

## ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

УДК 82-3

DOI <https://doi.org/10.32838/2663-6069/2019.4-1/31>**Babayev U.**

Baku Engineering University

### INTERTEXTUALITY AND INTERCULTURAL DIALOGUE IN THE NOVEL "PUSLU KITALAR ATLASI" (THE ATLAS OF MISTY CONTINENTS) BY IHSAN OKTAY ANAR IN THE CONTEXT OF THE SOCIAL FUNCTION

*The article examines the intertextual, metacontextual and intermedia features in the novel "The Atlas of Misty Continents" by Ihsan Oktay Anar; the talented representative of postmodern Turkish literature. The author believes that travel is worship. In the context of postmodern aesthetics, the travel of the human being's real life, consciousness and alternative space and time in artistic is formed. In the novel, Rene Descartes' quote "I think, then I exist" is subjected to postmodern pastiche and parody. İhsan Oktay Anar gives another artistic statement and interpretation such as "I think, but I am not the only one who exists. You exist as I think. Historical, religious texts and works of art create a relation with the postmodern. Descartes' ideas and intertextuality connections with Dostoevsky's novel "The Idiot" expand the boundaries of aesthetics in the novel "The Atlas of Misty Continents". The game aesthetics regulates the entertaining artistic structure and character of the novel. The similar features of Orhan Pamuk's "The White Castle" and the novel "The Atlas of Misty Continents" are also obvious. For the first time, the article involves the artistic and aesthetic postmodern relationship between the novel of Ihsan Oktay Anar "The Atlas of Misty Continents" and İlban Ertem's caricature novel "The Atlas of Misty Continents". As a result, scientific conclusions and innovations are made about all the listed functions. Anar's first pen experience is one of the masterpieces of Turkish literature. Postmodern concept of social function and game aesthetics have found its artistic expression in intercultural communication. "Puslu kitalar atlası" is masterpieces of Anar's prose. Introducing a new structure and form of multidimensional and multilayer plot line, nature of pastish, parody and irony, intertextualism and meta-textuality, introduces Anar as a new postmodernist. Specifically, postmodern prose writings and literary criticisms in this era in Turkey have raised the attention and interest of Anar's works.*

**Key words:** *Ihsan Oktay Anar, İlban Ertem, "The Atlas of Misty Continents", postmodernism, intertextuality, intercultural communication*

Discussion: The image of death is created in the novel of "Stories of Afrasiyab". "after sunset the Death knocked grandpa Cesar's door and a child met him" (2, 13). Grandpa Cesar is old and death came for to take him. But Ihsan Oktay Anar's and empiricist teller's unexpected plan changes everything. Death and grandpa Cesar tell eight stories. It means that telling an interesting, valued aesthetic meaning stories is the main way to overcome the death. Death gives a chance to each human him the death is approaching. If anyone talks more interesting and different stories, he says he will not kill him. Grandpa Cesar amazed the death with the stories he talked about. The novel is the deconstruction of "Min bir geja tales". It shows

that literature, story telling is a very rare quality. It showed that the literature makes a virtual world and it is endless, immortal art. "Stories of Afrasiyab" has pastish, parody, irony, intertextual and metatextual features. Anar's first pen experience is one of the masterpieces of Turkish literature. "Puslu kitalar atlası" is masterpieces of Anar's prose. Introducing a new structure and form of multidimensional and multilayer plot line, nature of pastish, parody and irony, intertextualism and meta-textuality, introduces Anar as a new postmodernist. Specifically, postmodern prose writings and literary criticisms in this era in Turkey have raised the attention and interest of Anar's works (Look 8, 175-84). Anar travels to the Ottoman

Empire in his novels as "Amat", "Suskunlar" and "Seventh-day". In the novel of "Amat" the events happens in the sea. Reader travels in a ship named "Amat". The "Suskunlar" novel reflects the fine details related to music in the Ottoman time. The language of the novel about music is also musical and poetic. The language-style qualities of Anar pencil are most formed. "Seventh-day" the events happens in the period of II Abdulhamid the latest padishah of Ottoman Empire. The hero of the novel Ihas Seid for to see princess Dojirani who sent ten love letters to him invented Zeppelin's ship and traveled to the 1930s. The novel reflects that love can overcome all kinds of time and space obstacles. "Powerful hero" is Ihsan Oktay Anar's only novel which doesn't deal with Ottoman period. "Powerful hero" is the heroic story of a thief named Idris Amil Efendi. Idris Amil Efendi is an indication of the existential situation between justice and injustice. For to understand Anar's prose it is necessary to analyse his novel "Puslu kitalar atlası". Because all the components and social function of postmodernism are reflected in this novel. "Puslu kitalar atlası" has postmodern language features too. Ihsan Oktay creates a new and figurative language from the mix of Ottoman accent and modern Turkish language. Journey and road motive is main in the novel reflecting the life of Istanbul of XVII century. But the road metaphor does not only reflects the space and time changing. The change of ideas and imagination, the agility of intelligence, and the movement and sequence in the spiritual world of man constitute a semantic center in the novel. "Puslu kitalar atlası" sounds in Orhan Pamuk's "Beyaz Kala" (White castle) in the 17th century in terms of describing the events taking place in the Ottoman Empire and creating an alternative history. But they differ for their idea and style, even by postmodern aesthetic aspect. Orhan Pamuk presents alternative history in modern Turkish language. Anar, in many respects, remains calorit and lifestyle of that time. He creates a historic novel atmosphere. But as events increase, it is clear that the author's intention is to create an alternative story. The first sentence of the novel can attract the interest of the reader. "The Ulama, honorables, merchants narrated and proclaimed that there was a celebrated city called the Constantinople 7079, 1681 of Jesus Christ, and 1092 years after Hijra" (5, 13). We meet anomalous presentation style of Constantine, present-day Istanbul. Firstly it is possible to think that the view of that period Istanbul is reflected. However, the writer does not describe the capital city of Istanbul, the events in the palace and the socio-political, socio-cultural status of the time, describes a world in

the mind of a person named Ihsan Efendi, Istanbul. Because there is a postmodern explanation in the novel. Events are not approached in exterior plan. The fact that human intelligence, imagination and the literature the product of these production is a mechanism of influence, turns into a predmet of postmodern interpretation. Uzun Ihsan Efendi lives events that he dreamt. Literature consists of events and descriptions exist in dreams and thoughts. While changing word it gets an especially reality and truth. The hero of the novel Uzun Ihsan Efendi makes the map of the world and mentally feels himself on traveling. He couldn't sleep because of thinking and dreaming. Therefore, he uses sleeping medicine. The medicine made from plants helps him a little for sleeping. "A conflict we encounter in the novel is sleep and sleeplessness. So sleep and sleeplessness take us back to the center of the journey between reality and dreams. Sleep is a means to reach the truth. The real life is a tale. Thus, the fact that a person is incapacitated and that he is not punished by his inability to do so in some sense means to be thrown out of the truth and throw him into a fairy tale" (17, 1819). There is a deep relationship between sleep and father-son. Sleep motive in Uzun Uhsan Efendi's life is a method for to pass Bunyamin's adventures. Because the hero of the novel is Ihsan Efendi's son Bunyamin. Ihsan Efendi prepares for Bunyamin's journey to travel on the world atlas. So Uzun Ihsan Efendi is the writer's himself. Ihsan Oktay Anar enters the novel to make his hero more effective in his brain and imagination. Even he attracts attention as father of Bunyamin image. And let us look isthis interesting structure, game aesthetic, funny approaching method will be change to a serious art, literature? Uzun Ihsan Efendi falsifies Decartes's famous theory. Decartes's expression "I am thinking in this case I am exist" meets with postmodern pastish and parody. Talking with his son Uzun Ihsan Efendi says: "All of you, the world you where you are living, Constantinople, everything simple are in my thought. Rendekar (Rene Decartes-U.B.) has mistaken: I am thinking but only I am not exist. In fact because of my thinking you are exist. You and the world where you are living" (5, 127). Ihsan Efendi who represents the writer talks about the writing process of the novel. Ihsan Oktay Anar became one of the hore of the novel and created the events happened in the novel of "Puslu kitalar atlası". The happened events in Constantinople in XVII century in Ottoman Empire and the persons are exist in the dream and thought of Uzun Ihsan Efendi. In postmodern novels, communication between the reader and the text comes true. Author goes away. The Uzun

Ihsan Efendi enters the character of his character by reviving the image. He does not touch the reality of the work. But with the hero's speech, he reminds the reader that this is merely a story. This is a quality belong to postmodern works. Anar's artistic structure builds on the link between the author, the reader and the hero. The book is often remind by Ihsan Oktay Anar, the hero of Uzun Ihsan Efendi who wants to scrutinize the world map through his dream. According to this structure Uzun Ihsan Efendi's son Bunyamin is a poetic person as the hero of the novel. "The author's personal representative in the novel, Uzun Ihsan, has a clearer understanding of Bunyamin's position within the game, meaning "right hand". After killing and resurrecting Bunyamin the author cuts his hero Uzun Ihsan Efendi's ears and his nose, grave his eyes. On this way, the author creates his image and hides himself in the text. The author exist in text already isn't a hero he is a pontiff and helps Bunyamin (14, 41). The plot, social function and game aesthetic became clearly in this detail. His father's who is busy with drawing the map of the world sleeping medicine is interesting for Bunyamin. One day he used more from that medicine and slept. He didn't awake along the days. Thinking of his son's death, Ihsan Efendi has psychological shocks. Finally, by the advice of everyone, he buries his son. Bunyamin awakes and comes to the neighborhood where he lived. Everyone is experiencing a sudden shock. Ihsan Efendi regained his son. Meanwhile, the intelligence command of the Ottoman troops invites Bunyamin to work. As the commander of the arc of tunnel and cellars explores the story of the dream that happened to Bunyamin, he sees him deserving this work. They start digging a tunnel for to save a prisoner from the hands of Christians. However, excavations should be carried out so that soldiers of the fortress where they are captured should not hear a voice. As a result of the explosion the soldiers are attacking. When the captive saw that the situation was severe, he gave the black coin to Bunyamin for to reach it to the Commander. The second big explosion happens where Benjamin is located. Everybody thinks that he has died. His face became broken, he is unrecognizable. Bunyamin hides the black coin and from that day he returns neither to army nor to his house. The Janissaries are attacking to Bunyamin's house. They asked from Uzun Ihsan Efendi about his son. They didn't get their answer and cut Ihsan Efendi's ears, nose and grave his eyes. After this stage Alibaz, the son of Ihsan Efendi, began to play an active role in the plot. Alibaz is Uzun Ihsan Efendi's child who was brought by his son-in-law Arab Ihsan's march to Christian

lands. Alibaba falls into the luck of the Arab Ihsan when the robbery is distributed. He gives the child to his brother-in-law Uzun Ihsan Efendi. From the day Ihsan Efendi was tortured Alibaz swears he will take his paternity's revenge. He creates a robber gang of street children. At every opportunity, he destroys the places belong to Janissaries, exploding ammunition stores. He also changes his name. Already everyone recognizes him as Afrasiyab. After his face become broken although Bunyamin returned to country but noone knows him. He learns that his father lives in the camp of beggar. Bunyamin also joins to the group of beggars. Uzun Ihsan Efendi has sent to the camp of beggar by government officials government officials. They hope that his son Bunyamin soon will come back and approach his father and they get the black bank-note. And what is the mystery of this bank-note? This bank-note has a power to judge space and time. Of course Ihsan Oktay Anar symbolised the space and time with bank-note. He points to how vital and meaningful life and literature are. Because if the time passes, life isn't meaningful and useful, it falls into space. Literature rebuilds that space and time with its alternative world. The author is the judge of space and time created by himself. In every time one of the main problems of mankind is to be overcome the time and death. Death is an ongoing archetype of life. It is ingredient of nature. Writer sees the way of fight against time and death on writing. Uzun Ihsan Efendi is a man whose life style is dreaming the first stage of writing. Abraha, the head of the state security organization seeking black bank-note, wants to be immortal. The leader of the beggars, Hinzirvedi, lives in ambition to replace Abraha and take control of everyone and everything. Abra collects money collected by beggars every day and seeks a black bank-note among them. He finds the way to involve Hinzirvedi to himself. He tells him that a poison he is drinking is in the hands of his drug and informs him if don't drink that medicine every day he will die. Hinzirver begins to look for black bank-note by appointing a leader to beggars. The issues of immortality, time and space management in the work create a mystical aura. Ihsan Oktay Anar has an existential exemplary question in his novels, and the author further exposes this situation using the myths and archetypes of human consciousness. Particularly favorite myths about nature are often found in these novels. By shortening the distance between the mythical time and the actual time, the writer frequently enriches his novels with mythological subjects. In the novel, there is also an inter-language connection with ancient writers, holy books and artistic works. Russian girl

Aglaya's kindness, care and mercy attracts attention. Aqlaya the character of Dostoyevsky's novel "Idiot" is exposed to deconstruction. The Prince's Mishki's kindness are embodied in Agala: "Aqlaya" – said. "Maya imya Aqlaya" (My name is Aqlaya). While feeling Aglaya's hands in his hands Bunyamin couldn't keep himself and began to cry trembling. He bent down and put his head on her knees and tears for hours. Soon Bunyamin slept" (5, 172). After his face's broken nobody cares to Bunyamin besides Aqlaya. After saving Abraha from death Bunyamin became famous among the beggars. Even he is more respected than Hinziryedi. Finally, Hinziryedi besieged Abraha and his men. Abraha asks Hinziryedi in the time of death to allow him to talk to Bunyamin for a few minutes. He says that he knows that Bunyamin is Uzun Ihsan Efendi's son. He bequeath to Bunyamin after his death to put the black bank-note into his mouth and shut his jaw. If the mystery of the black bank-note stolen by Hinziryedi unhappiness will be happen in the world. Bunyamin follows Abraha's testament. "Multi noisy methods of narrative are used. In all of Anar's novels we can see the traditional narratives (epos, tale, folk stories)". The author wrote these retelling forms with postmodern view and mainly used this method. The author often uses these methods and it makes the novels interesting and take them to postmodern world (10, 245).

Ihsan Oktay Anar's "Puslu kitalar atlası" (The Atlas of Misty Continents). novel creates art relationship. On the bases of this novel the well-known caricaturist Ilban Ertem draws a cartoon novel called "Puslu kitalar atlası". It is written on the back cover of the book: "Ihsan Oktay Anar's first novel "Puslu kitalar atlası" again in front of us with Ilban Ertems caricatures like tale. The five-year hard, hard-working labor, craftsmanship attracts attention (13). The cartoon novel is a more intriguing and postmodernist re-presentation of the "Puslu kitalar atlası". Ilban Ertem remains committed to the plot of the novel, but has created an independent artwork. From the beginning to the end of the novel, cartoon of all scenes was drawn. Paintings and dialogues takes an important place in Ilban Ertem's cartoon novel "Puslu kitalar atlası" (The Atlas of Misty Continents). The author's narrative is given in rare moments, colored format cartoons, more precise and compact dialogues enhance the social function of the novel, game aesthetics and entertainment. It throws the reader into a magic and visual plot. Ilban Ertem creates postmodern artwork from the synthesis of traditional painting styles with the modern cartoon artworks. In each of the cartoons, powerful, effective visualization is cre-

ated. Photographic and cinematographic color effects, harmonious cadres and scenes combining dialogs create a magical atmosphere. The archetypal lexical composition and intricate syntactic structure in the novel language are not found in cartoons. Because the cartoon novels appeal to a wider audience. It is necessary to apply specific scenes to visualize the artistic-aesthetic attributes of the cartoonist and the postmodern aesthetics of intercultural communication. The cartoon is the leader in the dialogue. Visual effects combined with dramatic qualities. Take a look at the story of Bunyamin, the son of Uzun Ihsan Efendi, who had long drank his father's sleeping drug: "My father is too young for to be my father. I had never seen my mother. And who am I, what am I?" Uhh, I'm drowning. I have to drink from my father's green medicine and for to sleep. What happens to two drops, not a single sip, but pulling on my head, but it affects me. I'm drinking a lot, and I've been drinking too much" (13, 62). Bunyamin's sleeplessness and sleeping drawing scene by scene. Ilban Ertem creates a new artistic creation with a combination of traditional features of cartoon art and modern cinematography. Postmodern concept of social function is created with the unity of painting and literature. The flexible temperament of dramaturgical showings, visions, monologues and dialogues is in the cartoon novel *The Atlas of Misty Continents*. Multicolored aesthetics are not only reflected in the postmodern novel. Interestingly, there was an interconnection in 1968 in the Azerbaijani prose. Elchin "Qatar. Picasso. Latur. 1968 "story creates a new and exciting aesthetic for the period. Academician Nargiz Pashayeva values "Qatar. Picasso. Latur. 1968 "as one of his works into "the golden fund of Azerbaijani literature of the XX century " (11, 4). Elchin places an interconnector in the center of the story. Postmodernism has much to do with such technical expeditions. Elchin is based on both modern and traditional approaches in these marches. While the story writing American literary critic Lesli Fidler writes an article titled, "Go boundary, fill the trench." In the same period, Elchin used avant-garde, postmodern literary style and content innovation in Azerbaijani literature. Establish a literary-aesthetic relationship between Picasso and Latur's paintings (Look: 12, 17-25). Academician Nizami Jafarov gives an accurate analysis of theoretical and practical innovations brought to our literature by Elchin. "Not only a fairly young literary critic, but also an evolutionist struggle, suggests that the younger literary scholars who offer upright examples of respect for the existing canoes (see their views) as well as the examples of respectful attitude to liter-

ary faces (and their views) was incredibly attractive. And this theoretical standpoint was confirmed not only as a literary method, but also as a writer-crafts-writer who created the finest examples of the modern Azerbaijani prose - all in all, in the story, the narrative or the novel. And today it is confirming" (12, 9). Of course, the story of Elchin creates a classical and traditional intercourse. But it also has qualities about postmodern literature. In the novel of "Puslu kitalar atlası" after Bunyamin sleeps his spirit goes out of his body. "Sleep is a copy of death" understanding is self-justification. İlban Ertem includes magic, mystical elements into cartoon. The flight of the spirit creates a irreality atmosphere. This is a real situation for Bunyamin, as the reader is shown as a flight of the soul in his brain. The boundaries between reality and irreality are deliberately violated by the author. The writer takes the boundaries between real world and surreal analyze, in accordance with the characteristics of the social function and the aesthetics of the game. The reader is witnessing up to the most realistic details of the events taking place on the one hand and, on the other hand, a violation of reality reminds him of a work of art. Readers of the Cartoon novel are also the spectator. All the scenes of the novel are all witnessed.

Hinziryedi is one of the main characters created by İlban Ertem in the "Puslu kitalar atlası" cartoon novel and also by İhsan Oktay Anar. One of the anomalous scenes associated with this character is his femininity. He turns to a well-off wealthy woman. The men of Pasha's son considered him that woman and kidnapped her. İlban Ertem has worked on every fragment of these scenes with delicate details. Hinziryedi character is painted with deep natural colours on a woman's form. Even the reader thinks it is a real woman. The identity of Hinziryedi, which is taken to the harem's bath and recognized: "Aa her breasts felt down, her also hairs shed. Who are you? Aa! He!He! is leprosy" (13, 146). Every moment of the stage where his identity is known is a great work of art. Women in the baths meet with a stranger man and then they began to scream, all these scenes were drawn with surreal effects. There is a natural unity between the internal monologues of Hinziryedi and his leper body. Dialogs are rich in agile and expressive colors. İlban Ertem has made Hinziryedi more alive than İhsan Oktay. In cartoon novel, Hinziryedi's sophisticated and fraudulent characteristic qualities are more. This scene of the novel was drawn in a high-definition animated film. At the end of the cartoon novel, thunder falls on the building of security organization. The building and the bad men in it are burn in fire. Both authors

instill the truth that the evil will be defeated sooner. Intercultural communication and intermediation give its logical result. Interesting romance has increased in Turkey after İlban Ertem turned the "Puslu kitalar atlası" into a cartoonist. A broad reader opinion about novel was formed. Famous cartoonists from Turkey gathered together for the novel "Puslu kitalar atlası". At the exhibition the scenes by İlban Ertem were drawn separately by other cartoonists. Postmodern concept of social function and game aesthetics have found its artistic expression in intercultural communication. İlban Ertem is also a cartoonist based on the story "The Terrorist in the Upper Floor" by the talented representative of the postmodern Turkish prose, Emrah Saber. The stories and caricatures about the life of modern Turkey are published in a book. Emrah Sarbes writes about a small child's appetite and anger, his habits, innumerable darkness, and revenge. İlban Ertem draws the world of upper floor with magic style (16, 24). A seven-year-old boy's brother became martyr. They ordered to the child never cry during the funeral or the terrorists will be happy. The child himself never cries and orders to other cried men not to cry too. "Don't cry" I screamed. While I screaming all the cameras turned to me. In the evening I was the first news of news programme. The next day's newspapers were published with the headline of "Military salute from the martyr's brother". "The real blow to terror" is this boy's hit shouting with his words "Do not cry" (16, 6). In this book Emrah's pen combines with İlban Ertem's brush the contemporary problem of Turkey with serious art. The social function of art communication attracts attention in two ways. First, there is a social burden and function in classical sense. Secondly, the artistic expression of the heterogeneous social function that occurs from the postmodern game aesthetics is realized.

Results: There is a similarity between İhsan Oktay Anar's and english writer Jon Fauls's creative works. They are exhibiting close-up styles for exhibiting more polyphonic aesthetics. John Faulz's novel "The Woman of the French General" is a multilingual encyclopedic novel. Faulz draws a boundless aesthetic map. Game aesthetics is a sign of boundlessness. The novel, which passes through topics like love, sex, freedom of thought, and the postmodern stereotype, encounters the life of Victorian Period England in the 19th century with the XX century England. The comparison is not accomplished by simply dividing the socio-political, socio-economic conundrum. At the archetype and archefact level, there is a conflict and conformity. Polyphonic narratives, pastish, parodies, intertextuality create postmodern aesthetics. But is there a liter-

ary-aesthetic value of a text that is strong in the game's aesthetics? For example, in Umberto Eco's "The Name of the Rose", the extensive latitude of the idea map and the abundance of philosophical thinking weaken the power of the artistic, figurative word. There is no the consilodate of the development of events and characters in life. Calvinon's "On a winter night if a walker" work is considered to be the master of the postmodern prose, but the overwhelmingly irony and sarkism game, the sophisticated sentences that trap the reader

still do not give a chance to talk about the poetic text. John Faulz, while adhering to the game's aesthetics and concept of postmodernism, creates high values of life and art. The images of Charles, Sarah and Erestina are the bearers of the English national psychology. The cold English character and the approach to events with rational thinking are reflected in the deeds of these characters. Faulz can express love and sexual desires as a problem of all humanity. He writes a global art work on the national ground.

#### References:

1. Anar İhsan Oktay. Amat. İstanbul: İletişim Yayınları, 2015, 239 s.
2. Anar İhsan Oktay. Efrasiyab'ın Hikayeleri. İstanbul: İletişim Yayınları, 2013, 242 s.
3. Anar İhsan Oktay. Galiz Kahraman. İstanbul: İletişim Yayınları, 2014, 192 s.
4. Anar İhsan Oktay. Kitab-ül Hiyel. İstanbul: İletişim Yayınları, 2011, 144 s.
5. Anar İhsan Oktay. Puslu Kıtalar Atlası. İstanbul: İletişim Yayınları, 2015, 238 s.
6. Anar İhsan Oktay. Suskunlar. İstanbul: İletişim Yayınları, 2015, 268 s.
7. Anar İhsan Oktay. Yedinci Gün. İstanbul: İletişim Yayınları, 2016, 240 s.
8. Antmen Ahu. 20. Yüzyıl Batı Sanatında Akımlar. İstanbul: Sel Yayıncılık, 2014, 333 s.
9. Aşkaroğlu Vedi. Postmodern Söylem İhsan Oktay Anar & John Fowles. Ankara: Karadeniz Dergi Yayınları, 2015, 442 s.
10. Aydoğdu Yusuf. Postmodern bir roman çözümlemesi: İhsan Oktay Anar'ın "Suskunlar"ı. Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi Yıl: 2015/ Cilt: 5/ Sayı:9/ Bahar, sayfa: 235-257.
11. Elchin (Afandiyev Elchin Ilyas oğlu): bibliography / specialty red. and leave. responsible K.Tahirov; red. G. Safaraliyeva. Baku: National Library of Azerbaijan named after M.F.Akhundov, 2013, 560 p.
12. Elchin. Selected works (10 volumes), 1st volume. Baki: Chinar-Chap, 2005, 428 p.
13. Ertem İlban. Puslu Kıtalar Atlası. İstanbul: İletişim Yayınları, 2015, 314 s.
14. Hüküm Muhammed. İhsa Oktay Anar'ın "Puslu Kıtalar Atlası" Romanının Metinlerarası İlişkiler Açısından Değerlendirilmesi. Akademik Matbuat Kasım 2017/C:1 S:1, sayfa: 38-51.
15. Koçakoğlu Ahmet. İhsan Oktay Anar, Hayatı-Eserleri, Sanatı. Yüksek Lisan Tezi. Konya: 2008, 286 s.
16. Serbes Emrah. Üst Kattaki Terörist. Resimleyen: İlban Ertem. İstanbul: İletişim Yayınları, 2016, 24 s.
17. Yeşilyurt Şamil. Kurgusal gerçeğin gücü: yeni tarihselcilik ve Puslu Kıtalar Atlası. 38. ICANAS Uluslararası Asya ve Kuzey Afrika Çalışmaları Kongresi. Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Yayınları, 2008, sayfa: 1813-1826.

#### **Бабасв У. ІНТЕРЕКСТУАЛЬНІСТЬ І МІЖКУЛЬТУРНИЙ ДІАЛОГ В НОВЕЛІ "PUSLU KİTALAR ATLASI" (АТЛАС ТУМАННИХ КОНТИНЕНТІВ) ІХСАН ОКТАЙ АНАР У КОНТЕКСТІ СОЦІАЛЬНОЇ ФУНКЦІЇ**

*У статті розглядаються інтертекстуальні, метаекстекстуальні і інтермедіа-особливості в романі Іхсана Октая Анара, талановитого представника постмодерністської турецької літератури «Атлас туманних континентів». Автор вважає, що подорожі - це поклоніння. В контексті постмодерної естетики формується подорож реального життя, свідомості людини та альтернативного простору та часу в художньому. У романі цитата Рене Декарта "Я думаю, тоді я існую" піддається постмодерністському пастиши та пародії. Ісан Октай Анар дає ще одне художнє висловлювання та інтерпретацію на кшталт "Я думаю, але я не єдиний, хто існує. Ти існуєш так, як я думаю. Історичні, релігійні тексти та твори мистецтва створюють співвідношення з постмодерном. Ідеї Декарта та інтертекстуальні зв'язки з романом Достоевського "Ідіот" розширюють межі естетики в романі "Атлас туманних материків". Естетика гри регулює розважальну художню структуру та характер роману. Подібні риси Орхана Памука "Білий замок" також очевидним є роман "Атлас туманних континентів". Уперше у статті йдеться про художньо-естетичні постмодерністські стосунки між романом Іхсана Октая Анара "Атлас туманних континентів" та карикатурним романом Ільбана Ертема "Атлас" "Туманних континентів". В результаті зроблені наукові висновки та інновації щодо всіх перерахованих функцій. Перший досвід пера Анар - одна з шедеврів турецької літератури. Постмодерністська концепція соціальної функції та естетика гри знайшла своє художнє вираження у міжкультурному спілкуванні. "Puslu kitalar atlası" - це шедевр прози Анара. Впроваджуючи нову*

*структуру та форму багатовимірної та багатошарової сюжетної лінії, характер пастистів, пародії та іронії, інтертекстуалізм та метатекстуальність, впроваджує Анар як нового постмодерніста. Зокрема, постмодерні прозові твори та літературна критика в цю епоху в Туреччині викликали увагу та інтерес творів Анара.*

**Ключові слова:** Іхсан Октай Анар, Ільбан Ертем, "Атлас туманних континентів", постмодернізм, інтертекстуальність, міжкультурна комунікація