or not-telling of the tale. The fragmented, recurring, little in-between counsels, evaluations, and criticisms, which continuously interrupt and delay this flow, on the other hand, make up the second and by far the dominant layer of the novel. Thus it can be concluded that the entire tale, which can be considered an extensive digression and is made up of only a couple of sentences, consists of “[B]ir varmış bir yokmuş, bir karı ile bir koca var imiş, çirkin imişler ama birbirini sevmişler. Onlar ermiş muratlarına, biz çıkalım kerevetlerine” and this “full story” is delayed until the very end of the novel (189). On the other hand, “the rattling” and the fragmented narration interrupting the metatext is what develops, diversifies and builds up most of the novel. Yet, it is none but the narrator who brings the two separate layers together, by addressing his readers again and again, and persistently pulling them into this process of creation. The narrator seems to almost demonstrate to his readers how a novel is not written and recounts this in the text he has written.

The distinction which Ahmet Mithat sets (or maybe does not set) between the writer-narrator and the reader adds a metafictional characteristic to *Karı Koca Masalı*. In this context, it would be appropriate to discuss how Ahmet Mithat sets the distinction between reality and fiction and ergo how he induces metafictional characteristics into *Karı Koca Masalı*. The fact that the writer is so obsessed and interwoven with the text in the process of the narration points to, as some critics would claim, the metafictionality of the novel. This characteristic of metafictionality is achieved through making the narrator/writer and/or fictive reader (receiver)/actual reader inseparable from one another, and through

making their presence more perceivable in the text. On this matter, Onega points out that it is not unusual for many to

identify the narrating instance with the instance of “writing,” the narrator with the author, and the recipient of the narrative with the reader of the work: a confusion that is perhaps legitimate in the case of historical narrative or a real autobiography, but not when we are dealing with a narrative of fiction, even if assumed directly by the author, and where the supposed narrating situation can be very different from the act of writing (or of dictating) which refers to it.

(213)

Thus, one ought to be alert against such identifications. As is the case, in *Karı Koca Masalı*, the constant interruptions of the narrator, which could be attributed to the Meddah tradition, an oral theatrical tradition of Ottoman culture, makes the identification between the narrator and the writer all too possible, and yet, questionable. This constant suspicion keeps the reader conscious of the fictionality of the text they read. At the beginning of the novel, as can be seen in the first quotation above, the narrator transforms into a character in the novel and includes the reader into it by directly addressing them. “Vay! Sana mukaddeme yazmayacağımı kim haber verdi? Hele ben öyle bir söz söylememiş olduğuma pek eminim. Ben zevzeklik etmeyeceğimi söyledim. ‘Mukaddeme yazmayacağım,’ demedim” (109). At first, Ahmet Mithat Efendi includes his readers into the creation process by only sharing his thoughts and letting his voice be heard clearly through such statements. After that, he allows not only his readers’ thoughts but also their voices to be heard directly in the narrative. The method the writer applies is striking and remarkable, because

Ahmet Mithat asks his reader questions of which the imaginary answers are, yet again, formed into questions and reflected back at the reader and commented on their behalf.

Hasılı serbest görüşelim, lâubaliyane konuşalım diyorum. Söyle bakayım bana şu Kâğıthane çayırında aldığın lezzet neden ibarettir? Bu tek ü tazişten [...] bir gûne ümidin var mı?

“Var” diyorsun ha? Ne dedin? Ne dedin? “Yoktur ama bazı kere var olmak da ihtimalin dahilindedir,” mi dedin? Zararı yok. Haydi şu cevabından iki hüküm çıkaralım. Birisi “yoktur” olsun birisi de “vardır” olsun. Hem de nasıl yoktur? Büsbütün yoktur. Var dahi tamamıyla vardır. (119-120)

Even though this question-and-answer method inevitably reminds one of Socratic dialogues, according to Parla, “this method is most probably the transposition of oral (storyteller) narrative into written narrative” (*Don Kişot’tan Bugüne Roman* 77). In particular, one ought to point to the fact that many critics argue that the narrative style in *Karı Koca Masalı* is derived specifically from the Meddah tradition of the Ottoman culture, which was practiced by story tellers called meddahs, “who told their stories in coffee houses to highly interactive audiences” (Parla, “The Object of Comparison” 125). Therefore, it is not then very unusual that the narration in *Karı Koca Masalı* is completely under the control of the “highly interactive” narrator, who constantly poses questions to his audience (in the case of the novel, the reader) and then answers those questions as if he actually received responses from his audience/readers, which in turn makes up most of the chatter in the text, and which naturally helps belating and avoiding the telling of the wife-husband tale. As quoted earlier,

Ahmet Mithat “whets the appetite” of his readers by not telling them the whole story, and eventually ends up finishing his work without ever telling the story. As readers we never really read about a couple's tale, but instead, are constantly bombarded with various other fragmented instances of education, criticism, and so on.

The narrator-reader interaction in *Karı Koca Masalı* is not of one kind, but rather varied. In another example, the writer-narrator addresses his reader as if they are not one single reader and participating in a one to one conversation, but rather as if he is telling his tale to a larger crowd, saying: “Yine karı ne olduğunu bilmek dâvâsında bulunan erkeklere sor. Hem de demincek sorduğumuza sorma!” (124). At this stage, one should recall Onega's warning and refraining from reducing the “state of narrating” of the fictional narrative to the “state of writing”, and be aware and avoid the trap the writer-narrator is trying to set (174). Otherwise, it is highly likely that one would get lost in the process, be a part of it and contribute to the blurring of the borders between reality and fiction.

Another warning about getting lured into the novel comes from Gerald Prince. In “Introduction to the Study of the Narratee” Prince maintains that the narratee of a novel cannot be automatically identified with the reader: [...] The reader of a fiction, be it in prose or in verse, should not be mistaken for the narratee. The one is real, the other fictive. If it should occur that the reader bears an astonishing resemblance to the narratee, this is an exception and not the rule. (191)

Taking Prince's warnings into consideration, it could be concluded that, the writer-narrator continuously makes his voice heard, and by reading his reader's

thoughts, generously displays them in the text, which altogether distinguishes *Karı Koca Masalı* from the other novels of its period. It could further be claimed that, in doing so, the writer-narrator embellishes the text with metafictional traits. This happens to be the case especially when the narrator begins to include instances or examples from real life into the fictional world of the novel.

As mentioned above, Ahmet Mithat Efendi does not only show off his various metafictional techniques he uses in his book through various narrator-writer-reader games, but he also uses the narrator's voice in the novel to display instances from his non-fictional life as a writer. Thus, he again adds a metafictional dimension to his novel by obscuring the line between fiction and real life. At the beginning of *Karı Koca Masalı*, the narrator criticizes the novelists and critics of his period for not being open to change and being keen on imitation, by giving examples from the novel writer Ahmet Mithat Efendi's life, thus awakening the reader from fiction:

Bir vakit herifin birisi tab ve neşreylediği mecmua-ı fenniye ve hikemiyenin adını (Dağarcık) koymuş idi [...] Derken âlemde ne kadar kap kacak var ise ortaya koymasınlar mı? "Cüzdan" dediler çıkardılar. "Çanta" dediler çıkardılar. "Kasa" dediler çıkardılar. "Dolap" dediler çıkardılar. "Çekmece" "konsol" "sandık" dediler çıkardılar. Hasılı efendim "torbacık" dediler çıkardılar "morbacık" dediler çıkardılar "içi dolu çorbacık" dediler çıkardılar. En sonra birisi "ambar" dedi çıkardı. Hem de yalnız ambara ve bir değil, beş değil, on değil, yirmiye de kanaat etmeyip tam kırk diye "Kırk Ambar" çıkardı. (106)

As seen in the quotation, real life work either published by Ahmet Mithat Efendi, such as *Dağarcık* (1871), or magazines to which he made contributions, such

as *Kırk Ambar* (1874-77), are mentioned in what's supposed to be a fictive work. Thus the line between the narrator and the writer becomes thinner and blurred. It could even be argued that it completely disappears. It becomes a lot more difficult for the reader to differentiate between the narrator, the fictional character, and the writer, the name on the cover of the actual novel. This is not however the only way through which the fictionality of the novel is challenged. The fact that the narrator in *Karı Koca Masalı* refers to the novel within the novel, actually using its name, gives the sense of an ongoing process in real life. The narrator addresses his reader and shares his thoughts as to why they might have chosen to read the book he narrates: "Sen bu hikâyenin serlevhasını gördüğün zaman elbette 'şu Karı Koca Masalı ne imiş?' diye bu hikâyeyi aldın" (111). Thus, it seems like the book the reader holds and reads, is in fact not completed. It could be argued that it is coming into being as the reader reads it. The reference to the novel in the novel creates a metafictional self-referentiality, which sets aside the clear-cut understanding of fiction and reality. Another way in which reality is challenged is through creating ambiguity in the narrative. As pointed out earlier, although the narrative sounds as if it were a tale orally told by a meddah, there are some instances in the novel which quite clearly refer to a written text. In one such instance the narrator clearly points the reader to the white paper and the black letters: "Gözümüzün önünde bir beyaz kâğıt ile birkaç siyah huruf ve nukattan başka ne var ki? O huruf ve nukatı canlandırıp da enzarda muarraf şeyin hakikatini gösterecek kadar kuvvet de benim kalemimde yoktur" (154). This reference seems to reach out from the fictional world to the reader in the real world and builds a bridge between the two worlds.

Another technique which one can come across in Ahmet Mithat Efendi's novels, and which could be regarded as a metafictional technique, or a technique which serves as metafictional in the novel, is intertextuality. Onega points out to the fact that

Metafiction often amounts to an act of criticism of previous traditions, because of its links with parody and self-consciousness. A discussion of reflexivity therefore cannot be isolated from intertextuality, the theory of which asserts that no text exists as an autonomous and self-sufficient [w]hole: the writer's and the reader's experience of other texts conditions its form and interpretation. (32)

The term intertextuality, which was first coined by Julia Kristeva, can be defined as making use of or referring to other texts in a piece of writing. Kristeva maintains that these texts, when used in novels, because they exist in real life, can distance the reader from fiction. The line between fiction and reality, which is expected to be clear-cut, thus gets obscured each time this technique is used and the two concepts become indistinguishable. In the case of *Karı Koca Masalı*, Ahmet Mithat Efendi refers to other tales and he also refers to a work he published in the same year, *Felâhî Bey ile Rakım Efendi* (1875). First, Ahmet Mithat Efendi criticizes the stereotyping of beauty in tales, stories, and novels, and mentions *peri padişahının kızları*, or Fairy Sultan's daughters:

Peri padişahının kızlarını işittin ya! Ne şeker şeylerdir! Bu peri padişahının kızları Hint yahut Yemen padişahının oğluna âşık olurlar. En büyük kız pek güzel olduğu halde ortanca ondan daha güzel, hele en küçük hem en güzel hem de en akıllıdır.

Şehzade en küçük kızı en çok sever. Zatı da öyle olmak lâzım
gelmez mi ya? En akıllısı! En genci! En tazesisi! En körpesisi! Hım!
Dallandırmayalım! (116)

More interestingly, however, Ahmet Mithat Efendi mentions Felatun Bey in *Karı Koca Masalı*, a character which actually belongs to his previous novel:

Onlar hakkında edilen tarif ve tavsiflere de aldanmamaya çalış! Aklın
her neye erer ise ona ehemmiyet ver. Bakiyesini yalnız dinle! Meselâ
Felâtun Bey'i işitesin ki âlim imiş, kâtip imiş, şair imiş hasılı yekta imiş
diyorlar. Acele etme! Hemen inanıverme! Böyle şeylerde bir kere
haberi veren adama bak. Âlim midir? Kâtip midir? Şair midir? Âlim,
kâtip, şair, olan bir adamın meziyetini temyize muktedir midir?
Bundan sonra da Felâtun Bey'in ilim ve kitâbet ve şiirini kendisi mi
imtihan etmiştir yoksa birinden mi işitmiştir? (163-64)

In this quotation, one cannot miss and should in fact pay attention to the fact that, in *Karı Koca Masalı*, Felatun Bey is not merely a reference made to a fictional character, which would purely stand as an example of intertextuality, but he also speaks of him as if he were a real life character rather than a character from a novel. In this case, Ahmet Mithat Efendi puzzles the reader yet again by mentioning one of the characters he created in his previous novel in *Karı Koca Masalı*. This obscures the separation between narrator and writer both because it refers to an actual book existing in the real world and also because a fictional character, which does not exist in the real world is presented as a real character in the world of *Karı Koca Masalı*. Thus, Ahmet Mithat brings the reader face to face with real life, by grabbing them away from fiction and the

book. Ahmet Mithat Efendi, without giving his reader a rest continuously prods them in a world of fiction throughout the novel.

On the whole, the narrative techniques Ahmet Mithat uses in *Karı Koca Masalı* undoubtedly endow the novel with metafictionality. Throughout the novel, conventions of the classical novel are challenged, the clear-cut worlds of fiction and reality are intertwined, author-narrator-reader games are played, intertextual features are presented, and the story is ever delayed. Readers are boldly lured into the process of creating the novel, and repeatedly given a voice. Although they are turned into witnesses of the making of the novel, they are never given the prize —the tale. The less the tale is told the more the reader bears witness to the process of making the novel. It is not only that the tale is largely missing, but also other expected conventional features of a novel are held back from the reader. There is the notorious narrator directly addressing the reader, discussing all kinds of matters with them, even discussing the book they read. Moreover, he is not very trustworthy, since he cannot live up to the promises he makes. Thus, the reader lacks a trustworthy narrator who simply narrates a full story without ever disturbing the reader by reaching out from the fictional world. There is the missing introduction which is openly discussed and claimed to exist in the novel. With this claim, the narrator challenges the perception of an introduction. What is an introduction? Where should it be? How long should it be? There seem to be some answers to these questions, yet whether they are to be taken at face value or whether one ought to be more cautious is unclear. A missing story, a never told tale, inevitably leads to missing characters. Although this is ostensibly called the *Wife-Husband Tale* there is neither a wife nor a husband. There is also the lack of comfort arising

from the challenges the reader has to overcome in determining the fictional and the real. This is not an easy journey for the reader, as they tackle one challenge after another.

All the techniques Ahmet Mithat uses in *Karı Koca Masalı* are astonishingly groundbreaking for its time. At a time of the making of the national novel, a time when the realist novel was setting the norms for the genre, Ahmet Mithat was already challenging and at the same time presenting an alternative to the Turkish novel convention. The techniques he used in *Karı Koca Masalı* were not only unprecedented in the Turkish novel but also were to stay so for quite a long time. His playful language and trivial topics were enough for critics to fail to see his skill in narrative techniques. Although it would take decades to rediscover Ahmet Mithat, as Parla points, he would become a model for novel writers who seek to challenge the narrative norms ("The Object of Comparison" 123).

PART III: *PUSLU KITALAR ATLASI*: A METAFICTIONAL ANALYSIS

İhsan Oktay Anar, born in Yozgat, Turkey in 1960, is a novelist who, since his first published novel *Puslu Kitalar Atlası* in 1995, has been an active literary figure in Turkish literature. Nevertheless, finding academic articles, let alone books, by prominent academics on Anar and his work is almost impossible. Apart from a research book by Ahmet Koçakoğlu, *Yerli Bir Postmodern: İhsan Oktay Anar* (2010), the symposium held at İstanbul Bilgi University in 2009, *Tarih Kadar Hayal, Rüya Kadar Gerçek*, a number of articles and book reviews published in literary magazines and newspapers, are the few sources one can find on Anar's works.

Gürsel Korat, who was one of the presenters at the İstanbul Bilgi University Symposium, pointed out that people from various professional backgrounds, ranging from directors, illustrators, academics, engineers, and, even if rarely, critics have shown interest in the novelist, for which the background of the presenters in the symposium was a proof. This diversity was reflected well in the symposium, in which, alongside article presentations, an illustrations and models exhibition, interview sessions and other media were taken advantage of, in order to represent, discuss and reflect upon, mainly, Anar's *Puslu Kitalar Atlası*.

Korat points out that the language used in Anar's novels, is a fusion of the archaic language —both literary and colloquial— used before the introduction of the novel genre, and that of the modern İstanbul vernacular. Another important characteristic which Korat draws attention to is the social diversity in Anar's novels. To exemplify this diversity he provides a list of the numerous

professions one comes across Anar's novels. He points out that, Anar builds his novels upon a social base taken from the past in which he tells the stories of characters representing the periphery of the society. Basing his novels on such social grounds, Korat argues that, Anar creates a pluralistic voice arising from the representation of the social relations from the past and present. Adding to the features already mentioned, Korat also draws attention to the non-linear narrative style Anar applies in his novels. All these features Anar makes use of in his novels result in him being reflected upon as a postmodernist writer and his work as examples to the postmodern novel.

Puslu Kitalar Atlası is made up of intertwined stories, which take the reader through a series of adventures. On the one hand, while the intertwined nature of the transitions between the stories skillfully weave different characters' adventures into one another and thus tie up the story line, on the other hand the layered nature of the novel made up of dreams, fiction, and reality creates a base for the development of the metafictional dimension of the novel. On the level of the story line development the narrative calls for a more technical analysis, which in this case will be done by taking a closer look to the many anachronies used in the novel. As for the layered nature of the novel, it is necessary to make clear that it seems to be composed of and will be approached in mainly three layers. If the main story line of the novel mentioned above, in other words, the linear flow of the narrative in its time of narration, is to be taken as the first layer, then it could be argued that the second layer of the narrative is constituted of dreams; mainly Uzun İhsan Efendi's and Bünyamin's dreams. These dreams are of great significance due to the fact that they substantially contribute to the metafictional aspect of the novel. However, on a

secondary level, since they only blur the borders between dimension of the real in fiction and the dreams in the same fictional world, and not the borders between reality and fiction. In other words, Bünyamin has difficulty in distinguishing between dreams and the state of being awake, whereas his father takes it a step further.

As mentioned afore, dreams of particular importance are Bünyamin's dreams, which could be regarded as enabling metafiction on the secondary level, and Uzun İhsan Efendi's dreams, which seem to enable a metafictional development not only on the secondary level but also on the primary level, since his dreams are followed by meditations which he frequently engages in, needless to say, while awake. Consequently, it could be argued that these meditations make up the third layer of the novel where the mixing of borders is taken a step further and is between fiction and reality. Thus, this is the layer which directly makes it possible for the development of the metafictional aspect of the novel as the confusion is no longer between dreams and the state of being awake, but between the world of fiction and non-fiction. This is the layer where a fictional character, Uzun İhsan Efendi, delves so deep into his meditations that he loses the conception of subject, the conception of reality and dream, and where simultaneously the reader is left with confusions about the status of the narrator/writer and fiction/reality. Finally, as there are several instances in the novel, and as the major part of the metafictional aspect of the novel is built upon one such element, it is worth taking a look at the uses of elements of intertextuality.

Before proceeding with the analysis of the story line, a quick character introduction will serve in setting the base for a more comprehensive story line

development. In the novel the first character the reader encounters is the adventure-driven Arap İhsan who is returning from far away adventures in his battered ship. The place he returns to is his nephew's home, which is described as being "Kürkçü kapısına yakın bir yerde, Yelkenciler Hanı'na bitişik iki katlı ahşap bir ev..." (18). Arap İhsan is a significant character since he seems to represent someone of worldly adventures, as opposed to his nephew, Uzun İhsan Efendi, who seems to represent quite the opposite as he is more of a spiritual person who frequently engages in potion-induced divination followed by long philosophical meditations. Thus, on the one hand there is Arap İhsan, who is portrayed as having led a venturesome and fearless life, whereas on the other hand, there is Uzun İhsan, who is physically passive and literally spends most of his life within the limits of his house. Arap İhsan is only briefly present in the narrative; nevertheless, the many allusions made to him and the fact that, towards the end of the novel, Uzun İhsan confesses that Arap İhsan is beyond his power of "imagination" makes it clear for the reader that Uzun İhsan, is in fact a fictitious character who does not have a complete control over the world he claims he imagined. While Arap İhsan lives and experiences all his adventures at first hand, Uzun İhsan tries to gain a similar experience by sleeping in his home under the influence of a sleeping potion. In fact, this happens to be the technique that he uses to chart the atlas of the unknown, or rather, misty continents, through his dreams. Even though Uzun İhsan avoids the external world and adventures, he strikes the reader as a powerful character who, as the novel develops, seems to be in control of everything, but mostly the reader witnesses the control he has over his son Bünyamin. Although Bünyamin is frequently described as being frail, weak, and insignificant as a character, as

he sets out on an adventure, or rather a war full of unfortunate consequences, with Vardapet, he undergoes a confusing transformation. He becomes a bolder, more confident and stronger character and catches the attention of other strong characters as Ebrehe. It doesn't take very long, however, for the reader to discover that Bünyamin's strong character in the second half of the novel is only possible because his father has already imagined him as such. Bünyamin also becomes the character through which the linear development of the story is made possible since he seems to take his great uncle Arap İhsan's place and becomes the one whose adventures and story actually enable the proceeding of the story line in the novel. As he sets out on his journey, it also gradually becomes clear to the reader that Bünyamin is the main character in his father's leather-covered book. On receiving this book Bünyamin begins living the story/life which has already been written for him.

As a narrative, *Puslu Kitalar Atlası* is not made up of a single story but up of several shorter stories, which precede, intersect and follow one another, in which the past lives of countless characters are narrated and brought into the time of reading and even, at times, taken past the time of reading. Thus, instead of a novel, it could be argued that it is more like a collection of short stories. The intersecting stories are frequently presented and tied with an overlap/recap of story time. As the novel progresses, the writer re-narrates/re-tells the same story time following different characters as he switches from story to story. The reader encounters such an overlap at the very first pages of the novel. After stepping off the ship, Arap İhsan walks along the streets of Kostantiniye, reaches his nephew's house, which is "Kürkçü kapısına yakın bir yerde, Yelkenciler Hanı'na bitişik iki katlı ahşap bir evin önüne" and starts pounding

upon its door (18). This sequence is followed by Bünyamin's dream, which, in the story time, takes place before Arap İhsan begins pounding on the door and through which the reader is taken back in the story time. Following this, because of the pounding on the door, Bünyamin wakes up from his dream, the stories intersect and the story line continues (18-19). Though the overlap in this part might not be immediately detectable due to the successive nature of the two stories and the closeness of the story times in the story line, there are other instances in the novel where the intersections are more distinctive. One such example can be more clearly observed in Kubelik's story, where he is trying to hide away from Arap İhsan upon his arrival in Kostantiniye. Although the reader has already read the story of Arap İhsan arriving in Kostantiniye at a particular story time, the same story time reemerges a dozen pages later, in which the reader follows Kubelik and even if for a few moments, stumbles upon the same scene; Arap İhsan walking the streets of Kostantiniye upon his arrival.

Sabah ezanını okumaya hazırlanan müezzinler ellerini kulaklarına götürmeye başladığında, Arap İhsan surlarla çevrili Galata'nın tersaneye açılan azap kapısı önüne geldi. Ganimet sandığı omuzunda, eli ise Alibaz'ın kulağındaydı (18).

[...]

Kubelik yerinden doğruldu. Durumu pek içaçıcı sayılmazdı. Cenk etmek için kadırgayla denize açılmasından önce Arap İhsan'a, yemin billah ederek deriyi ok batmaz kılıç kesmez kıldığını ileri sürdüğü bir yakıyı on bir filuriye yutturmuştu. O, muhakkak ki şimdi intikam peşindeydi... Sonuçta korktuğu başına geldi. Arap İhsan bir veledin kulağına asılmış, omuzunda sandığıyla Galata'ya geliyordu.

Maruz kalacağı şeylerden korkuya kapılan Kubelik topallaya
topallaya evine döndü. (29)

As the novel proceeds, these intersections in the story time continue and thus the stories of many different characters are smoothly interwoven. The interweaving of the stories of different characters in this manner, where the reader encounters a particular story time twice, slows down the pace of the reading process. Since the linearity of the narrative is broken and fragments of story times are repeated, the pace is slowed down and the reader is put through a seemingly more demanding reading experience. The effort the reader is required to put in the reading process constantly challenge the notion of completely losing oneself in fiction and perceiving it as a representation of reality.

While the overlaps of the stories break down the story time and pick it up from the past bringing it to the present, anachronies, which break the continuity of the narrative, and occasionally jump to the past and to the future, have also been extensively used in the novel. In his book *Narrative Discourse: An Essay in Method*, Gérard Genette, who divides the term anachrony into prolepsis and analepsis, uses the term “to designate all forms of discordance between the two temporal orders of story and narrative” (40). He designates *analepsis* as “any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment” (40). One of the first examples of the many analepses used in *Puslu Kıtalar Atlası* can be seen in the sentence “Bünyamin’in o uğursuz parayı bulmasından çok önce Pera’da Venedik balyosunun katipliğini yapan Kubelik adında biri vardı” (22). With this sentence, before proceeding with Kubelik's story, a long analepsis is used to recount his

past and bring it to the temporal level of the first narrative. The analepsis, which takes up six pages, reveals a series of events that Kubelik goes through until his present story and the story time is synchronized. The analepsis is brought to the point where Kubelik is almost caught by the *mumcubaşı* for dissecting a corpse, ends there and thus the first narrative is resumed: “Bilme tutkusuyla kıvranan bu topal, aradan aylar geçtiği halde teşrih atlasını tamamlayabilmiş değildi” (28).

Prolepsis, which Genette defines as “any narrative maneuver that consists of narrating or evoking in advance an event that will take place later” (40) is another technique abundantly used in the novel. One of the first examples of this technique is the story of the long journey of the piece of paper onto which Kubelik translates a few sentences of Rendekâr's book ZAGON ÜZERİNE ÖTTÜRME.

Elden ele dolaşan kâğıt üç gün sonra mutfakta bulunacak ve bir dua olduğu sanılıp duvara asılacaktı. Bu duvarda yarım asır bekleyerek sararıp solduktan sonra, Kefeli'nin İspanya'ya hicret eden torunu tarafından yadigâr olarak alınıp bir kitabın arasına konacaktı. Heyecanlı bir şövalye romanı olan bu eser, Sevilla'da, topraklarını kaybetmiş bir derebeyinin kütüphanesinde okunmadan on yıllarca bekleyecek, bir mirasyedi tarafından getirildiği İngiliz ilindeki bir mezatte otuz üç sömürge altınına müşteri bulacaktı [...] Uzun bir gemi yolculuğundan sonra Galata önünde demirleyecek ve o gece Kubelik'in bu garip şeyleri yazdığı meyhanenin yerine dikilen devasa binanın önünde, uzun boylu, çekik gözlü bir adamın, koltuğunun altında bir kitapla kendisini beklediğini görecek. (34-35)

The anachronies break the linearity of the narrative and in doing so make it more difficult for the reader to follow the story. They also serve to shift the focus from character to character and from story to story, making the reading of the novel a more challenging task. It could be argued that these anachronies help keeping the readers conscious throughout the book, serving its metafictionality. After all, each anachrony has its own story time which requires the main story time to be paused and only resumed once the anachrony has ended.

A further significant component of the narrative in *Puslu Kıtalar Atlası* is made up of Bünyamin's and Uzun İhsan's dreams. These dreams differ in their function depending on who has them. In general however, in the novel, regardless of the seer, dreams are not always clearly set apart from the fictional real time. At times it becomes difficult for the reader to determine the nature of the narrative, that is, whether it is a dream or not. It could be argued that, the fact that dreams, at times seem to be indistinguishable from the fictional "real" world, creates a secondary level of metafiction, parallel to that of the metafictional level created by the mixing of fiction and non-fiction.

The most significant cases of the indistinguishable nature of dreams and fictional real are the dreams that belong to Bünyamin. Unlike his father's dreams which can be extended with meditations to challenge the borders of reality and fiction, Bünyamin's seem to be limited to the meta level within the fictional world of the novel. One such dream of significance is the one he has after drinking his father's sleeping potion. Though it really begins as a dream, the shift to the real is not revealed to the reader until Bünyamin realizes he is in a grave. Once this revelation is made, it then becomes clear that the dream has

already turned into reality a while ago; to be precise, at the very beginning of Bünyamin's out of body experience. The reader is first led by Bünyamin to witness him leaving his bodily experience, then to his flight in the sky above Kostantiniye, where he witnesses an assassination:

Delikanlı uçtuğunu hissetti. [...] Odada bir yatak daha vardı. Tavandan alçalarak bu şiltede yatan kişiye baktı: Kendi bedeniydi bu. [...] Kafesin arasından bir duman gibi sızarak dolunaya doğru uçtu. Kostantiniye'yi hayatında ilk kez tepeden gördü. Boğazı geçip Üsküdar'a ulaştı.[...] Bünyamin şehzadeyi seyretmeye dalmıştı ki odanın kapısı açıldı ve içeri üç adam girdi. Aralarından biri yatağa doğru ilerledi, ayışığında parlayan hançeri yatağa saplayıverdi. Adamlar aceleyle odadan çıktıklarında Bünyamin yalnız olmadığını hissetti. O güzeller güzeli şehzade de, kendi bedenini terk etmiş, tıpkı onun gibi uçuyordu. Pencereden çıkıp göğe yükselmeye başladı. Bünyamin ona yetişmek istedi fakat şehzade kısa sürede gökteki yıldızların arasında kayboldu. Horozlar ötmeye başlamış, doğu ufkunda bir kızılık belirmişti. (47-48)

The presence which Bünyamin feels after the assassination of the şehzade awakens the reader from the dream, but not Bünyamin himself. Following his journey Bünyamin returns home where the reader continues suspecting the nature of the dream. For Bünyamin, however, it still is a dream; only it begins to turn into an unpleasant one. On returning home, he finds his father crying over his son's dead body. He then witnesses his own funeral, and finally his burial:

Bünyamin Galata'ya doğru uçtu ve evlerinin penceresinden girdiğinde babasını gördü. Uzun İhsan Efendi ağzından kan sızan

oğlunun bedenine kapanmış hüngür hüngür ağlıyordu. Bünyamin'in düşü bir kâbusa dönüşmek üzereydi. Çok geçmeden odaya çevredeki komşular dolmaya başladı. Babası kendinden iyice geçmiş, akıtacak gözyaşı kalmamıştı. Delikanlının bedeni yıkanıp bir sandukaya konuldu. Sanduka doğruca Arap Camii'ne götürülürken Bünyamin uçarak kafileyi izliyordu. Salâ verildi, cenaze namazı kılındı. Tabutu taşıyan kabile şimdi de Kasımpaşa mezarlığına doğru ilerliyordu. [...] Kalabalığın üzerinde uçan Bünyamin kefenlenmiş bedenini gördüğünde dehşete kapıldı. Cesedi çukura yerleştirip üzerini tahtalarla çaprazlama örttüler ve mezara kürek kürek toprak atılmaya başlandı.[...] Bünyamin sakaya doğru süzüldü ve ona, "Şu mezara su dök" diye bağırdı. [...] Saka, içindeki sese uyup kırbasındaki bütün suyu mezara boşalttı. (48-49)

Although the reader is aware that this is no longer a dream, it is only at this point that Bünyamin starts to wake up. Clearly, the effect of the potion is wearing off and Bünyamin wakes up to find himself buried in his grave. He is led out of the grave by a voice, which the reader later understands is Bünyamin's father's voice:

Bünyamin uykusundan uyandı ve uzun uzun esnedi. Gördüğü düşün hâlâ etkisindeydi Yüzüne bir yerden su damlıyordu. Gözlerini açmasına rağmen etraf karanlıktı. İçinden, güven dolu bir ses ona, "Korkma" dedi, "Sakın korkma ve benim dediklerimi yap". Tanıdık gelen bu yumuşak sesi işitince Bünyamin rahatladı. (49)

This three-page-long dream is significant because it clearly exemplifies the unclear transitions from sleep to the state of being awake, and thus the

confusion of dreams and reality in the narrative. This dream and all the other dreams create a meta level within the novel as they are not clearly set apart from reality and thus make it difficult, not only for the reader of the novel but also for the characters in the novel, to fully grasp and understand the realm they are in. Thus, it could be concluded that through dreams, the borders between dreams and the real in the fiction become elusive. In this sense, it forms a parallel to the blurring of the lines between fiction and nonfiction.

Uzun İhsan Efendi's dreams, however, have a more direct and significant role in the making of *Puslu Kıtalar Atlası*, as it is through them that he believes he can map the world, and thus the atlas:

Bir dünya haritası yapmayı kafasına koyan Uzun İhsan Efendi, bu işe özenen diğer kâşiflerin tersine, yerinden kıvıldamadan yeni kıtalar keşfetmenin peşindeydi. İlk bakışta imkansız görünen bu işin bir yolunu bulduğunu sanıyordu: Düşlerin, uyku esnasında ruhun bedenden ayrılıp çeşitli yerlere gitmesinin bir eseri olduğu malumdu; uyku esnasında ruh bedenden ayrılıp diyar diyar gezdiğine göre, ruhun zaten gidebildiği bu yerlere bir de bedeninin kalkıp binbir zahmetle gitmesi abes olurdu. Öyleyse kendisinin diğer kâşifler gibi taban tepip yelken açmasına gerek yoktu. Keşfedilmemiş kıtaları görmek için usulüne uygun olarak uyku şurubundan içerek istihareye ya da rüyaya yatması yeterliydi. Ancak bu yöntemin bazı mahsurları da yok değildi. (44)

It is, however, not only the geographical and geological aspects of the world, that is, not only the physical world that he aims at mapping, but also, it seems that he inadvertently gets involved in everything existing in it; the people, their

lives, their stories, and so on. His approach to the mapping of the world through dreams, which he believes are essentially journeys of the soul, is harshly criticized by his adventure-driven uncle Arap İhsan. However, dreams are the only outlet for Uzun İhsan Efendi as he is a blind man and who only has "sight" in them. Consequently, he can only achieve his plan of mapping the world through dreams.

Apart from serving as the media for mapping the world in the novel, similar to his son's dreams, the ones Uzun İhsan Efendi has are also not clearly set apart from the real in the novel. Just as his uncle criticizes Uzun İhsan for laziness in the above quotation, he has a dream in which he sees his brave uncle and his son. Though asleep, Uzun İhsan hears his uncle's criticism and wishes to answer, but "something" stops him. He does not seem to be completely unconscious and cut off from life; quite to the contrary, although vaguely, he seems to be aware of the things happening around him in reality: "Uzun İhsan Efendi düşünde dayısının kendisine bir şeyler söylediğini işitti. Ona cevap vermek, kör olduğu için düştten başka bir şey göremediğini anlatmak istedi. Ama bir güç, konuşmasına engel oluyor, dili ağzında dönmüyordu" (22). His blindness, that he wishes to inform his uncle of, turns out to be deceptive as he later tells his son that his blindness, and later on his deafness, should not deceive him into thinking that Uzun İhsan is an incomplete and incapable man: " 'Kör ve sağır olmama rağmen seni hem görüyor, hem de duyuyorum oğlum' dedi, 'Aslında seni görüp duymaktan da öte, hem seni, hem de içinde yaşadığın dünyayı düşünüyorum' " (127). Uzun İhsan Efendi believes that the dreams he sees enable him to create the book he gives his son when he sends him away for an adventure. This book, as Bünyamin will later discover, bears the title

Puslu Kıtalar Atlası. As Uzun İhsan gives his son the book, he warns Bünyamin and, in a sense, the reader not to drift away as they read *Puslu Kıtalar Atlası*; instead they are advised to read the book of the world:

Uzun İhsan Efendi bunları söyledikten sonra gömleğinin içinden meşin ciltli bir kitap çıkardı. Bu, dün gece tamamlayabildiği Dünya Atlası'ydı. Kitabı oğluna uzatarak, "Atlasımı sana emanet ediyorum" dedi, "Daima yanında taşı ve atıldığın bu macerada yolunu kaybedecek olursan bu düş atlasının sayfalarını karıştırabilirsin. Fakat kendini sakın kaptırma. Adına Dünya dediğimiz kitabı oku".

(55)

From the fact that he warns his son against dreams, of which the whole atlas is made up of, and the fact that the name he has chosen for his atlas is exactly the same as the one the reader holds in their hands, it could be argued that the warning is also meant for the reader too. It could be claimed that the warning serves to interrupt the reading process and drive away the reader from the realm of fiction.

Uzun İhsan Efendi's potion-driven dreams and blindness take the mixing to a higher level as his contemplations, or rather, meditations begin to take over the narrative. As the contemplations take over the narrative, gradually, disintegration starts taking place on two levels: the first one is between Uzun İhsan Efendi the narrator and the author; the second one is between Uzun İhsan Efendi and Bünyamin. Bünyamin's journey is also significant in the sense that it is a journey where he and his father cannot be clearly set apart from one another as characters, a point that requires a closer look.

Uzun İhsan Efendi's meditations begin after he reads "Zagon Üzerine Öttürme" written by Rendekâr, who strongly reminds one of René Descartes and his meditations in *Discourse on the Method* (1637). As Uzun İhsan's meditations continue, it gradually becomes more and more difficult to identify the narrator and to tell apart Uzun İhsan from Bünyamin, and the narrator from both characters. The reader is thus challenged in several instances in the novel regarding the narrator and character ambiguity, which in turn add to the difficulty of the reading process. One such instance happens after Uzun İhsan drinks his potion, falls asleep and has a desert dream:

Düşünde kendini uçsuz bucaksız bir çölde gördü. [...] Uzun İhsan Efendi korkmadı, bunun bir düşünüş olduğu belliydi. Diz üstü çöküp aynaya baktı ve orada kendi aksi yerine oğlu Bünyamin'in yüzünü gördü. Kendi kendine, "Düş görüyorum" dedi, "Düş gördüğümünden şüphe edemem. Düş görüyorum, öyleyse ben *varım*. Varım ama ben kimim?" (45)

Following the dream Uzun İhsan wakes up, but his confusion continues to keep his mind busy. He is not only confused about who he is, but also about the reality of the world he wakes up to.

Az önce uyanıp gözlerini gerçek dünyaya açarak yatağında gerinmeye başladığında belki de bir uykuya dalmıştı. Eğer bu doğruysa, şimdi gördüğü her şey bir düştü. Gördükleri ister gerçek ister düşünüş olsun, bundan gerçeği ya da düşünüşü gören bir öznenin varlığı çıkıyordu. Şu durumda bütün bunları gören bir kişi olarak o, vardı. "Rendekârın dediği gibi ben varım" diyordu, "Peki ama ben *kimim*? Ayna bana İhsan Efendi olduğumu söylüyor, rüyamdaki ayna ise

Bünyamin olduğumu söylüyor. Ben kimim? Bütün bunları gören özne aslında kim?" (46)

At this point of the narrative, the reader is reminded of the existence of an external author. As Uzun İhsan Efendi tries to determine whether he has woken up into a dream or real life, and as he tries to comprehend who he really is -- Uzun İhsan Efendi or Bünyamin-- the reader finds themselves struggling with a similar confusion. However, their challenge is to determine which world is fictional and which is real. The question "Bütün bunları gören özne aslında kim?" creates a further challenge as it is open to interpretation in the sense that, the subject (*özne*) from Uzun İhsan's perspective seems to/might refer to either himself or his son; for the reader, however, the subject could further refer to, on the one hand, the author, as the subject who in a sense dreamed and actually created the whole novel, and on the other hand, to the reader itself, as the subject who witnesses the fiction and the dreams in it and who at the time of reading has an external perspective.

The confusion about who the subject is, whose voice the reader hears can also be observed throughout Bünyamin's journey. It becomes especially clear when he meets Ebrehe, a strong and influential spy who is capable of almost anything and who is after a black coin, which presumably will grant him, or rather, "her" eternal life. Ebrehe is fascinated with Bünyamin, who at this point of the novel is a faceless beggar, trying to hide from the janissaries. Ebrehe, who happens to be the one who sent the janissaries after him, pretends as if she is not aware of the fact that Bünyamin the beggar is actually Bünyamin the bearer of the black coin. The fascination seems to arise from the fact that despite his looks, despite his insignificant and weak demeanor, somehow Bünyamin

manages to respond quite wisely each time Ebrehe engages in a conversation with him. Although Ebrehe is fascinated by this young mind each time, she makes it clear that she does not believe Bünyamin is the owner of his words. During a discussion about power, she tells Bünyamin she does not believe that the words he speaks belong to him:

"Güçlü olmayı neden bu kadar çok istiyorsun?"

"Elbette herkes gibi, varlığımı sürdürmek için".

"Senin yaptığın bir tür tahnitçilik. Güç ancak ölüleri korur".

"Bu sözler kesinlikle sana ait değil".

"Belki de sahip olduğum hiçbir şey bana ait değil. Zihinsel yeteneklerim de bunun içinde. Oysa sen, tabiatın kuvvetlerine sahip olmayı istiyorsun".

[...]

"Bunlar senin sözlerin değil. Ama önemi yok. Doğru cevabı verdin". (151-52)

Surprisingly, however, she is not the only one who thinks that there is an external power helping out Bünyamin. He too begins doubting himself and starts believing that someone, maybe even his father, is guiding him in his journey:

Kendisini bir kahraman gibi hissediyordu ama, Ebrehe'nin dediği gibi fazlasıyla silikti ve küstahca verdiği cevapları sanki birisi kulağına fısıldamıştı. Kendisine yol gösteren bu fısıltıyı tanır gibiydi. Babasının sesine benziyordu ve sanki her yere nüfuz etmişti. (154)

It is almost as if Bünyamin begins realizing that he is only a character in the book his father has given him. The voice that guides him out of his grave, the voice that guides him throughout his journey, simply the voice in his head is

beyond his comprehension and control. Moreover, it could even be argued that it is through this voice that his existence is possible, be it in the book he is given by his father, or the book which has a physical existence in real life. As Uzun İhsan Efendi's voice becomes more and more audible in the text, it becomes clearer that he might in fact be the omnipotent narrator of the book in which his son gradually seems to become the main character. Parallel to Uzun İhsan Efendi's voice, the reader is inescapably made aware of the actual narrator, or rather, the author of the novel being read. Thus, when Bünyamin calls out for help, it could be argued that, what he refers to as father, can no longer only have one single meaning:

"Baba!" dedi, "Babacığım! Sen misin?"

Fakat bu soruya cevap veren olmadı. Bünyamin hıçkırığa hıçkırığa ağlayarak,

"Beni buradan kurtar baba!" dedi, "Ben kahraman değilim, olamam da!" (155)

It almost seems as if Bünyamin is asking to be saved from the adventure written for him. If that is the case, then one could argue that apart from Uzun İhsan Efendi, the word "father" could also refer to Uzun İhsan Efendi the narrator of the atlas of the misty lands, and even the author of the *Puslu Kıtalar Atlası*. Consequently, it could be argued that the significant transformation of Bünyamin's character throughout his journey mentioned before is only possible because he is merely the product of his father's mind and thus is bound to become his father's book's main character; this is only possible because he is a fictional character.

Uzun İhsan Efendi's meditations have a further significance as it is through them that he begins questioning his own existence. As Uzun İhsan Efendi delves deeper into his meditations the metafictional nature of the narrative unfolds and gets more explicit. Uzun İhsan Efendi's meditations take him to a farther point compared to Rendekâr's meditations. Uzun İhsan Efendi argues that his mind and his meditations are a proof not only for his existence but also for the existence of everything else in the world, and moreover, the existence of the world itself. Thus, he builds his argument on existence upon that of Rendekâr's, which, Uzun İhsan Efendi declares to be wrong: "Rendekâr yanılıyor: Düşünüyorum, ama sadece ben var değilim. Düşündüğüm için asıl sizler varsınız; sizler ve içinde yaşadığınız dünya" (127). Once Uzun İhsan Efendi comes to this conclusion, he keeps telling his son that everything is under control because everything is a product of his imagination:

Ay ışığı altında dar sokaklarda yürürlerken, Uzun İhsan Efendi sanki düşüncelerini okumuş gibi oğluna, ikide bir arkasına bakmamasını, çünkü zihniyle olaylara yön verebildiği için emniyette olduklarını söylüyordu.

[...]

"Haydi! Korkma. Gördüğün her şey benim düşüncemden ibaret. Bunu sakın unutma. Zihnimle bütün olaylara yön verebilirim. Eğer ister ve düşünürsem, şu gemiyi içindekilerle birlikte yok edebilirim. Haydi! Yap dediğimi. Baban olarak sana emrediyorum". (128)

Throughout the novel, several instances can be found where Uzun İhsan Efendi utters similar words or has similar thoughts about the existence of everything in the world. However, this only makes Bünyamin think his father has lost his

mind. Nevertheless, as his adventures continue, and as the novel draws to an end, Bünyamin too realizes that his father is indeed the reason for everything being possible. As he takes out the book from his chest and reads the title for the very first time, and comes across familiar names and events in the pages of the book, the reader completely loses the sense of reality and is equally aware of the fictitiousness of Bünyamin, and of the novel:

Avluda han bekçisiyle yalnız kalan Bünyamin, neden telaşlandığını pek anlamadan, içindeki bir belirsizlik dürtüsüyle babası Uzun İhsan Efendi'nin atlasını hatırladı. Kitabı koynundan çıkarıp sayfalarını çevirdi ve bu kez adını tam olarak okudu. Puslu Kıtalar Atlası'ydı bu. Sayfaları karıştırırken birtakım tanıdık adlara rastlayınca şaşırmadı. (234)

Consequently, it becomes evident that it is only because Uzun İhsan Efendi meditates, or simply thinks, that the whole world is possible in the fictional realm of the novel. Thus in the fictional level, he is the reason why the whole world and all the events and characters in it are possible. He is the writer of the book he gives his son and at the same time seems to become the writer of the *Puslu Kıtalar Atlası*, the novel read by the readers:

Bu kör ve sağır adam, görüp işitmesine rağmen olan biten her şeyi bildiğini, çünkü *her şeyin*, yani bu sihirbazla çırağının, meyhanede içilen şarabın ve bu şarapla sarhoş olan herkesin, bütün Galata'nın, içindeki herkesle birlikte bütün Kostantiniye'nin, hatta bütün Dünya'nın, sadece ve sadece, zihninin bir ürünü olduğunu söylüyordu. Ona göre gerek bu meyhane, gerekse burada atılan kahkahalar, onun zihnindeki düşüncelerden ibaretti. Eğer Uzun İhsan

Efendi, sözgelimi, müşterilere şarap dağıtan meyhaneciyi düşünmekten vazgeçerse, Allah korusun, adamcağız yokoluvericekti. Meyhaneci, sihirbaz, Galata ve Kostantiniye var idi, çünkü Uzun İhsan Efendi onları düşünüyordu. İşte bu da, Rendekâr'ın en büyük hatasını ortaya çıkarıyordu: Düşünüyor olması, Uzun İhsan Efendi'nin değil, onun düşüncelerinden ibaret olan bu dünyanın varlığının delili sayılmalıydı. İşte bu nedenle bilgece,

"Düşündüğüm için ben var değilim, sizler varsınız. Sizler benim zihnimdeki düşüncelerden ibaretsiniz" diyerek ikide bir kafa bulandırıyor. (190)

Although on the one hand it is through him that the whole realm in the novel is possible; on the other it is ironic that he too is a work of imagination. After all, he also seems to be aware that he might in fact be nothing more than a character in a fictional world, and makes a clear allusion to a possible writer:

Ne var ki ben, kendimle ilgili bazı meseleleri hâlâ çözebilmiş değilim. Rendekâr düşünüyor olmasından varolduğu sonucunu çıkarıyor. Ben de düşünüyorum, dolayısıyla varım, ama kimim? Galata'da, Yelkenci Hanı bitişiğinde ikamet eden Uzun İhsan Efendi mi, yoksa bugünden tam üç yüz sekiz yıl sonra, sözgelimi İzmir'de oturan mahzun ve şaşkın adam mı? Hangimiz düş ve hangimiz gerçek? (237)

This is a very striking moment in the narrative, as the reader is directly brought face to face with the writer, İhsan Oktay Anar, who has indeed written the novel three hundred and eight years later in İzmir, in the non-fictional world, as stated at the very last page of the novel. The borders between the fictional world and

the real are practically made incomprehensible as a non-fictional character seems to be referred to, in this case, the actual writer of the real *Puslu Kıtalar Atlası*:

Bu adam [Rendekâr] düşünüyor olmasından varolduğu sonucunu çıkarıyor. Ve ben, onun çıkarımının doğru olduğunu biliyorum. Çünkü o, benim düşüm. Varolduğunu böylece haklı olarak ileri süren bu adamın beni düşlediğini düşlediğini düşünüyorum. Öyleyse, gerçek olan biri beni düşlüyor. O gerçek, ben ise bir düş oluyorum.

[...] Hoşçakal oğlum. Hoşçakal sevgili, biricik düşüm. (237)

Gradually, just like his son, a product of his imagination, he too begins to disappear and is finally completely lost from the story, almost as if he never existed, as if he were a dream, or simply merely an idea, or nothing at all. “Sanki yüzyıllık bir uykudan uyanan bekçi, yerinden doğrulup çevresine bakınca kendisini uyandıran kişiyi göremedi. Çünkü her taraf karanlıktı. Zaten görülen ve görülmeyen bütün düşler, bu karanlığın ta kendisi değil miydi?” (238).

Up to this point, the analysis of *Puslu Kıtalar Atlası* was set up on three levels. The first, being the narrative structure of the novel, was concerned with the overlaps of the story time (or retelling of the same story time), and with the analapses. It was deduced that both these elements contribute to the metafictional aspect of the novel as they decelerate the reading pace. The second level of the analysis focused on Bünyamin’s dreams which, as argued, set a meta level on a secondary level: between Bünyamin’s dreams and reality. The last level of the analysis, which comprises of Uzun İhsan Efendi’s divinations and meditations, is the level upon which the metafictionality of the novel as a whole is achieved. As a novel in which the narration is about a novel,

and in which a character becomes the writer of that novel, the conflict between fiction and reality is built upon Descartes's proposition "I think , therefore I am". However, Descartes is not only significant in terms of setting the basis for Uzun İhsan Efendi's meditations, and thus the fiction/real problem, but also in terms of constituting, alongside other such examples, the most evident intertextual element in the novel, which is the concern of the last section of this analysis.

In *Puslu Kıtalar Atlası* there are several examples of intertextuality which contribute to the metafictional dimension of the novel. The most obvious one being, as previously mentioned, René Descartes's *Discourse on the Method* (1637). Anar plays with Descartes's name and in the novel, refers to him as Rendekâr and his work as Zagon Üzerine Öttürmeler. The character Uzun İhsan Efendi stretches Rendekâr's proposition from "I think, therefore I am" to "I dream, therefore I am"; "[...] 'Düş görüyorum' dedi, 'Düş gördüğümden şüphe edemem. Düş görüyorum, öyleyse ben *varım*' " (45). He later improves his proposition and finally claims several times, as has already been pointed out, that everything exists because he dreams it all in his mind. A further example of an intertextual element is the reference made to Aristotle, although, again with a play on the name, he is referred to as Aristatalis. The reader is told that the character Ebrehe "Aristatalis'in *Fizik'i*[ni] elinden düş[ür]müyordu. Bu bilginin eserinde, özellikle 'zamanı' anlattığı bahsi defalarca okuyup hatmetmişti" (141). Another name mentioned in the text, which creates an intertextual instance in the novel is Galen: Aelius Galenus or Claudius Galenus, physician, surgeon and philosopher who is known to have made significant contributions to such scientific disciplines as anatomy, physiology, pathology, pharmacology, and neurology, as well as philosophy and logic.

Apart from references made to famous scientists and their works, Anar also refers to one of his own works too. In this case the work referred to is *Efrâsiyâbın Hikâyeleri* (1998). In *Puslu Kitalar Atlası*, Alibaz receives a book as a gift for having mastered his reading skills: “Amme cüzünü okurken vuku bulan bu olay, onun hececilikten kıraatçiliğe geçtiğinin bir işaretiydi. Hocası, okuma bildiği böylece onaylanan çocuğun rahlesine bir macera kitabı koydu. Bu kitap Turan kahramanı Efrasiyab’ın maceralarının bir derlemesiydi” (60). It is important to note that after the boy and his friends finish reading Efrasiyab’s adventures, and once they start their own adventures, the reader witnesses Alibaz’s transformation into Efrasiyab:

Alibaz tek başına düşman çadırının önüne geldi, ustura gibi keskin yatağanıyla birkaç darbeye çadırı parçaladı. Hazine sandığı önündeydi. O günden sonra arkadaşları arasında bir efsane oldu. Ona, tek başına bir orduyu kaçıran yiğit, Alibaz, namı diğer Efrasiyab diyeceklerdi [...] O, Efrasiyab’tı [...] Evet, hiç kuşku yoktu: Efrasiyab’tı o. (63)

This transformation might cause confusion since *Efrasiyab’ın Hikâyeleri* was only published three years after *Puslu Kitalar Atlası*. The confusion might arise from the fact that Efrasiyab’s stories might actually be Alibaz’s future stories, which would mean they are a single character and the collection of stories was possible only after Alibaz had experienced them.

As can be seen, throughout the novel Anar makes use of various metafictional devices through which the conventions of realism are fundamentally shaken. More important, though, is the fact that İhsan Oktay Anar’s *Puslu Kitalar Atlası* is a novel in which the main theme is the writing of a

novel, and, as a matter of fact, bears exactly the same name as the book in which this theme becomes the novel. Hereby, the writing of a novel becomes the central issue in a novel, and a character in the novel becomes the writer of it; and thus Anar produces one of the most significant metafictional novels in Turkish literature. As a novel written in the first half of the 90s, following the years in which novels were mostly used as a tool for reflecting upon social, political, and various other matters, and not a literary product, to this day, as a metafictional novel, İhsan Oktay Anar's *Puslu Kitalar Atlası* stands as a strong representative of the novelists who took the road Ahmet Mithat Efendi had opened a hundred years earlier.

CONCLUSION

Karı Koca Masalı and *Puslu Kitolar Atlası: A Metafictional Appraisal*, is a thesis wherein the literary term metafiction has been studied within the boundaries of western academics' definitions followed by the analysis of the term's application on two Turkish literary texts; one published in 1875, representing the era before the term had been defined and theorized on in detail, and the other, written in 1995, representing the era after the term had been introduced to the literary field not only in the west, but also in Turkey.

The first part of the study, where the focus was mainly on the definitional problems of the term, the purpose was to point out to the fact that metafiction, being a technique for novel writing, naturally defies unequivocal definitions, as defining a novel is a contentious business in itself. As the search for a definition was conducted, instead of getting closer to a clear one, it became obvious that the term was attributed various meaning, or different terms were used to describe the, more or less, same technique. As the works of a number of academics were examined, it was observed that such terms as fabulation, surfiction, anti-novel, and narcissistic narrative were used to describe the technique which Gass had named metafiction. Among the most emphasized characteristics of the term one came across self-consciousness, self-referentiality, intertextuality, reflexivity, intentional abuse of narrative, manipulation of the fictional structure, the testing of fiction as a form, introversion and so forth. As to when a text could be considered metafictional, my answer would be: when one or more of the characteristics listed above are intentionally used within the text, in order to either manipulate the narrative or

fictional structure, so as to test or imitate fiction as a form, and to continually involve the reader in the making of the text so as to challenge the notions of fictionality and reality. With this rather extensive and inclusive definition, what I try to point out is that, if anything, metafiction is a term or technique, which is, as Waugh puts it, "elastic in nature".

The second part of the thesis consists of the metafictional analysis of Ahmet Mithat Efendi's *Karı Koca Masalı*, representing the era before the definition of the term metafiction setting the foundation for both Turkish novel and metafiction in Turkish literature. Incorporating several characteristics of the metafictional technique in his work, Ahmet Mithat Efendi, proves to be ahead of his contemporaries in narrative techniques. While his contemporaries mostly focused on realism as a novelistic convention, Ahmet Mithat Efendi boldly experimented with new techniques and, together with more conventional techniques, adapted them into his texts, and thus, Turkish literature. *Karı Koca Masalı* sets a good example to some of the novelties Ahmet Mithat Efendi brings to the literary developments in Ottoman Turkey. In the narrative, the traditional Meddah narration enables Ahmet Mithat Efendi to play with elements such as reality versus fiction, author-narrator-reader, intertextuality, and the missing text. He continuously applies narrative techniques which do not allow its reader to perceive the text as a fraction from real life. Instead, the reader is constantly reminded of the fictionality of the piece of text being read. The constant intrusions of the unreliable narrator directly addressing his reader, the allusions in a fictional text to texts already existing in the real world, the voice the reader is given, and the discussions they are drawn into in the ongoing process of the making of the tale, which ironically, is never made, all contribute

to the challenging of the clearly set borders between fiction and reality. Once these borders are challenged and once they become unclear to the point where it becomes impossible to separate the fictional from the real the reader is left to question the fictitiousness of the world s/he exists in and finds herself/himself in a metafictional zone. Ahmet Mithat Efendi also challenges the perception of a text/tale in his work as he constantly postpones narrating it and instead ends up writing a story about a story, which in turn inevitably makes the non-existing *Wife-Husband Tale* the first example of a metafictional text in Turkish literature.

The last part of the thesis comprises an analysis of İhsan Oktay Anar's *Puslu Kıtalar Atlası*, a novel representing the era after the term metafiction was introduced to the Turkish novel, and also an era where the novelistic conventions of realism were no longer setting the standard for novel writing. This is a novel written in what is called the modern/postmodern era, or rather, a novel which has been categorized as modern/postmodern novel, since it incorporates many such features, one being metafiction. Being the modern/postmodern times of novel writing, naturally there seemed to be a need to define the techniques which made a novel modernist/postmodern. Many critics concluded that metafiction, which was defined in 1970, was one such technique. Novelists in Turkey were giving away from realism as well, as their main concern was not to reflect fractions of real life any longer; they were more interested in narrative techniques and styles, which led them experimenting with fantasy, detective stories, magical realism, and also, metafiction. The fact that during these times (1980's and onwards) the main novelistic convention was no longer realism, the fact that many novelists were in search of new narrative techniques and styles —which had been found and made use of in the west—

resulted in a change in the trend of the novelistic convention. Thus, İhsan Oktay Anar's *Puslu Kitolar Atlası*, is far from being groundbreaking. Nevertheless, it is a good example where one can observe the application and developments of the metafictional narrative style in Turkish novel since *Karı Koca Masalı*. Anar writes a novel within which the main theme is writing a novel. In doing so, the clear lines between fiction and reality are profoundly shaken on many levels as it becomes almost impossible to tell apart the characters from one another, and furthermore, the narrator from the writer. As the fictional characters begin questioning their reality and the reality of the world they exist in, similarly, the reader's perception of reality is challenged as the writer of the novel turns out to be a fictitious character within the same novel.

This thesis, by studying the definitions of metafiction, and thereafter, analyzing two Turkish novels representing the before and after of the introduction of the term into Turkish literature, observes the developments regarding the term and concludes that Ahmet Mithat, who seems to have set the foundation for an alternative to the novelistic conventions of realism, and also the use of metafiction in Turkish literature, made the way for the novelists who felt the need to explore and experiment on new grounds on the basis that realism was no longer a convention through which they felt they could express themselves. İhsan Oktay Anar, is one such novelist, who wrote *Puslu Kitolar Atlası* a hundred years later.

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