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EXPLORING POSTMODERN AESTHETICS IN THE NOVELS OF HASAN ALI TOPTASH

This article delves into the literary contributions of Hasan Ali Toptash, a prominent figure in Turkish literature known for his pioneering work in postmodernism. Drawing upon textual analysis and literary criticism, the paper examines how Toptash navigates the boundaries between poetry and prose, blurring traditional distinctions to create a unique narrative voice. Each novel examined presents intricate narratives that explore existential questions, the interplay between fate and free will, and the complexities of human existence. Toptash's early work, particularly "Point to Endless", sets the stage for his subsequent exploration of postmodern themes and techniques, such as deconstruction, intertextuality, and magic realism. In "East of Dreams", Toptash continues his narrative based on tales and epics, introducing a postmodern tone as characters navigate through stories within stories. The novel intertwines magic realism and postmodern aesthetics, mirroring the approach seen in "Unsympathetic". "Heba" delves into parallel timelines, metatextuality, and re-examination of values, portraying a tragic narrative that echoes both realist and postmodern concepts of social function. Toptash employs a postmodern method to connect readers with the inner world of the protagonist, creating a delicate balance between reality and artistic imagination. The essay also explores Toptash's engagement with other literary traditions, such as the Arabian Nights, evident in his novel "One Thousand Sorrow Enjoyment". Here, Toptash deconstructs traditional narrative structures, inviting readers to participate in the storytelling process and challenging conventional notions of authorship. This essay illuminates Hasan Ali Toptash's significant contributions to Turkish literature, particularly in the realm of postmodern fiction. At the end of the XX century and the beginning of the XXI century, Turkish literature studies were interested in Toptash's creative work. Through his innovative narrative techniques, thematic depth, and engagement with diverse literary traditions, Toptash challenges conventional notions of storytelling and expands the boundaries of the social function of literature.

Key words: Hasan Ali Toptash, Turkish literature, Postmodernism, Intertextuality, Metafiction, Game Aesthetics, Social Function.

Introduction. "Modernism – is a trend and ideology that asserts the authority to instigate change and reject established norms" [1, p. 7]. Hermann Broch's novel "Vergil's Death" stands as a pivotal and foundational work within the realm of negating modernism. It reflects characteristics such as intelligence and an existential attitude, inherent to modernism. Upon reassessment, the novel encapsulates numerous elements emblematic of postmodern literature, particularly in its critical examination of the past. In its fusion of modernist and postmodernist qualities, "Vergil's Death" shares common ground with James Joyce's "Ulysses". "After Broch, Joyce is the greatest novelist of European literature and "Vergil's death" is the real fact after "Ulysses". It shows whose game aesthetics is technically developed" [2, p. 480].

James Joyce's "Ulysses" is a 20th-century deconstruction of Homer's "Odyssey". Similarly, in describing Vergil's final moments, Hermann Broch establishes a connection between the pre-era and the 20th cen-

ture. Despite changes in time and place, human emotions and perceptions remain constant. Broch employs an ironic perspective on history, reflecting the negation of the past through the socio-political and socio-economic portrayal of Vergil and the Roman Empire. The social function of the novel does not align with a singular thought or idea but draws upon both modern and postmodern writing techniques.

"Vergil's Death" emerges as a distinctly modernist novel, characterized by a polyphonic social function. However, its use of polyphonic techniques, game aesthetics, intertextuality, and historical re-assessment align with postmodern canons of social function. Despite this convergence, the inherent diversity in their overall structures cannot be disregarded. "Modernism demands the existence of eternal unity and entirety of the literary work, mind to form the whole by joining all of its parts. Postmodernism doesn't aim to unit it, tends to the stylistic and thematic difference, explains the linguistic and ideological controversies of the work" [3, p. 178].

In the beginning of the XX century favours to Europeanization in Turkish prose increased. With Ahmet Hamdi Tanpinar's novels "A Mind at Peace" and "The Time Regulation Institute", the modest Turkish socio-political life and hopeless situations are presented in a modern style. "I find in Tanpinar Turkish renaissance, reform and enlightenment potentiality and I lay claim that this will form the intellectual bases of the Turkish modernism" [3, p. 228]. In fact, the social function direction of modern thinking and postmodernism was laid by Tanpinar. After all Yusuf Atılgan makes modernism to reach the existential level in Turkish prose with his novels "Motherland Hotel" and "An Idle Man". The modernist and postmodernist conception of the social function was prepared theoretically and practically by Oghuz Atay. After Atay Ferit Edgu's "A Season in Hakkari", Latifa Tekin's "Dear, Shameless Death", Nazlı Eray's "Sleep Station", "Oh, Mister, Oh. The Queue for Kissing a Girl", "Love does not Live Here Anymore", "Café Parrot in Love", Bilge Karasu's "Night", Guney Dal's "A Courtier in the Factory", "The Fleeced Monkey", Adalet Agaoglu's "Summer's end", "Three-five Persons", "No", "Shivering of the Spirit", "High Tension", "The First Sound of Silence", "Ways of Defending Life, "A Romantic Vienne Summer", "Specialist on Pain Listening", Hilmi Yavuz's "Fehmi K's Strange Adventures", Pinar Kur's "A Criminal Novel", Elif Shafak's "Love", "Havva's Three Daughter", "Iskender", "My Master and I", Alper Caniguz's "Sweet Dreams", "Sons and Suffering Souls", "Secret Agency", "The Flower of Hell", Murat Mentesh's "Don't Worry, I'm Here", "The Double's Dilemma", "Ruhi Mujerret", Emrah Serbes' "The Last Excavation", "Every Touch Leaves a Trace", "Predestined Losers" novels create modernist and postmodernist conception of the social function in Turkish literature. Ahmet Altan, Peride Jalal, Nedim Gursel, Erhan Bener, Selim Ireli, Erenduz Atasu, Ayla Kutlu, Mustafa Kutlu, Nazan Bekiroglu and Buket Uzuner applied the innovations of modernist and postmodernist prose to their works. And Iskender Pala in his novels written in the result of historical investigations opens a door to alternative history and ideas. Pala's novels like "Death in Babylon, Love in Istanbul", "Legend", "Gatreyi-matem", "Fire", and "The King and Sultan" own postmodern elements from the viewpoint of creating an alternative history.

The main problem. The postmodernist conception of the social function is practically reflected before the notion of postmodernism. Though the theoretical conception of postmodernism was formed in the 60s–70s of the XX century, we come across to the appearance of primitive postmodernism in the crea-

tivities of Marcel Proust, James Joyce, Frans Kafka, Robert Musil, and Hermann Broch at the beginning of the century. To pass from modernism to postmodernism the aesthetics become fully active. Postmodernism is presented as an imperative and a demand. In elucidating the motivation behind delving into postmodern philosophy, Charles Baudelaire asserts that the process of postmodernization has arisen as a necessity. He states, "I embrace the postmodernization of literature as the profound transformation of meaning in the 20th century, akin to a second revolution, and willingly shoulder the responsibility" [4, p. 216].

Consequently, not only were they the architects of modern aesthetics, but they also tangibly embodied the characteristics of postmodern literature. This is because, from the early 20th century, a new style and disposition were introduced into the ongoing modernism process initiated in the 19th century.

Proust interprets a new character and semiotic view to meaning and semantics. From this point of view, the postmodernism process begins at a lower level. But the game aesthetics of social function and amusement appeared in classic prose via similar and common features with postmodern aesthetics.

Hasan Ali Toptash is one of the Turkish writer who is the creator of the postmodern conception of social function. Hasan Ali brings anomalous poetic language structure to Turkish literature. He creates a new stage in Turkish prose with his novels as "One thousand sorrow enjoyment", "Unsympathetic" "Heba", "The book of the lost dreams", "Birds cry", "Point to endless", and "East of dreams".

The book of "Point to endless" is the result of author's style created on the border of poetry and prose. The border of poetry and prose expresses a romantic truth. Existence and time are the head hero of the novel. Teller speaks about life, seclusion and cheerlessness. Is it the fate to be between health and illness, integrity and subordination? Do all the events which a human meets are his election or his fate written by God? The novel puts an ancient as humanity and difficult existential questions. He speaks the hero's sorrow life on a musical and rhythmic style. At this moment a postmodern language appear which created on the border of poetry and prose. Toptash creates postmodern language in his first novel "Point to endless". After this novel he engrains all the features of postmodernism to his works. In each word, expression and sentence of the novel the hero-teller create a poetic system. "The rumbling of the bus is still in my ears" [11, p. 13].

Following the novel "Point to Endless", a romantic and mystic prose takes shape with "Unsympathetic". The characteristics of magic realism intertwine with the poetics of postmodernism. Through the expres-

sion of a magical tale, deconstruction, intertextuality, pastiche, and postmodern features unfold. The existence and non-existence of the inhabitants of the shadowless, rootless village remain unknown, bearing a resemblance to Juan Rulfo's novel "Pedro Páramo". Similar to "Pedro Páramo", readers completing "Unsympathetic" contemplate the reality of the village's inhabitants. However, "Unsympathetic" diverges from Rulfo's work as it withholds information about the people's lives and deaths, making it impossible to trace the plot and events of the novel. "There is no plot in the novel of "Unsympathetic" which consists of forty-seven parts and there many anomalous, disappears" [12, p. 1871]. It is revealed in Juan Rulfo's novel "Pedro Páramo" that everyone in the village is, in fact, deceased. The narrative unfolds with the disappearance of the most beautiful girl in the village. Each day, the village leader accuses Jannat's son of being responsible. However, one day, Jannat's son discovers the girl in the forest and brings her back to the village. Despite the village's assumption that Jannat's son had kidnapped the girl, the truth reveals a different story. The village leader was the actual kidnapper, subjecting the girl to assault. A legendary belief persists in the village that beautiful girls are kidnapped by bears. Notably, there is a textual connection between "Unsympathetic" and Gabriel García Márquez's "One Hundred Years of Solitude". In Márquez's novel, a child is born half lizard, while in "Unsympathetic", a child is born half bear. Jannat's son, the protagonist of the novel, represents the postmodern affirmation of Adam and Eve's sin.

Jannat's son who is suffering and despised is exposed to postmodern approachings. It is the production of the writer who says that "Unsympathetic" and "The book of the lost dreams" novels "are the most important form and structure for me"... According to his multifarious structure it is possible to say that Hasan Ali Toptash is a postmodern modernist for" [6, p. 169]. Although Toptash's novel creative work differs from Oghuz Atay there is an similiar aesthetic unity of their postmodernist and modernist features. Atay's and Toptash's creative works have a middle feature in the revolution of consciousness of modernity, transformation and excisional inquiries. The novel chain proper to the triangular of writer and text together with poetic language and figurative thinking reader, and all the components of the social function of the text are continuing. Each of his new novels Toptash changes the literary expression of social function. He creates a new form and structure. The language becomes fluent, clear, and rhythmic form. In the novel of "The book of the lost dreams" the teller

is a chaled called Hasan. Hasan and his friend Hamdi go to the club of the village for to watch a new film. When they watch the film it is known that there are many realtionship between the events exist in the film and the events which the people of the village lived.

The realms of cinema and the novel converge seamlessly in the novel "The Book of Lost Dreams". Toptash's narrative is enriched by his adept incorporation of visual elements, underscoring the intricate relationship between literature and other art forms prevalent in postmodern literature. The interplay of parallel timelines, fragmented events, cohesive ideas, and an inherent openness to probability all contribute to the postmodern artistic expression, serving a significant social function. "Already I took the lamp from corner. It was on the dump and trembled without resting, and as it turned out, he soon turned to the shadows inside the room and immediately turned them into strange creatures. Suddenly I saw my mother. I saw her sitting calm, trembling low among the shadows. I surprised" [9, p. 281]. On this stage, Hasan experiences a surprising revelation when he discovers his mother at Hamdi's house. This marks a moment where reality fractures, revealing how delicate the boundary between existence and absence can be. Inquiring about his mother from Hamdi, Hasan is met with a peculiar response as Hamdi claims not to know her. This peculiar exchange serves as a method employed by the writer to divert attention from the tragic events unfolding in the village. It highlights the idea that the true identity of someone you believe to know well can be unsettling. By presenting such possibilities and opening the door to the unknown, the narrative seeks to unravel the reality of the events, thus expanding the social function of postmodernism.

"One thousand sorrow enjoyment" and "East of dreams" novels shows the poetry of tale. "One thousand sorrow enjoyment" novel is the deconstruction of "Min bir gece". The hero of the novel is Aliaddin. Toptash walks in Istanbul with Aliaddin. There is no an event, hero, time, place and teller in the novel. It is emphasized that writing is a delightful enjoyment of one thousand. Aladdin and people like him are fighting for everlasting, permanent existence outside of life and time. The best way to get out of life and time is to write. Writing and telling. The teller speaks one thousand various tales but don't complete them. The reader has to contunie the other part of the story with a style and reality belong to himself. Probability aesthetics of postmodernism are repeated on every page of the text. With ist pastish, parady, intertextuality and methatextuality "One thousand sorrow enjoyment" is the postmodern form of existing in the

writing. It is the successful example of the aphorism of “Scientist can forget but the pen cannot” in art literature. All the features of postmodernism are reflected in the novel. “Art is a creative work. Creative work isn’t the repetition of ancient. This is to create new compositions and structures with new form subjects that reflect the reality of the period. Cervantes, Shakespeare and Gete are great because they were new experiments in their own times” [6, p. 208].

John Barth’s novel “Chimera” attracts the views for game aesthetics, intertextual and metatextual features of postmodern poetics. In order to preserve game aesthetics of the novel, Barth poetizes details belonging to mythology and folklore. “Chimera” (149) consists of ternary novellas. The first one is related to the name of Dunyazad, the sister of Shahrizad – the hero of “One Thousand and One Nights” stories. The second one is Persephone’s story – daughter of Zeus and Demetra according to Greek mythology. The third novella carries the legendary being Chimera’s killer Bellerophon’s name. “The Thousand and One Nights” is the text that lots of postmodern writers made interrelation after John Barth. In Turkish literature, Hasan Ali Toptash also makes interrelation with “One Thousand and One Nights” in his “The Thousand Sorrowful Pleasures”.

The realms of narrative and fiction are hailed as abundant sources of pleasure. Daniel Royot, the Sorbonne University professor of comparative literature, suggests that American postmodernism found its foundation through polyphonic “experimental texts”. “Postmodern text bears the plot for to reveal its mechanisms of acting” [5, p. 108].

In the novel of “The east of dreams” the narrative based on tale and epos continues. The teller of the novel speaks tales about radio repairer, almond mustache Jabrayil and his uncle. Total tales are forming the novel. Radio repairer wants to work in radio plant. But they do not hire him. Finally, the tails like the dog, the hairs come out. The conversion event occurs. He reminds Grigor Zamzani the hero of Franz Kafka’s “Conversion” novel. “Toptash is a writer who sails on structural fantasies, unfinished dreams, multiplied lives. He is Kafka of Turkish literature” [6, p. 171].

A man with a mustache descends into the underground, where his life unfolds within the realm of tales. He traverses the pages of books from his past readings, dreaming them into existence. This character embodies an alternative version of Alonso Kikhano. The storyteller’s grandfather, Jabrayil, is a man of wide-ranging interests.

The narrative takes on a more postmodern tone when the uncle imparts knowledge to the storyteller

on how to articulate his own story. Conversations between the novel’s hero and the storyteller about plot and narrative form are intriguing, enhancing the playful aesthetics and social function of the narrative. Readers are both surprised and captivated.

The uncle’s constant worry and suspicious behavior have a profound impact on his life. Notably, if he gazes at any part of his body, that area turns dark and gangrenous. “East of Dreams” exudes a mystical aura, intertwining magic realism and postmodern aesthetics, similar to the approach in the novel “Unsympathetic”.

The novel “Heba” commences with the dream of the protagonist, Ziya. As he awakens in the village, his life unfolds with leaps both forward and backward in time. The narrative weaves a parallel flow of time, prompting a re-examination of values and incorporating metatextuality to define the postmodern structure of the work, divided into seven parts: Key, Dream, Peace, Yazikoy, Border, Gratitude, and Fena.

Ziya, having served in the military at the border area of Urfa, faces a tragic turn of events when his pregnant wife is killed by terrorists. Seeking refuge in his friend Kenan’s house in the village, Ziya becomes the target of accusations of immorality. The situation worsens when Kenan is fatally stabbed during a village incident, leaving Ziya without a reliable support system. Accusations from fellow villagers persist, and in the absence of anyone to trust, Ziya finds himself helpless.

At this moment writer Hasan Ali Toptash helps Ziya and saves him: “They are looking for me – he said calmly. In a calm manner, I know”, “I whispered him. I said come and let us look through the window. They see me from the outside”, – he whispered with fear. They cannot see, – I said. You can see out of the windows, but they cannot see here. It looks like a dream may be, – he said. I said nothing [8, p. 307]. The writer rescues both his reader and the hero from the harshness of reality. His intention is to convey that what unfolds is not an accurate depiction of life; rather, it is a creation of artistic imagination, a work of art. This approach mirrors the technique employed by the German poet-dramatist Bertolt Brecht in theater. Brecht would present scenes in an intensely realistic and vivid atmosphere, only to suddenly reveal backstage preparations, emphasizing that it was, indeed, a staged scene.

Toptash employs a similar postmodern method, establishing a close connection with the inner world of the hero. Ziya’s life tragedy harmonizes with the realist, modernist, and postmodernist concepts of social function. The novel excels in its portrayal of the interplay between the images of dreams and

reality. “Ziya looked at Rasul and spoke, you know I think all these events are not truth. When a human feels the truth more at that time he thinks that it is not truth, – Rasul answered. This is not strange thing” [8, p. 236]. Ziya, who struggles at the bottom of his life, climb over the boundaries of the reality he lives in. Toptash’s using postmodern aesthetic don’t ruin. Because social function of the novel gets traditional and postmodern results. The reader includes the aesthetic of the game. He remains within the influence of the novel. At the end of the text each reader thinks, And three hundred pages novel was a dream or truth? Hence the talking between reader and text, aesthetic necessity of social function come true with pleasure.

In his latest novel, “Birds Cry», Toptash skillfully explores the relationship between a father and his son, drawing on postmodern aesthetics as the narrative framework. The hero of the novel is a narrative writer. With retelling styles belong to folklore the writer tries to connect postmodern pastish, parody, intertextuality and metatextuality [10, p. 99]. The father of teller Aziz Bey comes to his son to Ankara to change the prosthesis foot. The events go from modern Ankara to Aziz Bey’s youth. Aziz Bey is a person who is happy to extend his hand to the people from his young age and rejoice in the happiness of others. As the making of prosthesis is prolonged, he begins to be bored at his son’s house. The reason of it that he doesn’t want to disturb anybody. Son and his father have a close attitude. In the period of losing father-son attitude Toptash creates a modern epos. The postmodern epos of love, respect and care is forming. With his novel “Birds cry” Toptash connects the modern writing styles with classic topic, characters, and simple language of folklore. With the multi-layered structure of game aesthetics the reader is recruited to the text. The other aspect he writes a novel which reflects the greatest honest values. For to express the character of Aziz bey it is necessary to look at all the pages of the novel. However, one of the most effective scenes is the feelings of Aziz Bey,

when he was sorrow along the days, even months during the cutting of grapes and cherry trees. “When i was sitting there firstly the grape bushes were cut. It was climbing on the roof with helping of the ropes and nails, therefor after cutting didn’t fall down of course. Became weak a little. While the saw working on its body the cherry began to shake, the leaf-leaf shaken, shaken, shaken and fall down with rumble. At that time I felt that my father fell down not a cherry, my heart began to hurt me” [7, p. 210]. Aziz bey loves his land, Denizli too. He is bored in Ankara. The land attracts him. Aziz Bey, a character linked to root, is a carrier of Turkish national psychology.

Conclusions. Toptash’s unique blend of poetry and prose, along with his exploration of existential themes, positions him as an influential figure in the realm of postmodern literature. Through novels like “Unsympathetic” and “One Thousand Sorrow Enjoyment”, Toptash invites readers to question the nature of reality and perception, blurring the lines between the mundane and the fantastical.

Moreover, through his exploration of postmodern aesthetics, Toptash invites readers to embrace the complexity of the human experience, reminding us that truth is often found in the spaces between reality and imagination. Toptash’s novels offer a hopeful perspective on the challenges of the modern world, providing readers with a glimpse into an imaginative realm where storytelling knows no bounds.

Finally, we can say that Hasan Ali Toptash creates a complete aesthetic prose from his first novel “Point to endless” to the last one “Birds cry”. The social function understand that the aesthetic of the game is the most important aesthetic needs of a writer living in postmodern epoch. His novels have always fuller and experimental level. The writer, who has a rich text of form and sense of aesthetics, does not recognize a world outside of literature and life. But he is also skeptical about it. More precisely, he puts questions related with the meaning of life and existence through the eyes of art. Looking for answers.

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Бабасой У. А. ДОСЛІДЖЕННЯ ПОСТМОДЕРНОЇ ЕСТЕТИКИ В РОМАНАХ ГАСАНА АЛІ ТОПТАША

У цій статті розглядається літературний внесок Хасана Алі Топташа, видатного діяча турецької літератури, відомого своєю піонерською роботою в постмодернізмі. Спираючись на текстологічний аналіз і літературну критику, у статті досліджується, як Топташ орієнтується на межі між поезією та прозою, стираючи традиційні відмінності, щоб створити унікальний голос оповіда. Кожен розглянутий роман представляє заплутані оповіді, які досліджують екзистенціальні питання, взаємодію між долею та свободою волі, а також складність людського існування. Ранні роботи Топташа, зокрема «Вказівка на безкінечність», готують основу для його подальшого дослідження постмодерністських тем і технік, таких як деконструкція, інтертекстуальність і магічний реалізм. У «На схід від мрій» Топташ продовжує свою розповідь, засновану на оповіданнях і епосах, вводячи постмодерністський тон, коли герої перемищуються історіями в історіях. У романі переплітаються магічний реалізм і постмодерна естетика, віддзеркалюючи підхід, який ми побачили в «Несимпатичному». «Геба» заглиблюється в паралельні часові рамки, метатекстуальність і перегляд цінностей, зображуючи трагічний наратив, який перегукується як з реалістичними, так і з постмодерністськими концепціями соціальної функції. «Топташ» використовує постмодерністський метод зв'язку читачів із внутрішнім світом героя, створюючи тонкий баланс між реальністю та художньою уявою. У есе також досліджується зв'язок Топташа з іншими літературними традиціями, такими як «Арабські ночі», про що свідчить його роман «Тисяча скорботних насолод». Тут Топташ деконструє традиційні наративні структури, запрошуючи читачів долучитися до процесу оповідання та кидаючи виклик традиційним уявленням про авторство. На завершення, це есе висвітлює значний внесок Гасана Алі Топташа в турецьку літературу, особливо в царині постмодерної художньої літератури. Наприкінці ХХ – на початку ХХІ століття творчістю Топташа цікавилися турецькі літературознавці. Завдяки своїм інноваційним технікам оповіда, тематичній глибині та взаємодії з різними літературними традиціями Топташ кидає виклик традиційним уявленням про оповідання і розширює межі соціальної функції літератури.

Ключові слова: Хасан Алі Топташ, турецька література, постмодернізм, інтертекстуальність, метафікція, естетика гри, соціальна функція.