ANALYZING NOVELS OF BILGE KARASU
IN TERMS OF METAFICTION AS A POSTMODERN ELEMENT

Abstract

Metafiction which constitutes one of the characteristics of postmodern novel and means the use of process through which the text is written as the fiction of the text, draws attention as one of the main features of Bilge Karasu literary. The narrator can be easily seen in the metafiction in the text and s/he shows us the fictional side of the text by staying inside of the text. The main characters in four of Karasu’s five novels is the writer of the novel at the same time and each of these characters writes a story, memory or novel in the narratives. The text written by the main character mostly constitutes the narrative in our hands. These characters in the narratives, who are writers as well, form the text on the one hand and on the other hand they share their views related to writing/text/fiction. They use the technique of writing a novel as an input in order to make the fictional side of the text clear. Night is composed of the pieces written by four different narrators to a common notebook. By this way, the outline of the novel becomes the novel’s itself. That is, Night gains existence by writing itself. Guide is also a book composed of the texts written by the main character. One of the characteristics that make Guide different from known realist novels is its metafictional aspect existing above the fictional side of the narrative. Karasu not only uses a piece from the sixth chapter of his novel named Six Months One Autumn with some additions in the "Introduction" part of the Ode to Pomegranate and Fig; he also stresses that he did this in the text. The frequent use of the fictions linked with writing and text is also seen in this novel. This study aims to analyze the novels of Bilge Karasu in terms of metafiction as a postmodern element by trying to identify metafictional characteristics in these novels.

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Abstract


Anahtar Kelimeler: Bilge Karasu, Roman, Postmodernizm, Üstkurmaca

One of the prominent characteristics of Karasu’s literary is the language used. Karasu, showing a great sensitivity in using Turkish, says that he is indebted himself to Turkish. To Karasu, as a writer willing to tell his sayings in Turkish by forcing the potentials and boundaries of this language, it isn’t possible to fully grasp the action of writing in a foreign language for the sake of being known by giving up working on Turkish. (Karasu, 2010b: 126). Before everything else, he feels responsible to his own language. This sense of responsibility makes him an ardent defender working in a pedantic attention in order to transform pure Turkish into a literature language. According to Karasu, the writing of any text primarily means that the used language becomes appropriate for telling that text. (Arslantunalı, 1997: 18). This shows that a text exists only with the language and in the language, and all the potentials and sayings of the language form the text. Karasu defines the relation between the language and text in this way.

Karasu is a writer paying effort to enhance the language which is narrow for him. He always acts as a writer striving for novelty “without any intention for reaching novelty”. He is considered somewhat odd due to this kind of attitude and not this earthly.

Karasu, by selecting the internal matters of the individual as his subjects and expressing them in allegorical forms (Kolektif, 1982: 190), reflects the focused individual with his dilemmas in his daily life. In his texts, focusing some problems existing since the inception of humanity without a proper philosophical solution such as master-apprentice, master-servant and good-evil around the subjects like love, friendship, loneliness, desire, belief/disbelief, fear and death, Karasu develops a distinctive style frequently relying on associations, critiques and symbols.

**Novels of Bilge Karasu**

**Death in Troy**

*Death in Troy*, the first work of Bilge Karasu, is composed of three narratives. The book is considered as a novel because the narratives, having four male friends at their centre, were fictionalized around structural elements such as time, place, story line and characters that exist on the same continuum; each narrative that is independent in itself has an integrity like a novel when they were settled successively. The book was translated into English in the USA with the name of *Death in Troy* by the City Lights Books.

**Night**

The novel is about the established order, the efforts to bring up and settle a system, and the policies applied over the people by the leaders commanding an operation called “Sun Operation”. By considering the plot in the novel with the years of 1975-1976 in which the book was written, it is possible to say that *Night* is a novel belonging to a military coup period. Running away of people to their houses when the night falls, hesitancy of people even in turning on lights in their houses and exposing sanctions over people with force and tyranny are the elements strengthening this argument. The French translation (La Nuit) of the *Night* was made by Alain Mascarou and Serra Yılmaz in April 1991 and
its English translation (Night) was made by Güneli Gün in April 1994.

Guide

The novel is about the seventeen days of the main character Ugur in the house he is working as a caregiver of an elderly man within the scope of his newly found job. The reader also sees Ugur as a writer who is explaining his story in the Guide, which is a metafictional novel including detective and fantastic elements (Gündüz, 2007: 501). Thereby the novel having fiction inside of fictions is like a text that can be devoured easily with the murder, incident, suicide, mystery and game elements inside of it. The novel was translated into French in 1998 by Alain Mascarou with the name of Le Guide.

Ode to Pomegranate and Fig

The novel is about the events experienced by two friends, Kerim and Ugur, who go to Side known as “the city of pomegranates” for holiday. The observations and comparisons of Kerim and Ugur, who visited Side many times before, about the past and current state of Side transform the city into a place taking breath with them. Kerim, as a story writer, thinks three women as characters of his stories, finds names for these characters and writes their stories both by hearing their conversations among themselves and by using his imagination. Since this process of writing was made by the subject of the text, the novel takes attention with its metafictional elements.

Six Months One Autumn

Six Months One Autumn, as a novel enriched with the dreams and memories, is about the events experienced by the main character Kerim in a month. Six Months One Autumn was firstly designed as a novel that would exceed 1000 pages by including the Ode to Pomegranate and Fig and Beyoğlu, but it was not published as it was intended at the beginning. Nonetheless, the novel has taken attention as a text including connections with the other works of the writer. The novel is connected to Ode to Pomegranate and Fig in terms of main characters and internal peculiarities of the text; it is linked to Mother of Sewer and Beyoğlu by means of childhood memories and common characters in these memories. It is the first book of the writer published after his death.

Metafiction as a Postmodern Element

“He doesn’t know, but I know; I’m the narrator.”

B. Karasu

One of the key facets symbolising postmodernism is the problematical side of writing. More precisely, the writer considers its work and activity problematic. By the way, postmodern text also explains or grounds its process of writing. That is, the text is also written about itself and writes its own writing. (Aruoba, 1992: 15). This brings us to one of the fundamental characteristics of postmodern novel, so-called metafiction. In Oxford Dictionary of Literary Terms, metafiction is defined as “fiction about fiction; or more especially a kind of fiction that openly comments on its own fictional status.” (Baldick, 2008: 203). Metafiction, which literally means that the life in the novel is fictional and stresses openly that there is a textual reality, functions in three different ways. These are as the follows: locating the formation and writing process of the text into the text, abolishing the boundaries between objective reality and fiction and making the narrator who is hidden in the modern novel explicit as an active figure. (Sazyek, 2002: 493-497).

The narrator can be easily noticed in the text in which there is the dominance of metafiction and shows us the fictional sides of the text from its inside. Thus, some characters in these texts are the ones who are writer and deal with producing some texts at the same time. The text in our hands is often the total or some part of the text written by the writer character or the writer character produces some part of the text. It is sometimes seen that the texts are fictionalised by several narrators.
In metafiction, as a postmodern way of writing, the writing process of the text is made by the subject of the text. The indecision of the narrator at the fictional level and his ideas about the text and writing are integrated into the text. By adding these information into the text in the form of conversation, the narrator ensures the participation of the reader to the writing process of the text. In this way, the reader also becomes active as the narrator. Thereby, the fictional side of the text is underlined and the reality of the text is challenged. The objective of this is to eradicate the boundaries between reality and fiction, to ensure the re-questioning of them and even destroying the sense of reality, since “postmodernism consciously deny the link between information and reality and argues that the text comes near to the reality with the alteration of structure.” (Eliuz, 2016: 114).

Postmodern novel puts more importance on how the novel is written, rather than what it is about. This leads the writer to find and use new techniques in order to telling the story. Disturbing the text flow with the intervention of the narrator, destroying the continuity in the text by cutting the ties between the reader and text, giving information about the course of writing, annihilating the certainty by writing more than one conclusions can be listed as some of the techniques used. Through these tactics “fiction calls attention to its own fictionality” (Quinn, 2004: 1999) and while the text becomes the witness of its formation process, it moves from fictional level to metafictional one.

One of the subcategories of metafiction is intertextuality. Intertextuality, which can be defined as the exchange between at least two or more texts, allows the writer to bring some parts from the texts of other writers into his own text. “The objective here is to knit the nature of the metafiction composing of the text with story/text sections whose fictional sides are stressed.” (Ecevit, 2012: 110). Intertextual level, as one of significant parts of the fictional nature targeted by the metafiction writer, sometimes makes itself seen in the text in the form of internal textuality. The writer adds a part belonging to a different text into the new text in intertextuality. By this way, on the one hand, there are references to the fictional world of the text; on the other hand, the same meaning of the text and life is mentioned. There are both examples of intertextuality and internal textuality in the texts of Bilge Karasu. Thus, intertextuality technique and its use will go beyond the scope of this study, it will not be covered.

**Metafictional Aspects in the Novels of Bilge Karasu**

“How can it be considered wise to go out of your text as a writer and to add some of your views into the fiction?”

B. Karasu

The metafiction, which has been simply defined as making writing process of the text its subject, aims to express fictional sides of the text openly. This characteristic which is one of the main fundamentals of postmodern narrative can be noticed easily in the four novels of Karasu, except Death in Troy.

Night is comprised of the texts written by three different narrators into a common notebook. With the words of Fusun Akatlı, on the one hand, the events happen inside the fiction; on the other hand, they exist in the fiction while it has been formed (1985: 7). In this sense, the outline of the novel turned into the novel itself. That is, Night comes into existence by writing itself. What the writer wants to do while writing the novel also takes its part in the novel. The writer not only applies his ideas into the text; but also makes the reader a part of the text.

The first section starts with a narration made by the novel character N. with a heroic point of view by using first-person singular. The novel continues in the second, third and fourth sections with the transfer of
the narration function from one narrator to the other. All of these narrator voices combine with the narrator voice in the footnotes. These footnotes belong to the writer to whom Karasu wanted to be thought as the writer of the novel and include internal speeches and even internal discussions related to the writing process of Night. (Otçu, 1991: 55). This fictional writer talks about the ways and methods for fictionalizing the text by using “I expressions” and gives information about the work he has been trying to form.

“I’m going away by myself... the important thing is to make the reader feel that some ways will bring neither the event nor the reader to a place. However, one or two of them will be followed till the end... I should be careful about it. On the one hand, I should make people exist; on the other hand, I should leave them in uncertainty. I think in this way, what does it mean in reality? Subject becomes vague from time to time...” (Karasu, 2010a: 56)

One of the main themes in the metafictional novels, which see life as the act of writing and world as the text, is the opinions of the writers about their own act of writing. The authors of metafiction who adopt a method like “adding potential criticism to their texts and fictionalizing them” (Lodge, 2016: 218) make this real through novel characters who are writers as well. These novel characters holding the writer position in the text explain how they form their texts and produce ideas about literature at the fictional level. (Ecevit, 2012: 117). The examples of these exist in the Night. The narrator of the novel, who becomes vague, does not hesitate to share his ideas on how to write a text with the reader:

“I can say ‘Up until yesterday...’, I have been talking about such a close past, because up until yesterday, even when I started to fill these notebooks, I believed that all the acts taken, all the texts written, all the days lived should be done, written and lived as if constructing a wall and darning a fabric- such a fine and masterful fabric-like constructing a wall that is bound closely with its all spans, all stones, all stocks and all warps with attention and flawless. (Karasu, 2010a: 188)

It was stated that the Night was fictionalized as if everybody was writing in a common notebook. The first place of the notebook noticed is the footnote at the end of the first chapter: “This notebook finished. What is this in my hand? At most, it is a view of world. Nothing ends with this.” (Karasu, 2010a: 80). One of the I-narrators of the text O. also makes the reader aware of the notebook: “This notebook I was filling with notes in small fonts before going to bed every night also somewhat causes trouble.” (Karasu, 2010a: 113). The types of footnotes change after a while. The parts were written by S. following the notebook element signals that the fictional writer in the footnotes is N. and N. wrote a text in order to explain his life experiences by filling notebooks.

“Anyway... I don’t know whether I can finish this book or not. As long as you keep your situation unchanged, you can’t also know. Maybe you can’t finish even if you want to do so. Maybe you can finish anyhow... Nobody hasn’t decided yet about what to be. (...) I am curious about your reaction when you see my writing in your notebook after waking up.” (Karasu, 2010a: 158)

The text is like a fragmented total of narratives with the involvement of many people and narrators and it gives the impression of disintegration. It is not possible to differentiate the narrator and writer of the footnotes. It can be N., O., Sevinç/Sevim or the fictional writer. The narrator also experiences this confusion and ambiguity at the fictional level:

“I feel myself as if I was touring on the mirrors. Who become what, where is the door (exit door), I don’t know anymore. The meaning of my footnotes evaporated. A different hand is writing. Your book, the text I named as my book from now on, is full of holes at all sides. Therefore, everybody can easily infiltrate inside of it from all sides. We will see what will be the consequence of this soon. I am confused about ‘the writer of the notebook’. Otherwise, I pay effort to show as such. Why? Probably, I don’t know either.” (Karasu, 2010a:
In the *Night*, narrators are those who are dealing with writing; what we are reading is partly what they wrote and partly different versions of the texts of which we are aware of the existence (Açık, 2013: 52). By the way, it becomes openly known that the novel characters N., O. and Sevinç/Sevim are the three people who also undertake the writing of the text.

One of the other narratives who use the writing process of the text as the fabric of the novel is *Guide*. The novel is composed of the texts written by the main character Ugur. Ugur started to write after the death of his friend Bülent in the *Guide*. One of the important points which bring the text closer to ‘text within text/ fiction within fiction’ is the existence of Ugur in the text as the person who writes his narrative by establishing connections between the characters in the novel (Gümüş, 1991: 40). Moran takes attention to this issue by stating that one of the two important things that differentiate *Guide* from the known realist novels is “the metafictional aspect of the text which stays above as a fiction” (2009: 119). Hence, this metafictional dimension of the novel leads its classification among the narratives having itself and its writing process (Yivli, 2008: 259).

The novel is written from the point of view of a first person singular narrator and observer. The main character Ugur is I-narrator of the novel at the same time. With the influence of the events over himself at his first workday, Ugur starts to write the events starting with his seeing of the job announcement. As he writes, he shares his writings with Muntaz Bey to whom he is providing care and İhsan with whom he became friends in Turunculu he visited for work. These two people make comments about the writings of Ugur and share their ideas and recommendations with him. The reader also takes part in Ugur’s writing process. In this way, the writing process of the novel becomes its subject.

In his review about *Guide*, Aruoba states that it is a story about becoming a writer at a very high level of literary and he adds: “At this level, Ugur, Yılmaz Bey and Muntaz Bey are also Karasu: It is a story about the phases that need to pass from the age of 27 to more than 45, the required changes in the points of views, search for writing style, transfers from written to experienced and vice versa-and a level in which there is no difference between the writings and happenings…” (1991: 131)

The narrative is sometimes written in line with the sequence of events and sometimes with flashbacks. The sentences such as “I wish to pay attention on what I’m doing now! I didn’t write anything at its beginning. Since I started, I have been writing a story without satisfying with pieces and particles.” (Karasu, 2011: 47), “I wrote these by only thinking now.” (Karasu, 2011: 54), “I read what I wrote and I don’t find them convincing.” (Karasu, 2011: 107) are the examples of the convergence between the time in the story and the time of narration. In some places, there are traces showing that Ugur wrote the events afterwards: “Oddness – so I remember this much!- rather than the situation and resistance of the driver, it was in his attitude or voice.” (Karasu, 2011: 20), “I don’t know what and how much true I’m reflecting; in the end, I’m writing what I have in my mind.” (Karasu, 2011: 52). These examples show that both the writer of the novel and meta-narrator who is taking part in the writing process and at the same time one of the characters in the novel carry the past to the present. Thus, the real and fiction, moment and story become integrated (Eliuz, 2016: 113).

Ode to Pomegranate and Fig is a novel in which the narrator forms the text by using different techniques and express the action of forming fiction in the narration. I-narrator Kerim who explains the history of the City of Pomegranates, elaborates on the probable reasons of the fire in the city once upon a time
and by saying that “If you don’t like, such kind of thing can be also thought” (Karasu, 2012: 113) provides two possibilities related to the start of the fire. Likewise, Kerim doesn’t hesitate to produce different scenarios about the characters in the novel: “There is a crisis, beginning of a murder, a suicide committed in the hospital, a tale and a rising young man in the action. You know that I can’t already know how much will stay and how much will go.” (Karasu, 2012: 129).

One of the main features of the metafictional level is the combination and clash of the real life with the fictional text and destruction of the boundaries between them (Ecevit, 2012: 105). Story writer Kerim thinks about the three women known as the persons within the narration during the holidays, ascribes names for them and tell their stories both by ear witnessing the conversations among them and by using his imagination, and integrates the reader into the process: “The older woman from Hamburg starts to dictate his story in the middle of her talk by increasing her voice: “Maybe we had the most comfortable and amusing period of our life one year before his retirement until his death in a period of six years. (...) It becomes necessary for Nevres hanım to interrupt in order to eradicate the influence of this unexpected deviation: By saying the first thing coming to her mind... “Did you meet with Süheylâ hanım there?” (Karasu, 2012: 91). Here, the text is written concurrently with the conversations of the women. Thereby, the writing process is conveyed to the reader and the participation of the reader in this process is ensured. Besides, the border between the real and fiction is disappeared.

Kerim writes one part of the narrator from his imagination and explains these parts to his friend Eren. Thus, the reader becomes aware of the some details regarding the relations among women while Kerim is talking to Eren: “Look here, Süheylâ hanım starts to talk about wealth to Mrs. von Schimmhoff in one of the days she was hosting her. She saw the lady from Hamburg as her equal; learnt from her son that both woman’s and her husband’s family is coming from rich and established families; their two sons died before thirty years in a car crash. (...)” (Karasu, 2012: 96). Thus, the narration of Kerim enters to the narration in our hands and becomes one of its parts. After a while, the boundaries between these two narrations become blurred. Eren’s complaint as such, “It is a disgusting attitude! Everything is an excuse for a narration and everything happens in order to be a part of narration. It is doubtless we are also nothing more than a narration in your eyes. Pardon me?” (Karasu, 2012: 123) is an open indicator of this situation.

The response of Kerim to Eren who would like to learn the end of the story about the women demonstrates how he is planning the rest of the story and so it gives information about the conclusion of the narration. The end that Kerim formed for his book is at the same time the end written for the book we are reading:

“(...) there is an envying of a daughter for his father from a ‘sister’. There is a tag started by the father as a game; there is a girl who lost his trust for his tagged father and this lost trust will not be repaired for years; there is a big black dog yapping due to its tag of a little child used to love by obliging to obey the orders of its master... Afterwards, there is a father who denied his son due to his discontent about his way of life; the denied son seems to captivate the heart of the already grown girl who is sitting at his feet and turning around him by saying ‘my dear brother, my dear brother’, but in fact the girl is a very good friend of the father. Later he becomes ill and disappears. The girl remembers a night when the father is sitting by gazing his eyes into the darkness of the garden by holding a book in his hand. She understands that her father is crying, but she can’t ask anything. After years, she will start to interpret the several lines written on the first page of that book by starting with ‘my dear brother’; the only thing she understands will be that the book was sent from the hospital in the march of 1943.” (Karasu, 2012: 130)

One of the features of metafictional works is being reflector of themselves and
reflecting their own construction process (Sadovska, 2016: 154). I-narrator Kerim, who is dealing with writing a book throughout the narration, also forms the narration (or a different version, a part of it, an analogue of it) while trying to write his own text. Kerim forms this narration sometimes by recording the conversations of the women simultaneously, sometimes by explaining the fictions he produced on the basis of the conversations among the women or sometimes by making Eren read his writings. Thus, the narration formed by Kerim as a writer becomes *Ode to Pomegranate and Fig* in which Kerim and Eren also exist as narrators.

*Six Months One Autumn* is the story about the events experienced by the main character Kerim within a month. In addition to this, memories occupy a large place in the novel than the ongoing events. The novel is full of memories of Kerim, memories within memories, his dreams, dreams within dreams and some other memories deriving from some memories. The metafictional side of the novel comes to the fore in this way. Throughout the narration, there are many clues that make us think that the novel is comprised of the writings of Kerim who is a writer and makes us aware of the fact that he is writing a book at the sixth chapter of the book. The lines given below is a proof showing that the novel character Kerim is at the same time the narrator of the text by writing his memories and building the text by himself:

“Very far away from here, very far away from the mansion where we stayed together with Isabey, I’m trying to narrate about a proper morning starting in a tiny bed— but whatever morning—; without thinking about what will happen afterwards, without considering what will happen to those people around the little boy in Taksim, without thinking any other thing beyond that child, that day and the attempt to see the morning of that day, with an effort to re-establish mornings...” (Karasu, 2009a: 24).

This narrator talks about his anxieties, faults and mistakes with reference to the text he is forming. After a piece about the memories of Kerim with Isabey, the voice of the narrator states the followings:

“Here today

*the man, who falls the ease of being fascinated, shouldn’t take a pen into his hand. Not ‘today’, but ‘that day’...*

*At that day, I was looking at your legs and I found the intense hair in your leg incomprehensibly attractive.*” (Karasu, 2009a: 62)

One of the characteristics of metafiction is its being a “border discourse” placed between fiction and criticism. That is to say metafiction locates in an intersection point where conception of fiction and criticism try to resemble each other. (Demir, 2008: 357-358) In the proceeding chapters of *Six Months One Autumn*, the narrator shares his ideas about how to prepare the outline of a book and artistic anxieties that should be considered in forming a text. To narrator, the work should use a language whose communicative capacity is high, like in the example of music and at the same time it should have the guidance of enlisting without a limit. The music knocking the door of the heart, the book and the mind should be welcomed. The book is not something that can be written easily. The roof of the book should be a general template in which everything can be put: “What is needed is a template that can be enough for taking everything designed before even separately and whose writing is finished or partially finished. However, it isn’t a packet of pieces.” (Karasu, 2009a: 76).

The use of writing process as the subject of the text can be also seen in the *Six Months One Autumn*: The sentences such as, “A first sentence that is suitable for a story comes to tip of my pen. (...) Though, what I’m writing!” (Karasu, 2009a: 11), “I know that to explain two nights after necessitates more time.” (Karasu, 2009a: 29), “I, the narrator, continue to tell my story. (Who will believe such a word?)” (Karasu,
2009a: 27), “At the night when İsabey died, he was in a state to think about neither beauty nor ugliness. Alone, no struggle; it can even be said that he wasn’t cramped.” (Karasu, 2009a: 61), “I can try to explain a morning of 50 years before in this way. By realising the many problems that need to be solved in terms of the narration and the text.” (Karasu, 2009a: 53) show that the conversation between the reader and narrator is transformed from the real world to the fictional level. By making references to the fictional world of the text, it was stressed that the text and life have the same meaning. By the way, the real and fictional worlds replace each other.

**Conclusion**

“Is the writer or the person hesitant?”

B. Karasu

Bilge Karasu uses metafiction in his novels intensively in various ways such as adding the ideas related to the text, fiction and writing to the texts; the selection of the main characters from the people who are writers or dealing with writing; showing the fictional side barely; carrying the way the text narrated to the text’s thematic level. His texts are generally full of narrations within narrations, games within games and fictions within fictions.

The main characters in his four novels, namely the Night, Guide, Ode to Pomegranate and Fig, and Six Months One Autumn are writers. The selection of the main characters as writers and their writing of a story or a memory etc. take the attention as one of the common characteristics of Karasu’s texts. The texts whose main narrators are at the same time writers are generally formed by that character. The text read is generally the text written by the narrators. The narrators, who are also writers, share their ideas about writing/text/fiction, while forming the text on the one hand. This causes a gap between the text and the reader and the reader can’t differentiate where the reality ends and fiction starts. That is, the boundaries between the reality and fictions become blurred. Moreover, meta-fiction, which can be identified as the fiction of the fiction or the fiction within fiction, can be seen barely in the novels of Karasu.

“This kind of fiction also frequently concerns itself with what we might call the ‘philosophical’ dimensions of writing - what it means existentially to compose fiction.” says Bran Nicol (2009: 73). In this sense, what Karasu did write is an indicator of this kind of seeking. He labels his texts as the narration or text. To the author, the attempt at defining a form of writing is something that limits people and prevents writing process from living. His response to the question of “What is a story for you?” in an interview is interpretive about this attitude: “I’m looking for the story, not for its definition or theory. All of my writings are an attempt to search for what a story can be. In this case, what can be the answer for your questions is my stories and texts.” (Karasu, 2009b: 174). As it may be noticed, Karasu looks for the opportunities offered by that form with his writings, he made new trials to see what can be done with this form and he shares this process of trial with his readers by means of his texts. His searching, his ambiguities at the fictional level, and what he has in his mind take their places in the text. Karasu doesn’t show what he can do for the literary only by means of his texts, but these find a place for themselves inside the text. If this situation that is applicable for the majority of the texts written by Karasu is reduced primarily to his novels, his novels are like an answer given to the question of “How can a novel be written?”

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