



The Occurrence of the Postmodern Novel in Turkish Literature

Asadova Dilbarkhan¹

¹ Trainee teacher, Tashkent State University of Oriental Studies

Abstract: in the last half century, postmodernism took place on the agenda of fiction, among all fields of science. In recent years, the work of representatives of modern world literature, in particular Turkic literature, has been studied. Continuing this tradition, this article explores the penetration and development of the traditions of postmodernism in modern Turkish literature.

Also, this article summarizes scientific conclusions about the work of Oghuz atay, Ferit Edgu, Yusuf Atilgan, O'rkhan Pamuk and other writers who are pioneers of Postmodern Romanism in Turkish literature. The Turkish Postmodern novel begins to abandon the tradition of novels in the direction of socialist realism, referring to individual and new narrative methods, not limited only to these titles and those works. In the following years, writers such as Tomris Uyar, Sevinch chokum, Alev Alatlı, Mustafa Kutlu, Mehmet Eroğlu, Selim ileri, Ahmet Altan, Nedim Gürsel, Elif shafaq and Ihsan O'ktay Anar are among the most progressive representatives of today's Turkish Postmodern literature.

Through this article, important aspects, key elements characteristic of Turkish Postmodern novels have been researched. Postmodern writers used elements that were completely contrary to the tools employed by modernists in shaping the artistry of the Postmodern text. One of these elements is the process of determining the structure of the text, the location of other artistic fragments within the text. In this direction, creative writers note that the world described in the Postmodern novel is imaginary, in the essence of which there is a huge emphasis.

Keywords: Turkish Postmodern literature, Postmodern novel, motif, Rovers, Polyphony, deconstruction, game phenomenon, parody, pastiche, intertextuality, metafiction.

In Turkish literature, writers such as Oğuz atay, Ferit Edgü, Yusuf Atilgan are considered to be progressive representatives of Postmodern romanticism. Postmodern novels, which gradually began to multiply, are stereotyped and do not attract much attention within the framework of artistic concepts that society is accustomed to. Oğuz atay with regret and regret told the literary public "why don't no one read my novels?" he asked the question. Atay's novel "The Untouchables", published in 1972, became a special event in Turkish literature. Since the 1990s, features such as the development of fantastic structures and mixed genres, the spread of metafiction and intertextuality, the increase in experiments in terms of form, the colorfulness of style, the multi-layered text, the increase in the number of Rovers, the transition from absolute to alternative reality, reject the elitist worldview of postmodernism, laying the foundation for the populist and pluralistic structure of postmodernism. The novel "those who did not give a handle" consists of three layers, in which these features are reflected.¹

¹ Oğuz Atay, Tutunamayanlar, İletişim Yayınları, İstanbul, 2022, s.724

During this period, when the prose was dominated by modern and Postmodern trends, works of a different socialist realism orientation were also written, which were previously common. In particular, the signing of a memorandum of historical significance to Turkey on 12 March 1971, and the events that followed, became the subject of many novels. Authors in this direction tried to preserve the traditions of socialist realism. "Unlike previous novels, these works feature the people replacing the peasant, the capitalist bourgeoisie replacing the owner, and the Revolutionary Youth replacing the peasant climbing the mountain. Erdal Öz's "wounded", Firizan's "47", Sevgi Soysal's "Dawn" and Samim Kochagoz's "the debate" are among the novels written in this direction," writes Turkish literary critic Hokan Saziek. Many writers who wrote after 1980 attempted to use new styles in their works. Among these authors, especially Adalet Aghaoğlu's "one wedding evening", Bilge Karasu's fantastic novel "The Guide", Pinar Kur's "murder novel", a parody of detective novels, Nazli Eray's fantasy novel "there is a positive for Dreams", Latife Tekin's "death without a beloved or", appeared as a new voice in Turkish prose. The main aspect that ensured the originality of these works was the search for form in them.

The Turkish Postmodern novel, which abandoned the tradition of novels in the direction of socialist realism and turned to individual and new narrative methods, is not limited only to these titles and those works. In the following years, writers such as Tomris Uyar, Sevinç Chokum, Alev Alatlı, Mustafa Kutlu, Mehmet Eroğlu, Selim İleri, Ahmet Altan, Nedim Gürsel, Elif Şafak and İhsan Oktay Anar were among these names and are considered the most progressive representatives of today's Turkish Postmodern literature. The enormous influence of the traditions of European modernism and postmodernism on Turkish prose can be seen during this period. While Frans Kafka transforms the protagonist Gregor Zamza into a "giant insect" in the story "Evrilish", Hilmi Yavuz "Fehmi K. in the novel" "The Strange Adventures of", the protagonist Fehmi transforms Kavki into a spider. A Postmodernist writer tries to stay as far away from objective reality as possible. A wide path to fantasy and fantasy leads reality into this space. In the formation of the artistry of the Postmodern text, elements are used that are completely contrary to the tools used by modernists.

The first of these elements is the process of determining the structure of the text, the location of other artistic fragments within the text. In this direction, creative writers note that the world described in the Postmodern novel is imaginary, in its essence there is a huge emphasis. In this, the process of writing the work also becomes the main part of the novel. In particular, Ahmet Altan placed the title "this is how the novel begins" in the first chapter of his first novel, "Autumn of the four seasons". The next chapter begins with the words "everyone's eye is blue in this novel". This can be seen from the examples where he, along with urging the reader into the text, makes him a witness to the creation desk and the writing process. Beginning to masterfully use postmodernist elements in his first novel, Ahmet Altan returns to metafiction again in his novel "Tales of horror", his fourth novel he wrote fourteen years later. Altan uses only one aspect of metaphantastics and takes another romanavis as the protagonist. He uses this method, which is convenient for examining theoretical issues of the novel genre within the framework of a chain of events. In the preface to the work, the romanavis language says: "I designed the novel as if I were planning a murder." *"The reason this book is different for me than others is that at all times I found my victim, this time my victim found me, came to me himself to write a novel."*²

Another writer who uses metafiction in this context in a Turkish novel after Ahmet Altan's "autumn of the Four Seasons" is Pinar Kur. The author forms a metafiction in his work "murder novel" by interweaving two fictional texts. Another example of metafiction, created in the same structure as the criminal novel in question, is Levent Mete's "the man who wrote love novels". In the work, a famous writer named O'han Jemil is made the main character. In the work of another writer, Pinar Kur, the vividness is strong, unlike the inner novel, which defines the external text. The character also attempts to metafiction "the novel within the novel".

Berna Moran expresses the postmodern novel's logical rationale regarding the nature of metafiction as follows: "so the reason for moving away from realism is not to reflect life in a truthful way, but to

² Ahmet Altan, Tehlikeli Masallar, Everest Yayınları, İstanbul, 2013, s.8

question the connection between reality and the novel. This feature of the Postmodern novel is formed from the spiritual crisis of reality caused by the modern way of thinking. ".³

Ahmet Altan's novel "terrible fairy tales" can be cited as a typical example of the depiction of reality and the imaginary world in one artistic world with a contrasting character. "Tales of horror" is a novel by Ahmet Altan, published in 1996, in which the writer, the hero of the work, is left between his ex-lover and his new Mahbuba, not knowing which one to choose, feeling lonely in a crowd that does not have a flight to human senses. "I am alone because there is no one next to me, but in fact I am alone because there is no one who can say that I am alone," the hero confesses. This brought Ahmet Altan great success with the publication of the novel. The hero of the novel will be a wanderer of real life and the artistic world of his own creation. "From my own experience, I realized that without love, any relationship will go well. Love complicates all relationships.", says the hero of the novel. The point at which the world of fantasy and realism can intersect is shown as the soul of this writer. Ahmet Altan skillfully uses other postmodernistic techniques in terms of form. To emphasize this complexity, he puts the following epigraph in the preface to the novel "terrible tales": "the greatness of the Lord hides the reasons, the greatness of the Kings helps to find them".⁴

In the Postmodern novel, Rovi does not want to limit the scope of his activities in the artistic world. Tries to expand it to communicate with the reader. This attitude serves to mean that the reader is an integral part of this imaginary game. This path will help the reader solve the thought under the text. Ahmet Altan brings the idea to life in the opening lines of that novel: "the spring sun, laughing outside, sprinkles its warm and zarrin oil on the reborn floor. I am writing a novel to you, my wife!" While O'r Khan Pamuk introduces his character to his last novel, "Snow", Rovi tries to establish a dialogue with the reader, claiming that he is himself: "let's take advantage of his sleep and tell a little about him. He was always sad, like the heroes of Chekhov, who did not run out of luck in his personal life. We will return to the topic of grief again later."⁵

Another important aspect that is characteristic of the Postmodern novel is the colorfulness of the roviens. The desire to overcome Rovi's solitude in other traditional styles allows the postmodern text to be narrated by several roviens. The narrative style of Pamuk's novel "My Name Is Crimson" provided this variety.⁶ Pamuk used this method, which he originally used in his work "Silent House", following the requirements of reality, in a much more liberal way in terms of quantity and quality in his novel "My Name Is Crimson".

Intertextuality, one of the main elements of this direction, is actively involved in Turkish Postmodern literature. The phenomenon of intertextuality used in various dimensions and tasks in novels such as Atai's "The Untouchables", Altan's "tales of horror", Pamuk's "the black book" is used in the Postmodern novel as the main tool for shaping the skeleton of the text. According to hocon Sazyek in his article on the directions of postmodernism: "the author, who seeks to use intertextuality in the novel, no longer sees as a story chain both formations inherent in External Reality or a certain social structure, and mental conflicts and depressions in internal reality. Instead, he places in his work the speech formats of texts belonging to different fields, slightly modified or in their integrity".⁷ In the text, intertextuality is manifested through these three methods. That is, these are pastiche, parody and funny transformational methods. One of the writers who made the most of pastiche in Turkish romance is latifa Tekin. Two novels, "death without a beloved OR," and "berji Kristin shepherds", which depict people who move from the countryside and struggle to find themselves in a big city, to adapt to urban life, relied on examples of Free Folk oral fiction. A well-groomed writer from folklore, in both novels he made the most of the many features of the genres of folk oral fiction. Håkon Seziek believes that " Latife ignores the basic elements of the novel genre, such as the connection of the components of the free plot, the category of space and time, the character of the

³ Berna Moran, *Türk Romanına Eleştirel Bir Bakış 3*, İletişim Yayınları, İstanbul, 1994, s. 116-117

⁴ Ahmet Altan, *Tehlikeli Masallar*, Everest Yayınları, İstanbul, 2013, s.4

⁵ Orhan Pamuk, *Kar*, Yapi Kredi Yayınları, İstanbul, 2019, s.6-7

⁶ Orhan Pamuk, *Benim Adım Kırmızı*, Yapi Kredi Yayınları, İstanbul, 2019, S:555

⁷ Hakan Sazyek, "Türk romanında postmodernist yöntemler ve yönelimler", *Türk Romanı Özel Sayısı*, Mayıs/Haziran/Temmuz 2002, s.493-509.

characters. In order to hide their place in the novel, both novels employ a coherent narrative style to the epic genres of traditional Turkish folklore, such as narrative, epic, fairy tale, parable".⁸

Another writer who made good use of pastiche in postmodern Turkish romance is Ihsan O'toy Anar. In his novels "Atlas of Foggy continents" and "Kitab-ul hiyal", Anar took advantage of the postmodernism novel style's inherent nature of drifting with history. The connection of Ihsan O'tay Anar's novels with Turkish folk tales and Oriental tales such as "one thousand and one nights" according to a different character than that of Tekin. As you know, in fairy tales, Rovi is also a listener of the events she tells. Rovi is considered responsible for communicating to the reader what he hears from others, actively using compounds such as "as they report", "as they tell stories" or "as they say". Such an attitude has become a structural feature that forms an introduction to texts belonging to genres. In particular, the chapters in the novel "The Atlas of the Foggy continent", like the beginning part of fairy tales, begin with active conjunctions such as "they tell as such", "it turns out so".⁹ Anar uses fairy tale-specific introductory part phrases throughout the work in "Kitab-ul hiyol".¹⁰

In addition, there is a parallel between the work "the name of the Rose" and another Pamuk novel "The White Castle". Eco built his novel in the manner of quoting a manuscript text found in 1968. The adventures involved in finding a manuscript copy in the preface to Eco's novel are content with telling the aspects he had noticed in translating and publishing it, and then quoting the manuscript text. Orkhan Pamuk also composes the composition of the "White Castle" in the same structure. But the one who found and published the manuscript in Pamuk's work was Faruk Darwinoglu, a history professor, one of the heroes of ADIB's earlier novel "Silent House". Pamuk used a parody element to provide a link between the inner and outer text. Another element found in the Postmodern novel is also common in Detective Turkish literature. The detective nature of the Postmodern text is usually observed at the metafictional level. In Bilge Karasu's novel "The guide", the character of a detective stands at the center of the work. In novels such as "murder novel", "horror fairy tales", "my name is Scarlet", however, Detective drawings act as an assistant to the general and Fabula of the work. In all three novels, the process of writing the work is based on the main goal, and the element of detective work creates intriguing situations around the main idea. This is one of the specific ways to interest the reader in relation to the work. In the Postmodern text, a synthesis of specific and popular concepts is carried out. "The theme of history is important in literature. In Turkish romanticism, too, the theme of history was given a wide place, while the historical motifs were presented in a positive way". In the artistic world, created in accordance with the author's point of view and ideological attitude, the image of Real historical figures stands in the center of important events that are turning points in history. The woven images that are added to enhance the artistry of the work also serve to idealize them as heroes. We have already said above that the early postmodernist styles meet in Turkish romanticism in the novel "those who did not give a handle". This novel reflects some of the features of the Postmodern novel that we have described. Elements of metaphantastics and intertextuality were also observed in Pamuk's novels "The Black Book" and "new life".

Conclusion

The term Postmodern novel was first coined in America by literary scholar Ihab Hassan. While the structure and principles of Postmodern literature were developed in the early 1960s, by the early 90s there was a large-scale debate in Turkish literature. Turkish Postmodern thinkers and writers attempted to come up with a demand for freedom and democratization in art. After 1980, works filled with elements of spectacle, irony and fantasy became an entertainment space of the literary environment of the time-after 1950, village novels, whose number increased, didactic novels freed up their place to more complex works. Writers such as Ferit EDG'u, Yusuf Atılgan, Nazlı Eray, Ahmet Altan, İtifa Tekin, Bilge Karasu, Ehsan O'toy Anar, Surayyo Evren have developed Postmodern traditions in Turkish romance. This led to the renewal of Turkish prose. Turkish

⁸ Hakan Sazyek, "Türk romanında postmodernist yöntemler ve yönelimler", Türk Romanı Özel Sayısı, Mayıs/Haziran/Temmuz 2002, s.493-509.

⁹ İhsan Oktay Anar, Puslu Kıtalar Atlası, İletişim Yayınları, İstanbul, 2021, S.238

¹⁰ İhsan Oktay Anar, Kitab-ül Hiyel, İletişim Yayınları, İstanbul, 2018, S.154

Postmodern writers became active in creating a new imaginary world. They began to absorb motifs and storytelling techniques from the world of texts dating back to earlier times, bringing quotes and references, and parodies and pastiches increased.

LIST OF LITERATURE USED

1. “Адабиёт назарияси асослари”. Д.Қуроноф. – Т: Академнашр, 2018, 370 б.
2. Адабиётшунослик терминлари луғати. – Тошкент: Фан, 1967, 232 б.
3. Ahmet KABAĞLI, “Orhan Pamuk’un Romanlarına Bakışlar”, Türk Edebiyatı, Eylül 1992, Sayı: 227
4. Ahmet KABAĞLI, “Orhan Pamuk”, Türk Edebiyatı, Türk Edebiyatı Vakfı Yayınları, İstanbul 1994, Cilt: 5
5. Бахтин. Вопросы литературы и эстетики. М.: Художественная литература, 1975, -235 с.
6. Berna Moran, Türk Romanına Eleştirel Bir Bakış 3, İletişim Yayınları, İstanbul, 1994.
7. Fethi Demir, Orhan Pamuk’un romancılık kariyerinde bir geçiş romanı: Benim adım kırmızı, Uluslararası Sosyal Araştırmalar Dergisi, Cilt: 9, Ekim 2016
8. Jahon adabiyoti: modernizm va postmodernizm. O’quv qo’llanma / Ulug’bek Hamdam. – Toshkent: Akademnashr, 2020
9. Jale Parla, “Orhan Pamuk’un Romanlarında Renklerin Dili”. Orhan Pamuk’un Edebi Dünyası. Nüket Esen - Engin Kılıç. İstanbul: İletişim Yayınları, 2008, s.120
10. Kantarcıoğlu, Sevim (2007), Türk ve Dünya Romanlarında Modernizm, İstanbul: Paradigma Yayınları.
11. Kaplan, Ramazan (1997), Cumhuriyet Dönemi Türk Romanında Köy, Ankara: Akçağ Yayınları, 3. Baskı.
12. Lucy, Niall (2003), Postmodern Edebiyat Kuramı, Çev. Aslıhan Aksoy, İstanbul: Ayrıntı Yayınları.
13. Литературный энциклопедический словарь Текст. / под общ. ред. В.М. Кожевникова, Л. А. Николаева. М.: Советская энциклопедия, 1987, -752 с.
14. Moran, Berna (1998), Türk Romanına Eleştirel Bir Bakış III, İstanbul: İletişim Yayınları, 4. Baskı.
15. Mehmet TEKİN, Romancı Yönüyle Orhan Pamuk ve Yeni Hayat, Öz Eğitim Yayınları, İstanbul 1997, 1. Baskı
16. Nesrin T.Karaca, Türk Edebiyatında Postmodernizm, Ağustos 2011 - Yıl 100 - S.288
17. Oktay Ahmet, Romanımıza Ne Oldu?, İstanbul: Dünya Kitapları Yayıncılık, 2003.
18. Orhan Pamuk, “Sessiz Ev”, Yapı Kredi Yayınları, İstanbul 2016, Sayı: 304
19. Orhan Pamuk, “Beyaz Kale”, Yapı Kredi Yayınları, İstanbul 2013, Sayı: 152
20. Orhan Pamuk, “Kara Kitap”, Yapı Kredi Yayınları, İstanbul 2016, Sayı: 476
21. Orhan Pamuk, “Saf ve Düşünceli Romancı”, Yapı Kredi Yayınları, İstanbul 2016, Sayı: 124
22. Orhan Pamuk, Cevdet Bey ve Oğulları, İletişim Yayınları, İstanbul, 1995
23. Orhan Pamuk, “Öteki Renkler”, Yapı Kredi Yayınları, İstanbul 2018.
24. Orhan Pamuk, “60’lardan Bu Yana Romanda Fazla Değişiklik Yok”, (Soruşturma Cevabı), Hürriyet Gösteri, Mayıs 1989
25. Orhan Pamuk, Yeni Hayat, İletişim Yayınları, İstanbul, 1995

26. Parla Jale, “Modernizmden Postmodernizme Türk Romanı”, Çev: Yurdanur Salman, Türk Edebiyatı Tarihi, C. IV, İstanbul: Kültür ve Turizm Bakanlığı Yayınları, 2006, I. Baskı
27. Султонов И. Адабиёт назарияси. Дарслик. –Т.: Янги аср авлоди, 2004.
28. Süreyya Evren, Postmodern Bir Kız Sevdim, İthaki Yayınları, İstanbul, 2003, s.213
29. Soruşturma, “Orhan Pamuk: 60’lardan Bu Yana Romanda Fazla Değişiklik Yok”, Hürriyet Gösteri, Mayıs 1989, Sayı: 100
30. Tahsin Yücel, Kara Kitap Üzerine, Hürriyet Gösteri – Kasım 1990
31. Затонский Д.В. Модернизм и постмодернизм. – Харьков: Фолио, 2000, ст.255
32. Yıldız Ecevit, Orhan Pamuk’u Okumak, Gerçek Yayınevi, İstanbul 1996
33. Yıldız ECEVİT, “Orhan Pamuk’un Romanlarında Ana Bileşenler”, Varlık, Nisan 1996, Sayı: 1063
34. Yürek, Hasan (2008), “Türk Romanında Modernist Etkinin Boyutları”, Gazi Üniversitesi Eğitim Fakültesi Dergisi, C. 28.
35. Йўлдош Қ., Йўлдош М. Бадиий таҳлил асослари. Тошкент: Камалак, 2016.
36. Çelik, S. Dilek Yalçın (2005), Yeni Tarihselcilik Kuramı ve Türk Edebiyatından Postmodern Tarih Romanları, Ankara: Akçağ Yayınları, 2005.325
37. Hakan Sazyek, “Türk romanında postmodernist yöntemler ve yönelimler”, Türk Romanı Özel Sayısı, Mayıs/Haziran/Temmuz 2002, s.493-509.
38. Куронов Д. ва бошқ. Адабиётшунослик луғати. -Тошкент: Академнашр, 2010.
39. Özkul M. Murat, “Küreselleşen Dünyada Postmodernizm ve Türk Romanı”, 1980 Sonrası Türk Romanı Sempozyumu, 27-28 Mart 2008, Kayseri: Erciyes Üniversitesi Matbaası