REPUBLIC OF TURKEY
BİNGÖL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

THE INTERTEXTUAL RELATIONSHIPS BETWEEN THE WORKS OF ALBERT CAMUS AND YUSUF ATILGAN

POST-GRADUATE THESIS

Hazar Faruk Güven

131204123

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Danışman: Yrd. Doç. Aydın GÖRMEZ

Tezin Enstitüye Verildiği Tarih: Haziran 2016

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…….danışmanlığında, ……’ın hazırladığı“……..” konulu bu çalışma … / … / … tarihinde aşağıdaki jüri tarafından ……anabilim Dalı’nda ……... tezi olarak kabul edilmiştir.

Danışman : **Yrd. Doç. Dr. Aydın GÖRMEZ (Y.Y.Ü.)** **İmza**

Üye : **İmza**

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Üye : **İmza**

Bu tezin……Anabilim Dalı’nda yapıldığını ve Enstitümüz kurallarına göre düzenlendiğini onaylıyorum.

İmza

Enstitü Müdürü

Not: Bu tezde kullanılan özgün ve başka kaynaktan yapılan bildirişlerin, çizelge, şekil ve fotoğrafların kaynak gösterilmeden kullanımı, 5846 sayılı Fikir ve Sanat Eserleri Kanunundaki hükümlere tabidir.

CONTENT:

Canım Aileme…

ÖNSÖZ

Öncelikle bu tezin yazılmasında çok büyük emeği olan gerek lisans gerekse yüksek lisans dönemimde hayat tecrübelerinden, bilgisinden ve yönergelerinden yararlandığım çok saygı değer danışman hocam Yrd. Doç. Dr. Aydın Görmez'e yürekten teşekkürü bir borç bilirim. Aynı şekilde Yüzüncü Yıl Üniversitesi ve Bingöl Üniversitesi İngiliz Dili ve Edebiyatı bölümündeki hocalarıma müteşekkirim. Ayrıca ön lisans öğrenimimi tamamladığım Mersin Üniversitesi Anamur Meslek Yüksekokulu'ndan saygı değer hocalarım Öğr. Gör. Burhan Sağır ve Öğr. Gör. Bilhan Subaşı'na nasıl iyi bir okur olmam gerektiği yönünde yol gösterip şahsıma farklı bir bakış açısı kazandırdıkları için emeklerinden dolayı ve bu süreçte her zaman yanımda olan ve desteklerini bir an olsun esirgemeyen canım aileme şükranlarımı sunarım.

Hazar Faruk GÜVEN

VAN – 2016

THE INTERTEXTUAL RELATIONSHIPS BETWEEN THE WORKS OF ALBERT CAMUS AND YUSUF ATILGAN

ÖZET

Bulgar asıllı Fransız filozof ve edebiyat eleştirmeni Julia Kristeva tarafından ortaya atıldığı iddia edilen metinlerarasılık, herhangi bir eserin daha önce yazılan aynı tür bir eserden etkilenmemesinin imkânsız olduğunu savunan bir kavramdır. Yazarlar arası etkileşim doğal bir süreç olduğundan yazarlar farklı yazarların felsefelerine, eserlerine ya da dünya görüşüne göndermeler yapabilirler. Özellikle post-modern edebiyatın savunduğu metinlerarasılık yöntemiyle yazarlar eserlerine dinamizm katmak suretiyle okuyucunun eser boyunca zinde kalmasını sağlar ve okuyucuya eser içerisinde farklı yolculuklara çıkma imkânı verir. 20. Yüzyılın ikinci yarısında ortaya atılan bu kavram üzerine birçok makale ve kitap yazılarak yazarların bir birlerinden ve farklı eserlerden etkileşimlerine dikkat çekilmiştir.

Cumhuriyet sonrasının en önemli Türk yazarlarından biri olan Yusuf Atılgan'ın eserlerinde görülen metinlerarasılık oldukça ilgi çekicidir. Yusuf Atılgan'ın eserleri konu ve tema bakımından Cezayir doğumlu Fransız yazar Albert Camus'nun eserleriyle benzer özellikler taşır. Camus'nun eserlerinde görülen topluma yabancılaşma, dine yabancılaşma, yalnızlık, iletişimsizlik ve kayıtsızlık gibi varoluşçu temalar Atılgan'ın eserlerinde de görülür. Birinci dünya savaşından sonra temelleri atılan ve kökenini Varoluşçuluk'tan alan absürdizm, İkinci Dünya Savaşından sonra ivme kazanarak dünyanın tanık olduğu iki dünya savaşının yol açtığı yıkım ve ölümlerin ardından hayatın saçma olduğu görüşünü savunmaya başlar.

Özellikle sanayi devriminden sonra hızlı bir şekilde kentleşen dünyada iş bulabilmek ve hayatta kalabilmek için kırsaldan kente göç eden ve bu kent yaşamına uyum sağlayamayan insanlar edebiyatın konusu olmuştur. Camus ve Atılgan'ın eserlerinde görülen entellektüel karakterlerin de bu absürdizmi sorgulayışı ve buna binaen topluma yabancılaşmaları gibi genel olarak tüm insanları konu alan bir akım olarak da görülmektedir. Atılgan'ın Fransız yazar Camus'nun absürdizm felsefesinden etkilendiği iddia edilir. Örnek olarak Atılgan'ın *Aylak Adam*'ının başkahramanı C'nin dünya görüşü ve hayat tarzı; topluma yabancılaşma, yalnızlık, iletişimsizlik ve kayıtsızlık gibi özellikler Camus'nun *Yabancı* romanındaki Meursault'un hayat tarzıyla paralellik göstermektedir. Çalışmamızda bu iki yazarın eserleri metinlerarasılık açısından karşılaştırılmaktadır.

Anahtar Kelimeler: Absürdizm, Albert Camus, Yusuf Atılgan, Metinlerarasılık

THE INTERTEXTUAL RELATIONSHIPS BETWEEN THE WORKS OF ALBERT CAMUS AND YUSUF ATILGAN

ABSTRACT

Intertexuality, claimed to have been introduced by Bulgarian-French philosopher and literature critic Julia Kristeva, is a term which maintains that it is unlikely for any work not to be affected by the same kind of work written before. Since it is natural to have an interaction between authors, the authors can make reference to the worldview, philosophy and style of the different authors. With intertextuality, especially espoused by postmodern literary movement, the writers give the readers the opportunity to be conscious throughout the work and have different feelings within it by dynamizing their works. Written many articles and books on this term introduced in the mid of the 20. century, the attention has been drawn to the interaction from each other and different works of authors.

Intertexuality encountered in the works of Yusuf Atılgan, one of the most important post-republic Turkish writers, is noteworthy. Yusuf Atılgan's works contain similar features to Algerian-French writer Albert Camus's works in terms of theme and topics. Existentialist themes like social alienation, religious alienation, isolation, non-communication and indifference in Camus's works can be seen also in the works of Yusuf Atılgan. Absurdism, grounded after WWI and originated from Existentialism, gaining acceleration following the WWII has begun to maintain the idea that the life is absurd after the destruction and deaths which these two world wars caused the world witnessed.

People migrating from rural areas to cities to find an occupation and not being able to adapt to the city life in a rapidly urbanizing world especially following the Industrial Revolution, have been subject to the literature. It is also regarded as a movement about all the human beings in general like intellectual characters question this absurdism and alienate from society in Camus and Atılgan's works. It is claimed that Atılgan has been influenced by Camus's philosophy of absurdism. For instance, Atılgan's *The Wanderer*'s protagonist, C's worldview and lifestyle like social alienation, isolation, non-communication and indiffrence show parallelism with Meursault's lifestyle in Camus's *The Stranger*. In our study, the works of these two writers have been compared in terms of intertextuality.

Key Words: Absurdism, Albert Camus, Yusuf Atılgan, Intertextuality

FIGURE LIST

1 INTRODUCTION

> The relationship of texts to other texts has been an abiding concern of literary theorists since classical antiquity, certainly since Aristotle speculated on the potential shape of tragedies based on the *Iliad* and the *Odyssey* as against other relations of the fall of Troy and its aftermath (Poetics xviii.4,xxiii).Whether by the attribution of literary influence, or the identification of literary sources and analogues, or the ascription of traditionality, or the allegation of plagiarism or copyright violation – or, indeed, by any of a host of other ways of construing relationships among texts – the recognition that the creation of literary texts depends in significant part on the alignment of texts to prior texts and the anticipation of future texts has drawn critical – and ideological – attention to this reflexive dimension of discursive practice. (Richard Bauman, 2004, p. 1)

Leon S. Roudiez who wrote an introduction for Julia Kristeva's *Desire in Language: A Semiotic Approach to Literature and Art* (1980) claims that the term intertextuality, originally "intertextualite" in French, was first introduced by Bulgarian-French philosopher, literary critic, psychoanalyst Julia Kristeva in 1960 (15). However, it is also claimed that the idea was taken from Russian critic Mikhail Bakthin's 'Dialogism': "The term intertexuality which Kristeva introduced in the field of postmodern criticism stems from the idea that 'there is no utterance other than discourse' extended by Bakthin's Dialogism" (Aktulum, 2014, p. 34). Although it is widely accepted that the term intertextuality was coined by Kristeva, "some believe that the very origins of the concept go back to Ferdinand de Sausssure's and Bakhtin's ideas…" (Ahmadian and Yazdani, 2013, p.157).

For Kristeva each text bears hints from the previous ones. This shows that it is very natural for a writer, author, poet or playwright to be effected from earlier sources. To be more precise via intertextuality the readers can see the traces of the predecessors in the works of their successors. It is not possible that any author writing on any topic, books, novels, poetry and so on is not influenced by the ones written before. Therefore, it can be said that authors aim to create a new work blending what they wrote through this interaction.

French philosopher and moralist Jean de La Bruyère claims that "Everything has been said before... Man has existed for seven thousand years and they have been thinking" (qtd. in Aktulum, p. 16). In particular, to Aktulum intertextuality should be understood as "roughly an exchange between two or more texts, as a kind of speech or interview format" (16). However, intertextuality is not limited with written texts but includes those oral ones as well.

"Intertextuality refers to cases where one oral or written text directly or indirectly quotes another text or alludes to another text in yet more subtle ways" (Gee, 2011, p. 44). And to Richard Baumann:

> In the domain of oral poetics, intertextuality has been a defining focus since the latter part of the seventeenth century, when oral tradition became a key element in marking the juncture between premodern and modern epochs in the evolution of language and culture. In the late eighteenth century, Herder's celebration of the "sung again" quality of oral poetry, its circulation among the people, and its capacity to "spite the power of time," established the foundational orientations of the study of oral poetics toward the genetic relationships among "variants" and "versions" and the durability of the "oral tradition" constituted by the intertextual relationships that link these cognate texts. (2004, p.1)

Theorists like Mikhail Bakthin, Julia Kristeva, Roland Barthes, Michael Rifatterre, Laurent Jenny and Gerard Genette are considered pioneers in intertextuality and the common point all agree on is that they are influenced by earlier texts written with the same topic in an implicit or explicit way. For example, for the benefits of intertextual relation Mikhail Bakthin denotes:

> The text lives only by coming into contact with another text (with context). Only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue. We emphasize that this contact is a dialogic contact between texts (utterances) and not a mechanical contact of 'oppositions,' which is possible only within a single text (and not between a text and context). (qtd. by Siemon, p. 8)

Whether literary or technical, no text can be excluded exactly to the other texts, and a literary text may benefit from both literary texts and other sources. By this way intertextuality demonstrates the quality of being universal experiment (Aytaç, 2012, p. 154). The theorist Laurent Jenny handles the the subject from a different point:

> What is characteristic of intertextuality, is that it introduces a new way of reading which destroys the linearity of the text. Each intertextual reference is the occasion for an alternative: either one continues reading, taking it only as a segment like any other, or else one turns to the source text, carrying out a sort of intellectual anamnesis where the intertextual reference appears like a paradigmatic element that has been displaced, deriving from a forgotten structure. But in fact the alternative is only present for the analyst. These two processes really operate simultaneously in intertextual reading – and in discourse – studding the text with bifurcations that gradually expand in semantic space. (qtd. by Allen, p. 114)

When examined in the context of intertextuality the works of Albert Camus and Yusuf Atılgan, it is seen that there are intertextual references between their works. Especially the theme of absurdism, occurred because of the destructions of two world wars, industrialization and modernism, is widely seen. The changes and innovations brought by modernism have always been debated. With the understanding of modernism humankind, throughout the centuries depending on strict and social templates, opened his eyes to a new world. Hereupon humankind, living in the traditional way, being aware of the value of becoming a family, caring about social judgments, has individualized gradually and alienated both from the society and his family. With this alienation predominant family orders have been degenerated, sense of self burst into prominence, dysfunctional families have been occurred, people have been trapped into the modern ghettos of urbanized habitats and important factors like neighbourhoods have come to a stopping point.

With the impact of modernism, humankind, previously living in big houses and environments, has narrowed down their houses, environments and social surroundings. The relations, judgements and values have changed. Individuals have been alienated in the living-spaces created by modernism. Disappointed humankind, experienced two world wars, have become subjects and themes in art, literature, poetry and modern philosophy. Among the most important of these works are *The Stranger* (1942), *The Plague* (1947), *The Fall* (1956), *A Happy Death* (1971, published posthumously), *The First Man* (1995, published posthumously) by Albert Camus who influenced not only his contemporaries but also his successors.

As mentioned before absurdism and alienation themes emphasized by Camus have also been highlighted in the post republic Turkish literature. Within this context same themes are seen in Yusuf Atılgan's works, such as *The Wanderer* (*Aylak Adam* 1959), *The Anayurt Hotel* (*Anayurt Oteli* 1973) and in his short stories. The emergence of intertextual similarities in different cultures shows that the movements may effect authors globally and this tradition leads to intertextuality.

In this study, compounds of intertextuality such as unplanned intertextuality, planned Intertextuality, inter-authors references, inter-works references, epigraph, explicit and implicit references, cliche, collage and terms like absurdism, social, religious alienation, isolation, non- communication and indifference in Yusuf Atılgan and Albert Camus's works have been analysed comperatively.

2 INTERTEXTUALITY

In *Metinlerarasılık / Göstergelerarasılık* (2011) by Kubilay Aktulum, allusion, amplification, argumentation, augmentation, architextuality, cliche, citation, collage, comparison, dialogism, ellipse, epigraph, hypertextuality, hypotext, influence, inspiration, intratextuality, paratextuality polyphonie, transposition, reference and transtextuality are explained as sub-items of intertextual concepts. Together with these items, Unplanned and Planned Intertextuality, Inter-Authors and Works, Explicit and Implicit References, namely the result of concepts like allusion, comparison, influence and reference, and the samples of Epigraph, Cliche and Collage are those encountered in the works of Camus and Atılgan.

2.1 UNPLANNED INTERTEXTUALITY

Also known as "Collective Conscience", unplanned intertextulaity is a term with which authors are believed to use archetypes unconsciously when they write their works. Although the term intertextuality was coined in the mid of the 20th century, it is seen in some works written earlier than this date like Italian writer Dante Alighieri's (1265 – 1321) *Divine Comedy*, English poet John Milton's (1608–1674) *Paradise Lost* and English poet and playwright William Shakespeare's (1564 – 1616) *Othello, King Lear, Timon of Athens, Macbeth, Antony and Cleopatra*. The traces of intertextuality can be seen even in holy books like the *Torah*, *Psalm*, *Bible* and *Noble Quran*. Intertextual relations in the books written in different times and different geographies in this way is thought to be a result of Collective Conscience:

> A narrator forming any detective novel when he falls to obligation to tell the jargon of that kind inevitably will have used the patterns of other and previous texts. Or at worst he will adopt the language of detective novel while creating the plot. Likewise, seeing the traces of Ibn Tufeyl or Daniel Defoe would not be surprising in most of the narratives ended up on a desert island. Not only in literary texts and discourse, but this mandatory impact can also be realized in other literary and verbal fields. That is, it is possible to see many expressions, which reflect from our earlier learning patterns and social memories, in other literary transfers as in daily language. (Islamoğlu, 2014, p. 8)

By reading other writers, the writers are becoming familiar with the cliches, legends, songs and lyrics in the society and when gaining writing experience they can not detach themselves from the society rules:

> This is for two reasons. Firstly, the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through

> with references, quotations and influences of every kind. (…) Secondly, a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilisation of the packaged textual material (say, a book) by all the texts which the reader brings to it. (Still, Worton, 1990, pp. 1-2)

2.2 PLANNED INTERTEXTUALITY

In planned intertexuality, the author delibaretely refers to other works while creating his/her work. As s/he who involves the intertexuality in his work in a planned way knows what s/he does and which works and how s/he will refer to; s/he makes a detailed survey before creating his/her work and moves in this manner. These studies, which the author mentions the second author in his work by either the author himself or his work or citing a sentence or paragraph from his work, are considered to enrich the work: "Among the criteria what makes a text real is mostly to write and read it with other texts and/or according to its significance with phenomenons outside world and interact with other texts. Texts can not be isolated; on the contrary, they are usually in relation with other texts and outer world objects... This is a feature that makes a text real" (Ögeyik, 2008, p. 21).

However, although intertextuality has been seen as an asset, there are some opposite views. For example, Orhan Pamuk, one of the most important writers using intertextuality in a planned way, is criticized for this reason and it is claimed that he plagiarized his topics from other writers. It is also claimed that "James Joyce's mysterious, G. Garcia Marques's complex and the authentic wording styles of various contemporary Latin American and Middle Eastern author influence Pamuk's novel such that sometimes these effects lead Pamuk to plagiarise from their Works" (Acar, 2013, p. 234).

2.3 INTER-AUTHORS REFERENCES

The author writing his work, as mentioned before, enriches it referring to other authors. In this way they can refer to another author's writing style, his personality or his style of discourse. Although intertextuality hints at works written in the same kind are taken naturally, "there are such kind of discourses that these show intertextuality characteristic as a result of the fact that authors are influenced by each other. For example, Hasan Ali Toptas's *A Thousand Gloomy Pleasure* (1998), Laurence Sterne's *Tristram Shandy* (1759), Orhan Pamuk's *My Name is Red* (1998) has a common feature of discourse" (Ögeyik, 2008, p. 51).

2.4 INTER-WORKS REFERENCES

Inter-works reference is that an author writes a work by referring to another author or rewrites it by mentioning a different author's work in his or her own work. However, the work written about another author should never be an imitation and he should create his own style for it. For example, known as an absurdist, existentialist and tragicomedy, *Rosencrantz and Guildenstern are Dead* (1966) by Tom Stoppard and *Hamlet* (1603) as a tragedy written by William Shakespeare have some similarities, but they are different plays:

> Though it (*Rosencrantz and Guildenstern are Dead*) is originated from *Hamlet*, it transcends its origin. It is far more than a mere burlesque. On one hand, Stoppard keeps the context of Shakespeare, on the other hand, develops the characters in a very different dramatic situation. One feels that there are two separate plays going on in a single play: one is Hamlet centred, and the other is Ros and Guil centered. And the first one is Shakespeare's play while the later is that of Stoppard. Furthermore, both plays are intermingled with each another. The second one is substituted with the first play. (Gormez, 2007, 140)

2.5 EPIGRAPH

"Epigraph is the short quotation or motto placed at the commencement of a book, chapter, etc" (Ahem, 2012, p. 15). For Genette it is "a quotation placed *en exergue* [in the exergue], generally at the head of a work or a section of a work; literally, *en exergue* means off the work, which is going a little too far" (1997, p. 144).

To be able to understand Epigraphs usually taking place at the beginning of the book, and in some cases in the middle of the book or at the top of any section, one must be a good reader. Because as theorists mention above, epigraphs usually give information about the subject or the story of the book to read. In this study, epigraphs at the beginning of both Albert Camus and Yusuf Atılgan's works are mentioned to give an idea about the way of the plot. There are certain views on having an idea about the plot before reading the story regarding epigraph such as it breaks the spell of the book. However, as opposed to this view, Rosemary Ahem says: "I'm always surprised when someone claims not to read epigraphs. To me, that's an offering refused, a pleasure skipped... The epigraph informs us about the author's sensibility... The epigraph hints at hidden stories and frequently comes with one of its own" (2012, p. 11).

2.6 EXPLICIT AND IMPLICIT REFERENCE

Explicit and Implicit references are one of the fields authors have resorted to most within the context of Intertextuality. Using these instead of quoting from the work he refers to, the author contents to write the name of the author or work. That is, the author, remembering the author himself or title of the work without quoting, explores the connection between what the reader reads and works made reference. This connection can sometimes be implicit or explicit reference. The word "reference" is defined as a place that a linguistic indicator conveys us in the real or imaginary world (Rifat, 91). However, it is more difficult to find or understand implicit reference than explicit reference within the work. Because the name/title of the author or work made reference does not take place in implicit the reference and reference is directly made to the subject of the work. Therefore, the reader must be a good reader to understand implicit reference.

2.7 CLICHE

The expressions jogged in the memory of societies for centuries, repeated many times before, used and adopted by the whole society as they reflect a general idea are called Cliché. Authors who give place to cliches in their works include them sometimes delibaretly and as mentioned before, sometimes in an unplanned way. It is quite natural that authors use these cliches in their works as they are a part of the society in which they live. In literary context, for this reason, much as most of the authors try to escape from cliché words, they cannot help resorting to them in their works (Aktulum, 2011, p. 450). As mentioned before, intertexuality can be defined orally. As long as some expressions handed down from father to son have been repeated for thousand years, these are a good example for cliche in intertextuality.

2.8 COLLAGE

Collage technique, which was first applied by Spanish artist Pablo Picasso and French artist Georges Braque in visual arts, takes place in literature as well. “It is not only limited to fine arts and literature, but also “finds a widespread application area from art to cinema, literature, photography, advertisement, poster” (Aktulum, 2014, p. 177). This technique, called “paste picture” in fine arts, is to include non-text elements into the text in literature. For instance, sometimes the title of a song “La vie en Rose” (Camus, 1956, p. 101), sometimes a movie name and sometimes the name of a product “Chevrolet” (Pamuk, 2013, p. 245), sometimes a newspaper name “Tanin, Ikdam” (Atılgan, 2015, pp. 50-51) “Hürriyet” (Pamuk, 2013, p. 249) may take place in collage. With this metod also called cutting operation from another work, a text cut from any work is pasted to the work in question.

3 THE INTERTEXTUAL RELATIONSHIPS IN THE WORKS OF ALBERT CAMUS

3.1 EPIGRAPH

> *It is as reasonable to represent one kind of imprisonment by another, as it is to represent anything that really exists by that which exists not.*
>
> Daniel Defoe

At the very beginning of his book *The Plague*, Camus uses the above citation he quoted from English writer Daniel Defoe (1660 –1731). "Camus used Defoe's allegorical claim for Robinson Crusoe as epigraph to his own allegory, *The Plague*" (Watt, 2000, p. 133). The epigraph quoted from Defoe is exactly the core comment of this work and gives readers a clue about how to read the story. The setting of the story is the city Oran from Algeria. A plague appears in the city and dead rats are found in the apartments, workplaces, houses and gardens. It is exactly the first sign of a plague. After a doorman's death, people hear about the other deaths day by day. A crisis desk is set consisting Doctor Rieux, seniors and the Mayor. According to their decision, the entrance and exit from/to the city will be banned. There are some who objections to this verdict but it is the final decision. This epigraph, which Camus quoted from Defoe, is exactly an allusion regarding the fact that it is wrong to confine those who carry the risk of disease and bear no risk in the same city. "On the day when the death-toll touched thirty, Dr. Rieux read an official telegram that the Prefect had just handed him, remarking: "So they've got alarmed at last." The telegram ran: *Proclaim a state of plague stop close the town.*" (Camus, 1991, p.58). Upon increasing the number of deaths, the prohibition takes place. People's lives will not be the same as it was in the past. And this prohibition will bring the new ones with it.

> From now on, it can be said that plague was the concern of all of us. Hitherto, surprised as he may have been by the strange things happening around him, each individual citizen had gone about his business as usual, so far as this was possible. And no doubt he would have continued doing so. But once the town gates were shut, every one of us realized that all, the narrator included, were, so to speak, in the same boat, and each would have to adapt himself to the new conditions of life. Thus, for example, a feeling normally as individual as the ache of separation from those one loves suddenly became a feeling in which all shared alike and—together with fear—the greatest affliction of the long period of exile that lay ahead. (59)

This prohibition is not only valid for those who dwell in Oran but also includes those visiting the city. Eventually, showing up in the city before the plague starts and wanting to make news about the case of Arabs, Raymond Rambert informs the authorities that he woud like to leave

by the time the plague appears and the city is quarantined. He tells Doctor Rieux all about these:

> **Dr. Rieux :** Because there are thousands of people placed as you are in this town, and there can't be any question of allowing them to leave it.
> **Raymond Rambert:** Even supposing they haven't got plague?
> **Dr. Rieux :** "That's not a sufficient reason. Oh, I know it's an absurd situation, but we're all involved in it, and we've got to accept it as it is.
> **Raymond Rambert:** But I don't belong here.
> **Dr. Rieux :** Unfortunately, from now on you'll belong here, like everybody else. (74).

In his play *The Just Assassins* (1949) , Camus quotes "O love! O life! Not life but love in death" from *Romeo and Juliet* by English playwright William Shakespeare and uses it as an epigraph. By using this quotation Camus makes intertextual reference to Shakespeare. The leading characters Dora and Kaliyev's love in the play *The Just Assassins* are likened to Romeo and Juliet's love because their love end up with death like theirs.

The Just Assassins, which takes its plot from a real event in Czarist Russia just before Bolshevic Revolution, revolves around a group of opponents murdering the Great Duke Serj. The purpose of this opponent group is a revolution against current inequalities and they have to murder Serj the Great Duke to carry out this revolution. Kaliyev the protagonist takes over this responsibility and throws a nade made by his love Dora on Serj the Great Duke who runs along the theatre. Duke dies just there and Kaliyev is executed. Dora cannot put up with that and becomes volunteer for the second action. Like *Romeo and Juliet*'s love, it is one more time realized that it is impossible to possess love during the life itself. The love Dora and Kaliyev will experience is possible only after death. In this respect, the reader has an idea that the epigraph at the beginnig and any love story employed within the play will never end up with a happy ending.

Camus' philosophic book *The Myth Of Sisyphus* (1942) is considered to be one of the most significant works in the 20th Century history of philosophy. This essay book written for the absurdity of life takes its title from a Greek legend. According to the legend, Zeus elopes with the god of river Asopos's daughter Aegina, Sisyphus witnesses it. Looking for his daughter everywhere, Asopos is about to lose his hope yet Sisyphus comes and tells him that he knows where his daughter is, and in return for this he wants him to provide water for the castle in Korinth. Sisyphus whose demand is accepted betrays Zeus. As a punishment This Greek god sends him underground and sentences Sisyphus: "The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor." (75).

To Camus, this absurd case is actually what human being experiences in life. Sisyphus tries to carry the stone to the top although he is aware that it will fall down again and again. Human beings keep living although they know for certain that he will die one day. For this reason Camus uses the epigraph, "O my soul, do not aspire to immortal life, but exhaust the limits of the possible", which he quoted from Pindaros, an ancient Greek poet in the 4th century BC, at the beginning of the book. Therefore, the reader finds out Camus gives a message that it is a must for mankind to gain resistance although he knows that he will be defeated against the meaninglessness of life.

> This is Sisyphus, a former king of Corinth, who is condemned to roll a huge stone up a hill without any prospect of rest or release; for whenever he is about to reach the top of the hill, he is pushed back by the weight of the stone, and it rolls right down to the bottom… His punishment also serves a practical function, since he can hardly attempt another escape if he is forever rolling his stone. (Hard, 2004, p.117)

As mentioned before, epigraph is not only used at the beginning of a book, which means it sometimes takes place at the beginning and sometimes in the middle of a book. Camus uses two epigraphs in *The Myth Of Sisyphus.* The former, as mentioned before, is the quotation by Pindoras and the latter one is "If Stavrogin believes, he does not think he believes. If he does not believe, he does not think he does not believe" in *The Possessed* by Dostoyevsky. Camus uses this epigraph in an article called "The Absurd Man" in the book. Having made a reference to Dostoyevsky's Stavrogin who had an ironic life, Camus questions existantialism and the freedom of absurd man.

The epigraph, “Some were dreadfully insulted, and quite seriously, to have held up as a model such an immoral character as A Hero of Our Time; others shrewdly noticed that the author had portrayed himself and his acquaintances. … A Hero of Our Time, gentlemen, is in fact a portrait, but not of an individual; it is the aggregate of the vices of our whole generation in their fullest expression”, quoted from the preface of a novel by Mikhail Yuryevich Lermontov’s *A Hero of Our Time* (1840), a poet and writer considered to be one of the touchstones of Romantic Russian Literature, takes place at the beginnig of *The Fall* by Camus.

In his novel *The Fall*, Camus discusses the selfishness, despair and state of the man in the modern world, ridiculing the moral of bourgoise. When Jean-Baptiste Clamence, a respected lawyer, facing himself, he complains about modern individual as he takes no responsibility in his life time; which is how modern individual falls down. As seen in the epigraph, while telling about the leading character Pechorin in his work *A Hero of Our Time,* Lermantov states that this is not only the story of an individual but problems of our generation as well. With this epigraph quoted from Lermontov, Camus simply indicates that what Jean-Baptiste Clamence, the protagonist in *The Fall*, experienced was parallel to what Gregory Alexandrovich Pechorin, the protagonist in *A Hero of Our Time,* did. Egoism, behaving people badly, arrogance, living in debauchery and alienated personality of Camus’s Jean-Baptiste Clamence look like Gregory Alexandrovich Pechorin.

> I have to admit it humbly, mon cher compatriote, I was always bursting with vanity. I, I, I is therefrain of my whole life, which could be heard in everything I said. I could never talk withoutboasting, especially if I did so with that shattering discretion that was my specialty. It is quite truethat I always lived free and powerful. I simply felt released in regard to all for the excellent reasonthat I recognized no equals. I always considered myself more intelligent than everyone else… (1956, p. 17)

3.2 EXPLICIT AND IMPLICIT REFERENCE

The expression "God is dead" that German philosopher Friedrich Nietzsche states in his books *The Joyous Wisdom* (1882), *Thus Spoke Zarathustra* (1883), *Beyond Good and Evil* (1886) and this religious point of view in his *The Anti-Christ* book (1895) has aroused great repercussions both in his time and after his death. Nietzsche has influenced many writers and philosophers after him and Albert Camus is one of them. Nietzsche's effect is seen in Camus's novels and essays, he sometimes makes explicit and implicit reference to Nietzsche and sometimes uses in the citations he quoted in his works. In *The Stranger* (1942) Camus makes a reference to Nietzche's book *The Anti-Christ* in an implicit way in the conversation about religion between the main character Meursault and the examining magistrate. Despite all the examining magistrate's suggestions, Meursault who refuses to believe in any religion is likened to the Antichrist by judge and this analogy is expressed in Meursault's own words:

> I can honestly say that during the eleven months these examinations lasted I got so used to them that I was almost surprised at having ever enjoyed anything better than those rare moments when the magistrate, after escorting me to the door of the office, would pat my shoulder and say in a friendly tone: "Well, Mr. Antichrist, that"s all for the present!" After which I was made over to my jailers. (1946, p. 43)

In the novel called *A Happy Death*, the disabled character Zagreus is killed for money by the main character Mersault. "Zagreus was still staring at him, but had just closed the book. Mersault—the fire was painfully hot against his knees now—could read the title upside down: The Courtier by Baltasar Gracian" (1973, p. 3). As seen here, Camus chooses the book which Zagreus read from one of the books of Baltasar Gracian who was a Spanish writer and philosopher (8 January 1601-6 December 1658) and praised due to his proto-existentialist writings by Nietzsche and Schopenhauer. Gracian is considered as a proto-existentialist writer by some and the book read by Camus's character Zagreus' written by Gracian. Thus and so known as an existentialist writer Camus makes implicit reference to existentialism via Gracian book.

In *The Plague*, just before the plague starts Raymond Rambert who shows up in the city to get information about the status and standard of living of Arabs on behalf of a Paris newspaper, asks Dr. Rieux a number of questions. The jourrnalist, Rambert having a critical perspective on the situation of Arab, says to him as a response against Dr. Dr. Rieux "I've no use for statements in which something is kept back… That is why I shall not furnish information in support of yours… You talk the language of Saint-Just" (13).

Louise (Antoine Leon) Saint Just (1767-1794), one of the most important revolutionists, is known for his honesty time in France as he takes the initiative for the society with his exemplary behaviors during his life. Drawing an analogy to the way Dr. Riuex replies "the language of Saint-Just" to the protagonist of *The Plague*, Camus makes an explicit reference to Saint Just's honesty. Camus features Dr. Rieux's honesty via Sain Just by drawing this analogy. John Krapp comments on the analogy Camus made:

> After Rieux does not cooperate with Rambert's inquiry, the journalist observes, "You talk the language of Saint-Just… In the controversy over naming the disease once it erupts (P, 48—50), most of the town officials and doctors demur when the word plague is mentioned. On their view of linguistic reference, to utter the word plague is to incarnate the thing plague; by controlling the use of the word, they may control the growth of the epidemic. Rieux postpones using the word until he is fairly certain that it accurately denotes a commonly understood syndrome. (2004, pp. 84-85)

As seen clearly, while everyone agrees on the plague in the city, Dr. Rieux has a cautious manner.

In ***The Plague*****,** Camus, while mentioning the plague in Oran, makes use of many plague examples in history and makes explicit refererences to them. He sometimes presents these to the reader through the narrator and sometimes the priest Paneloux. These plagues in history, as mentioned above, sometimes pester human as they deserve because of their disbelief like ancient Egyptians and sometimes occur when people are subjected to a religious belief test by God. Along with an increase in the number of people who die because of plague in Oran, the plague reality is inevitably accepted. Dr. Rieux is concerned with the increasing death rates by doing so great destructions the history witnessed are visualized in his memory. "Figures floated across his memory, and he recalled that some thirty or so great plagues known to history had accounted for nearly a hundred million deaths" (35). A part of the plague the narrator mentions is seen in the following parts in the book. When these plagues are told, sometimes historians like Prokopios, Mathieu Marais and sometimes saints like Saint Roch are given as a witness. "The doctor remembered the plague at Constantinople that, according to Procopius, caused ten thousand deaths in a single day" (35). After considering the Constantinople plague Dr. Rieux who is seeking a solution to the plague in Oran thinks the plague disaster in Oran still has not been as destructive as the former plagues in Athens, China, Marseille, Provence, Milan and London.

> A tranquillity so casual and thoughtless seemed almost effortlessly to give the lie to those old pictures of the plague: Athens, a charnel-house reeking to heaven and deserted even by the birds; Chinese towns cluttered up with victims silent in their agony; the convicts at Marseille piling rotting corpses into pits; the building of the Great Wall in Provence to fend off the furious plague-wind; the damp, putrefying pallets stuck to the mud floor at the Constantinople lazar-house, where the patients were hauled up from their beds with hooks; the carnival of masked doctors at the Black Death; men and women copulating in the cemeteries of Milan; cartloads of dead bodies rumbling through London's ghoul-haunted darkness—nights and days filled always, everywhere, with the eternal cry of human pain. No, all those horrors were not near enough as yet even to ruffle the equanimity of that spring afternoon. (37)

The narrator then refers to the events regarding how destructive this plague was and how Athens took measures against it by making an explicit reference to Athens plague told by Lucretus, the Roman poet and philosopher who lived between 55 B.C. and 99 B.C.

In his sermons, the priest Paneloux wants people to take lessons from the plagues by making a reference to the ones in history. Camus, on this occasion, makes an explicit reference to the work *Golden Legend* by Italian chronicler and archbishop of Genoa Jacobus who lived between 1228-1298 A.D. Having claimed that they were exposed to this plague because of the sins that people had committed and guardian angel helped the evil angel in the plague that happened in Italy, the Priest Paneloux draws attention to the size of the current plague:

> We read in the Golden Legend that in the time of King Umberto Italy was swept by plague and its greatest ravages took place in Rome and Pavia. So dreadful were these that the living hardly sufficed to bury the dead. And a good angel was made visible to human eyes, giving his orders to an evil angel who bore a great hunting-spear, and bidding him strike the houses; and as many strokes as he dealt a house, so many dead were carried out of it.*(* 82)

Then, he touches on Lucifer comparing this event to the one in Oran and implies that the same fatal ending awaits them.

> My brothers," he cried, "that fatal hunt is up, and harrying our streets today. See him there, that angel of the pestilence, comely as Lucifer, shining like Evil's very self! He is hovering above your roofs with his great spear in his right hand, poised to strike, while his left hand is stretched toward one or other of your houses (…) No earthly power, nay, not even—mark me well—the vaunted might of human science can avail you to avert that hand once it is stretched toward you. And winnowed like corn on the blood-stained threshing-floor of suffering, you will be cast away with the chaff. *(*82)

The priest argues at every opportunity that the plague happened in Oran is divine origin and sent as a punishment to the people in Oran. Indeed, after giving Lucifer example, Paneloux indicates that the sermon has finished for the day and once again mentions that the plague is a

punishment. “He told them that after having made it clear that this plague came from God for the punishment of their sins…” (84). Dr. Rieux, Tarro and journalist Rambert meet in a hotel bar in the evening and chat on the plague in the city. However, there are other people in the bar apart from them and they also talk about the plague. At one of the tables, a naval officer speaks of a plague that occurred in Egyptian capital, Cairo. “They had camps, you know,” saying, “for the natives, with tents for the sick ones and a ring of sentries all round. If a member of the family came along and tried to smuggle in one of those damn-fool native remedies, they fired at sight. A bit tough, I grant you, but it was the only thing to do” (133). The plague in Oran increases its efficiency now and a relative of almost everyone and home dies. People go to church to take refuge in religion listening to the priest Paneloux. The priest again gives examples regarding the plagues people or countries witnessed in the past and talks over dos and don’ts to solve the problem. In this way, Camus makes an explicit reference to the plagues in history.

> Needless to say, there was no question of imitating the Abyssinian Christians of whom he had spoken previously. Nor should one even think of acting like those Persians who in time of plague threw their infected garments on the Christian sanitary workers and loudly called on Heaven to give the plague to these infidels who were trying to avert a pestilence sent by God. But, on the other hand, it would be no less wrong to imitate the monks at Cairo who, when plague was raging in the town, distributed the Host with pincers at the Mass, so as to avoid contact with wet, warm mouths in which infection might be latent. The plague-stricken Persians and the monks were equally at fault. For the former a child's agony did not count; with the latter, on the contrary, the natural dread of suffering ranked highest in their conduct. In both cases the real problem had been shirked; they had closed their ears to God's voice. But, Paneloux continued, there were other precedents of which he would now remind them. If the chronicles of the Black Death at Marseille were to be trusted, only four of the eighty-one monks in the Mercy Monastery survived the epidemic. And of these four three took to flight. Thus far the chronicler, and it was not his task to tell us more than the bare facts. *(*189)

In his sermons, he usually adverts the plagues in the past and does not forget the Great Marseille Epidemic in 1720- 1722 in France and mentions Bishop Belzunce. In 1720, when most of the people living in the city leave Marseilles with the plague appearing, Bishop Belzunce does not leave the city, and fights against it. Although Bishop Belzunce is historically portrayed as a hero during this outbreak in Marseille, Camus depicts him differently and makes an explicit reference to the Marseille plague.

> At this point Father Paneloux evoked the august figure of Bishop Belzunce during the Marseille plague. He reminded his hearers how, toward the close of the epidemic, the Bishop, having done all that it behooved him, shut himself up in his palace, behind high walls, after laying in a stock of food and drink. With a sudden revulsion of feeling, such as often comes in times of extreme tribulation, the inhabitants of Marseille, who had idolized him hitherto, now turned against him, piled up corpses round his house in order to infect it, and even flung bodies over the walls to make sure of his death. Thus in a moment of weakness the Bishop had proposed to isolate himself from the outside world—and, lo and behold, corpses rained down on his head! This had a lesson for us all; we must convince ourselves that there is no island of escape in time of plague. No, there was no middle course. We must accept the dilemma and choose either to hate God or to love God. And who would dare to choose to hate Him? (190)

Mythology is one of the fields which Camus considerably mentions in his works and sometimes makes both explicit and implicit references. In this context, It is seen that he sometimes makes reference to the Greek and sometimes to Roman mythology. In *The Plague* Camus makes an explicit reference to Greek mythology called "Orpheus and Eurydice" (166). This mythological story was composed as an opera by Christoph Willibald Gluck who lived between 2 July 1714-15 November 1787. Camus establishes a link between the plague and the protagonist of the story Orpheus making an explicit reference to this opera: "One evening Cottard and Tarrou went to the Municipal Opera House, where Gluck's Orpheus was being given" *(*166). At the end of the play, Camus says that for this version performed in the plague atmosphere in Oran "… plague on the stage in the guise of a disarticulated mummer, and in the auditorium the toys of luxury, so futile now, forgotten fans and lace shawls derelict on the red plush seats" (167).

While wandering in the streets of Amsterdam in his chat to "you" , Clamence, the main character of *The Fall* tells some of his memories. Showing shops while walking in the streets, Clamence states that some shops do not have signs and mentions the chaos if the identity of mankind appears on each sign everywhere: "Consequently, no shop signs, and this one is shocking. Besides, if everyone told all, displayed his true profession and identity, we shouldn't know which way to turn! Imagine the visiting cards: Dupont, jittery philosopher, or Christian landowner, or adulterous humanist—indeed, there's a wide choice. But it would be hell!" (1956, p. 46-47). Clamence, claiming that the hell is like that as well, prates about human categorization via streets in signs. When Clamence asks "you" what his sign could be if every man has it, he tells that in such a situation he knows what his is: "You, for instance, mon cher compatriote, stop and think of what your sign would be. You are silent? Well, you'll

tell me later on. I know mine in any case: a double face, a charming Janus, and above it the motto of the house: 'Don't rely on it.' On my cards: 'Jean-Baptiste Clamence, play actor'" (47).

Janus is "the Roman god of beginnings as well as of gates and doorways. His familiar symbol was a head with two faces looking in opposite directions" (Nardo, 2002, p. 101). Clamence expresses his feelings regarding why he likens himself to hypocritical god Janus making an explicit reference to Roman mythology in this way. "When I would leave a blind man on the sidewalk to which I had convoyed him, I used to tip my hat to him. Obviously the hat tipping wasn't intended for him, since he couldn't see it. To whom was it addressed? To the public. After playing my part, I would take the bow. Not bad, eh?" (47).

3.3 REFERENCES TO WORKS, AUTHORS AND HISTORICAL PERSONS

Describing the true love for his friends and making an implicit reference to *Letters of a Portuguese Nun* (1669), which is considered epistolary fiction and first published anonymously and then written up by Gabriel-Joseph de La Vergne in the 17th century, *The Fall*'s Clamence compares himself to the *Portuguese Nun* and states that in contrast to her, he is not hard-hearted. Camus here makes an implicit reference to the work in point: "Of course, true love is exceptional—two or three times a century, more or less. The rest of the time there is vanity or boredom. As for me, in any case I was not the Portuguese Nun. I am not hard-hearted; far from it—full of pity on the contrary and with a ready tear to boot. Only, my emotional impulses always turn toward me, my feelings of pity concern me" (57-58).

Camus is seen to have made explicit and implicit references partly to the Italian poet and writer Dante Alighieri (1265 - 1321) known for his *Divine Comedy*. In *The Fall*, it is realized with many examples throughout the novel that Camus criticizes bourgeoisie system. While talking to his respondent, Clamence criticizes bourgeoises like himself and averts that they are in the ninth floor of the hell. He likens the Amsterdam canals, the setting in the novel, to the flats in hell and makes an implicit reference to Dante stating that bourgeoises are in the ninth floor of the hell "Have you noticed that Amsterdam's concentric canals resemble the circles of hell? The middle-class hell, of course, peopled with bad dreams. When one comes from the outside, as one gradually goes through those circles, life—and hence its crimes—becomes denser, darker. Here, we are in the last circle. The circle of the... Ah, you know that? "(14). Camus, making an implicit allusion to Dante here, makes an explicit reference in the following parts in the book. "Do you know Dante? Really? The devil you say! Then you know that Dante accepts the idea of neutral angels in the quarrel between God and Satan. And he puts them in Limbo, a sort of vestibule of his Hell. We are in the vestibule, *cher ami"* (14). What Camus calls "neutral angels in the quarrel between God and Satan" is an explicit reference to the first part of Hell, Limbo, in the fourth Canto taking place in Dante's Inferno.

Clamence, who comes out as a very casanova man for the readers in his former life before the fall, tells that he is a man of one-day relationships, feels a greedy desire for every woman around him and runs away from them after he has taken what he longed for: "I looked merely for objects of pleasure and conquest. Moreover, I was aided in this by my constitution: nature had been generous with me. I was considerably proud of this and derived many satisfactions there from—without my knowing now whether they were physical or based on prestige" (58) Upon talking about women very long, he draws the following anology by

making an explicit reference to Napoléon Bonaparte (15 August 1769 – 5 May 1821) about the failures of women coming into his life: "I gave romance something to work on. Our feminine friends have in common with Bonaparte the belief that they can succeed where everyone else has failed" (59). Camus here refers to the success of French statesman whose wars are taught in military schools almost everywhere in the world and one of the most famous and controversial statesmen of European history.

Developing the "general theory of relativity" , Albert Einstein is still accepted the most intelligent man the history ever witnessed because of his intelligence. In *The Fall*, making an explicit allusion to the intelligence of Albert Einstein, Camus uses this reference implying Clamence's lust for women: "Any society, however brilliant, soon crushes me, whereas I have never been bored with the women I liked. It hurts me to confess it, but I'd have given ten conversations with Einstein for an initial rendezvous with a pretty chorus girl" (60*).* As mentioned before, Clamence is fed up with women after a while and says that he will miss a meeting with Einstein: "It's true that at the tenth rendezvous I was longing for Einstein or, a serious book. In short, I was never concerned with the major problems except in the intervals between my little excesses" (60*).*

Clamence considers each and every event he experienced, the women who had come into his life, the people around him and the accidents he witnessed coincidence while telling about his own life: "The Cartesian Frenchman in me didn't take long to catch hold of himself and attribute those accidents to the only reasonable divinity—that is, chance. Nonetheless, my distrust remained" (79*).* Camus, by this way, makes an explicit reference to the philosophy of French philosopher René Descartes (31 March 1596 – 11 February 1650). Clamence thinks, contrary to popular belief in the society, the individual should first judge himself, before judging the others. Clamence, who thinks that a true judgment could be executed only by this way, states "like Copernicus, reverse the reasoning to win out" while expressing his thoughts:

> Well, here's the stroke of genius. I discovered that while waiting for the masters with their rods, we should, like Copernicus, reverse the reasoning to win out. Inasmuch as one couldn't condemn others without immediately judging oneself, one had to overwhelm oneself to have the right to judge others. Inasmuch as every judge some day ends up as a penitent, one had to travel the road in the opposite direction and practice the profession of penitent to be able to end up as a judge. (138*)*

Nicoloaus Copernicus (19 February 1473 – 24 May 1543) has reversed a belief that lasted until 16 century. Before he brought forward his allegation, people would believe that the globe was located in the centre of the universe, but Copernicus, in his work *On the Revolutions of the Celestial Spheres* (1543), asserted that it was the sun, not the globe which was located in the centre of the universe, and contrary to the popular belief, he alleged that it was not the sun that revolves around the globe, but vice versa. That is to say, Copernicus reverses an existing thought. Camus, who draws an analogy "like Copernicus" by making an explicit reference to Copernicus' work *On the Revolutions of the Celestial Spheres*, reverses the idea that one should judge the respondent first, and thus, states one should begin judging himself first.

Clamence draws an analogy of a traitor for the people surrounding and the relatives of him. Hereby, Camus makes a reference to the treachery of the French Marshal François Achille Bazaine, who had been declared a traitor, seized in rank, and condemned to death due to surrendering Metz to Germans with his 140 thousand soldiers during the French-German war on October 27, 1870.

> As for suicide, they would be more likely to push you to it, by virtue of what you owe to yourself, according to them. May heaven protect us, *cher monsieur,* from being set on a pedestal by our friends! Those whose duty is to love us—I mean relatives and connections (what an expression!)—are another matter. They find the right word, all right, and it hits the bull's-eye; they telephone as if shooting a rifle. And they know how to aim. Oh, the Bazaines! (31*)*

3.4 COLLAGE

After his mother's death, the main character of *The Stranger*, Meursault, sees to entombment affairs and goes to the beach to swim. He happens to see there Marie Cardona, who was once the secretary at the office he used to work. Meursault, as was before, desires her now, as well and asks her to go to the movies: "I asked her if she'd come to the movies with me that evening. She laughed again and said, 'Yes,' if I'd take her to the comedy everybody was talking about, the one with Fernandel in it" (16).

Generally known as "Fernandel", the French actor and singer Fernand Joseph Désiré Contandin (8 May 1903 – 26 February 1971) was a distinguished comedian in the history of French Cinema. Meursault's going to Fernandel's movie after his mother's death is already criticized by many people around him. Besides, Camus, in the next parts of the book, states that the movie Meursault and Marie went to was a comedy. Meursault, who kills an Arab on the beach, faces trial and is wanted to get death penalty. The reason why prosecutor asked Meursault's death penalty is not only his killing an Arab, but also his behaving as if nothing has happened following his mother's death. Prosecutor asks Marie what they did after the entombment affairs ended, she replies that they went to Fernandel's movie. "In a very low voice she said it was a picture with Fernandel in it. By the time she had finished, the courtroom was so still you could have heard a pin drop" (55). Upon this, prosecutor states "Gentlemen of the jury, I would have you note that on the next day after his mother's funeral that man was visiting the swimming pool, starting a liaison with a girl, and going to see a comic film. That is all I wish to say" (55). As seen here, Camus makes a collage by including the movie of Fernandel, who is a comedian in different parts of the book, in the story. Meursault, alone after his mother's death, thinks about how would the home be without his mother. Later on, he peeks through a newspaper and cuts some photos and pastes them on his notebook: "A bit later, for want of anything better to do, I picked up an old newspaper that was lying on the floor and read it. There was an advertisement of Kruschen Salts and I cut it out and pasted in into an album where I keep things that amuse me in the papers" (12). Camus uses "Kruschen Salts", a brand, as a collage here.

In *The Plague* Ransdoc Information Bureau meets the reader as a collage and repeated for many times in the various parts of the book. As noted earlier, newspaper titles are also included in collage category. By embodying these names in the work, the author provides dynamism to the reader all along the work. People hear the news about the plague in Oran province generally from "Ransdoc Information Bureau" and "Plague Chronicle", a newspaper. "In spite of the growing shortage of paper, which has compelled some dailies to reduce their pages, a newspaper has been launched: the *Plague Chronicle*" (*The Plague* 114).

Collages generally reflect the popular culture in the period during which the works have been written. In this context, the song *St. James Infirmary* which is American anonymous folksong, often listened by the people adopting popular culture during the period in which this work was written. Camus makes use of the art of collage by including this song in the text.

Dr. Rieux, Tarrou and Rambert go to a bar and there plays the song *St. James Infirmary.* "At the other table, around which sat a bevy of bright young people, the talk was incomprehensible, half drowned by the stridence of St. James Infirmary corning from a loud-speaker just above their heads" (147). Later on, Tarrou and Rambert go back home and again listen to the same song there. Rambert goes to the corner of the room and starts a small phonograph. "What's that record?" Tarrou asks, "I've heard it before… It's *St. James Infirmary*" (153).

In *The Fall* Camus uses two famous songs as collage. These songs are "La Vie en rose" and "Liebestod". The former was composed and vocalized by French singer Édith Piaf (19 December 1915 – 10 October 1963) in 1946. The song, which gains fame to a large extent in a short time, reflects the popular culture of that period. The latter, "Liebestod" (love death) is the final music of the opera displayed with the title Tristan and Isolde in 1859 by the German composer Richard Wagner (22 May 1813 – 13 February 1883). In the book, these statements are uttered by Clamence:

> I added even more to the weight of my crimes and to my deviation from virtue. As a result, I conceived such a loathing for love that for years I could not hear *"La Vie en rose"* or the *"Liebestod"*without gritting my teeth. I tried accordingly to give up women, in a certain way, and to live in a state of chastity. After all, their friendship ought to satisfy me. But this was tantamount to giving up gambling. Without desire, women bored me beyond all expectation, and obviously I bored them too. No more gambling and no more theater—I was probably in the realm of truth. But truth, *cher ami*, is a colossal bore. (101)

The art of painting is still another collage in addition to the ones Camus generally uses in his works. He generally makes collages by giving a place to paintings of the famous artists. One of those works is “The Adoration of the Lamb” of Netherlandish painter Jan Van Eyck. Jan van Eyck was one of the most distinguished Northern Renaissance artists of the 15th century. This altarpiece consists of 12 panels and the panel titled “The Just Judges” was stolen in the year 1934. Camus takes advantage of collage technique by taking this painting and historical event into *The Fall*. According to the book, Clamence gets this book in exchange for a glass of wine from a drunk in a bar named Mexico-City.

> By the way, will you please open that cupboard? Yes, look at that painting. Don’t you recognize it? It is “The Just Judges.” That doesn’t make you jump? Can it be that your culture has gaps? Yet if you read the papers, you would recall the theft in 1934 m the St. Bavon Cathedral of Ghent, of one of the panels of the famous van Eyck altarpiece, “The Adoration of the Lamb.” That panel was called “The Just Judges.” It represented judges on horseback coming to adore the sacred animal. It was replaced by an excellent copy, for the original was never found. Well, here it is. No, I had nothing to do with it. (128)

As seen in the book as well, the main character Clamence states that the painting is stolen.

Figure 1: The Just Judges

The Just Judges, painted by Netherlandish painter Jan Van Eyck (1390 – 1441)

As stated earlier, adds are also considered collage. Meursault, the main character of *The Stranger* had cut the advertisement of "Kruschen Salts" and pasted it onto his notebook. The reader, this time, witnesses the same act with Mersault, the main character of *A Happy Death,* as well. The brand "Kruschen", shines out again as a brand for salt in *A Happy Death*. "He (Mersault) awoke the next morning just before lunchtime, washed and went downstairs to eat. Back in his room he did two crossword puzzles, carefully cut out an advertisement for Kruschen Salts which he pasted into a booklet already filled with jovial grandfathers sliding down banisters. Then he washed his hands and went out onto his balcony." (8).

Mersault, having fled to Czechoslovakia after killing Zagreus, hears a newspaper name, and it is *Narodni Politika.* "The busy streets could not be far away, for he could hear the newspaper vendors hawking the *Narodni Politika.*" (23).

"Narodni Politika" was a famous Czech newspaper which had been published in Czechoslovakia from the year 1883 to May 1945. Its name meets the reader in various novels one of which is the famous work of Czech writer Jaroslav Hašek's (30 April 1883 – 3 January 1923) *The Good Soldier Švejk.* . "Yes, sir, I take in the afternoon edition of the Narodni Politika, you know, sir, the paper they call the puppy's delight." (1974, p. 18). As seen here, Camus, too has used this famous newspaper as a collage like Czech writer Jaroslav Hašek did.

As it does at the present time, lottery, the popular culture of the period referred to in the book as a collage as well. "Then, to test those manners, Rose asks him to purchase for the household a certain number of useful items such as a hot-water heater, Persian carpets, and a refrigerator. When Noel replies by encouraging Rose to pray for him to win the lottery, Rose becomes quite realistic: "We might as well pray for ourselves." (33).

Finally, when examining the last collage of Camus in this work, there again a song meets the reader. Mersault, settled in Prague due to a murder, returns back to Algeria some time later. He informs his friends about his return, and they go to visit him. They hear a music while wandering around in the streets of Chenoa,"The Toreador Song", an aria in the Carmen opera, composed by Georges Bizet. "As they were leaving, an astonishing burst of music exploded in a nearby street: the toreador song from *Carmen,* but performed with an exuberance that prevented the instruments from keeping in tune or time. " (44).

3.5 CLICHÉ

The Fall's Clamence, while talking to his interlocutor, after conveying his positive and negative thoughts about slavery, draws attention to "One doesn't talk back to one's father" (45) the cliché living in almost all societies, and then mentions good and bad sides of the mentioned cliché. Likening this cliché to a formula, Clamence states his thoughts this way: "In one way it is very odd. To whom should one talk back in this world if not to what one loves? In another way, it is convincing. Somebody has to have the last word. Otherwise, every reason can be answered with another one and there would never be an end to it" (45).

As stated before, Clamence, a good womanizer, is a specialist in hooking up women, and he acts out recklessly. To him, hooking up women is a piece of cake, and he has a talent of rhetoric for he is an advocate, and owns a good sense of humour as he was an apprentice of a comedian in the army. After hooking up women, Clamence has sexual intercourse with them. He uses the same methods used by almost all womanizers in the society in case those women hook themselves on him. In order to leave them, he mentions these clichés as follows: "For instance, the scene of the incomprehensible attraction, of the "mysterious something," of the "it's unreasonable, I certainly didn't want to be attracted, I was even tired of love, etc. …" always worked, though it is one of the oldest in the repertory" (60).

At their own homes, Elaine, Catherine and Rose, the friends of Mersault, the main character of *A Happy Death*', mention their thoughts about marriage among each other. Elaine talks about love bravely, and mentions that she has never fallen in love up to now. The narrator talks about Elaine, who feels the lack of a good love in her life like this; "If she were in love, she would get married." Catherine says "it's more urgent when in love to make love" upon Elaine's related thoughts. Rose, a pragmatic, reminds Elaine, who is sorry for the way Catherine thinks of this cliché. "if unfortunately experience did not show that marriage dissolves love" (34).

4 THE INTERTEXTUAL RELATIONSHIPS IN THE WORKS OF YUSUF ATILGAN

4.1 EPIGRAPH

You begin with a detailed story, say a strange legend

Baki

The reader reading *The Wanderer* does not encounter an extraordinary incident in the book. The book is about the presence of individuals caught up themselves to the routines of the world and the orientation of the protagonist C to his inner world by isolating himself from the outside world, with this epigraph quoted from Baki, Atılgan extracts a legend from the daily routines of the world.

In his *The Complete Short Stories* at the beginning of his short story *Çıkılmayan* Atılgan uses an epigraph from Jules Michelet. The epigraph “Everyone yawns everything is foreseen; one hopes for nothing in this world” degrades the life to a meaninglessness, hopelessness and ridiculous stage. Now that everything is known in advance, it can be reached such a conclusion that what is the meaning of to be a greedy, angry, resentful and avid man in this ephemeral world. This epigraph also explains Atılgan's philosophy and relatable with his main characters C and Zebercet. Because theye are also aware of this philosophy and questioning the meaning of life.

4.2 EXPLICIT AND IMPLICIT REFERENCES

Starting his novel *The Wanderer* with an epigraph which he has quoted from Baki, Atılgan makes references to many writers and texts. These references are sometimes presented to the reader explicitly, and sometimes take place implicitly in his Works.

In *The Wanderer* protagonist "C" calls 'Two Orphans Street' with his own words as 'The Street with People Packets in Hands' and likens the street to the 'Easy Street', a movie created and directed by English director, writer, actor and comedian Sir Charles Spencer Chaplin known as his pseudonym Charlot. Atılgan explicitly refers to the 'Easy Street' using Chaplin's pseudonym Charlot. In the movie as a result of his efforts Charlot's arrests the 'Easy Street' bandit and he pacifies all of the 'Easy Street' neighbours to be good people and act out of the concern for the others by reintegrating them into the society.

The reason why Atılgan resembles the 'Two Orphans Street' in his book to 'Easy Street' is that the neighbours in this street are innocuous people as well. They regard their neighbours' rights and the relationships are based on favour. "You might have gone down the 'Two Orphans Street' but you would not be aware of. Most of them are two-storey, new or newlike houses. It is One of the streets Charlot calls as Easy Street. I call it 'The Street with People Packets in Hands'. Those people who haven't any anxieties other than losing their neighbours' respect live here" (2015, p. 14).

While C waits tramway at Dolmabahçe station he looks at a man's earwax and he tries to resemble it to something. It is stated in the book: "But he thought only the earwax behind the man's ear. The shape of the earwax drew his attention extremely. At last he resembled it to a shape of Matisse. He releived" (17). Matisse about whom Atılgan mentions here is French artist Henri Matisse, one of the most significant artists of the 20th century (31 December 1869 – 3 November 1954). By making an explicit reference to Matisse's shapes Atılgan attributes intellectuality to protagonist "C". This intellectuality attribution to the characters then continues as explicit references to Beethoven's composes and William Shakespeare's plays. While "C" goes to the tavern to drink with his friend "Actor" his ex-love Ayşe passes through his mind out of the blue. While he was with Ayşe in the workshop they were listening one of the three most notable sonatas of Beethoven: "Apassionata". In this way Atılgan makes an explicit reference to the German composer Ludwig van Beethoven's (17 December 1770 – 26 March 1827) composing.

In the upcoming conversations C and Actor make this speech in the tavern:

C : Hamlet, you are a dog, simply a dog.
Actor : Forget it Otello, said the actor
C : Do not call me Otello
Actor : Aren't you?
C : Leave that stupid arab.
He called the man behind the counter:
C : Pour these glasses, bro. What is your name?
Mecit, said the man while standing back.
C : Hamlet, have you heard the name of the guy?
Actor : Do not call me Hamlet.
C : Ok, ok Hamlet.
Actor yelled rising her arms:
: I will release you from your inner gratings (20-21)

C and actor who speak to each other with the characters' names in Shakespeare's plays make an explicit reference in this way. After C's lover runs across C, she goes home and writes her dairy which is a part of the conversation with C. Explaining that they listen to classical music together, Atılgan explicitly refers to German composer Johann Sebastian Bach (31 March 1685 – 28 July 1750). "… He told he loved the piano. He sat on the cedar. I lined Bachs up on turntable. I started to paint the sky nuts. She smoked nonstop. As the records ended we restarted them. She calls fugues melody. I loved this melody Word. I was in front of the coffee table and she was on the cedar, we stayed quite for a long time" (27).

While Atılgan mentions the love affair between the lady character B and Erhan in the book, he explicitly refers to Fazıl Hüsnü Dağlarca's poem "Dead". "One side of B knows that she is not "that one" who Erhan looks for, but she forces herself. "Why not her? She is such beautiful that…" The liking started with intimacy. Erhan had tears in his eyes while he was reading Dağlarca's poem "Dead" in the canteen a month ago. Perhaps it was this event which made B and Erhan closer" (33). While in Eminönü, C who has liked many women, waits for Güler. Güler approaches, but she has a man and a girl with her. He witnesses this conversation between Güler and the man:

> He leaned his back against the concrete plaster. He lit a cigarette. Stops were increasingly crowded. Eminönü tram took most of them away but there were newcomers. Suddenly he saw Güler looking at him in the middle of the road. She was between a girl and a man. They stopped near him. He was jealous of his two-day beard. He was wearing glasses.

Boy : The finest one today was sonnet. What can I do, I do not love 'King Lear'.

Güler : I do not get it, but how… (53)

Here Atılgan explicitly refers to Shakespeare's King Liar. While C was thinking of a memory with Güler he gets in Kadıköy tramway and he has some stories to read. "He had D. Thomas's stories in his pocket. He wondered. He could read it there, too" (58). Dylan Thomas (27 October 1914 – 9 November 1953) whom Atılgan makes explicit reference was a Welsh poet and writer. He is one of the most effective poets of the 20th century affected by Modernism and Romanticism.

Regarding that Atılgan has been affected by Dylan Thomas's stories in his article "The Books and Yusuf Atılgan", Güven Turan denotes: "Till 1970s it is certain that he has read Dylan Thomas's stories, Faulkner and Joyce… because those names are mentioned in *The Wanderer*" (1992, p. 377).

As stated previously, "C" who resembles a man's earwax to an artist's patterns when he waits for a tramway in the station, this time resembles someone who is fishing in Haliç to one of Modigliani's (Amedeo Clemente Modigliani (12 July 1884 – 24 January 1920) was an Italian Jewish painter) portraits. "He stopped just after he arrived to the corner in Haliç. He lit a cigarette resting against the iron wall. The man doesn't have shoulders. He resembled the man to Modigliani's portrait in this way" (64).

While he was walking with his lover Güler in Fındıklı, they stopped in front of a fountain and they read the inscription: "The owner of the charity and good is Mehmet Aga from Fındıklı"(69). Here Atılgan makes explicit reference to the successful historical character rising in the Ottoman Palace and chronicler Mehmet Aga from Fındıklı.

C and Güler meet in a cafe. Güler tells about her day and speaks alluringly saying that she missed C. Afterwards C asks Güler about her school and dialogue continues:

C : How you doin' with school?

Güler : Don't ask. (showing his throat) I have had enough poems. And how? One after another Milton just for three hours. "We kept fighting in the sky. Thunders, lightnings…" I hardly reached home. (71)

Here Atılgan makes explicit reference to Milton (9 December 1608 – 8 November 1674) by mentioning expressions from John Milton's poems like "We kept fighting in the sky. Thunders, lightnings…" Later in their dialogue this time Güler asks C about his day:

Güler : What about you?
C : I lied on the bed and read.
Güler : Ah how nice! I envy your life. Luckily as I think of you, I have good feelings. What are you reading?
C : *The Naked and the Dead*.
Güler : I have never heard of it.
C : When I finish reading it, I will lend it to you. It is about a war, a war on Earth(…). (71)

The Naked and the Dead (1948) is a novel by American novelist Norman Kingsley Mailer (31 January 1923 – 10 November 2007) based on a group of soldiers' feelings and thoughts about the nonsense of the wars. It's meaningful for Atılgan's wanderer man C who leads an absurd life to read the book written about the nonsense of the wars. While C waits for her lover Güler, a lady enters and C falls into a brown study about that lady:

> Who knows that she hunched her arms in order that how many men hit her until she came here! Why women do not want to brush in the crowd? We men are like dogs. They smell we brush… You want to cause mankind's extinction, it is enough to get the brush feeling away from men! Now there are some brushing her on the way. There is some truth to the fact that monkeys are our ancestors… That's it! (79-80)

Here C makes implicit reference to "The Theory of Evolution" from English naturalist and geologist Charles Robert Darwin's *On the Origin of Species* (1859) by saying "those who say we are ape-descendant are true to a certain extent." Before entering his girlfriend's room, C has questions in his mind about their relationship. C looks for a book of William Faulkner in Ayşe's room. "While he was walking towards Ayşe's room, he saw the paper on the multi-coloured table sheet. He handled it and start reading: 'I'll be here for the lunch.' Where can she go? She should have waited for two hours. He mussed up the paper and threw it. "Should I read? The Faulkner last day I saw she was reading. What was its name?" (128)

Atılgan makes explicit reference to American writer William Cuthbert Faulkner's (September 25, 1897 – July 6, 1962) works in this way. Already he approves that he has been affected by the writers to whom he has made explicit and implicit references. Hence, in one of his interviews "Yusuf Atılgan Tells" he has been put a question by R. Görel: "What have you read from West and from us chiefly? Which writers have affected you mostly? His answer is:

> I love reading. I read too much. Is this a kind of self-praise? I don't know. Some people boast saying that they never read… I have some good writers from both West and from us whom I read approvingly. Such as Dostoyevsky, Gide, Montherlant, Camus, Sartre, Simenon, Huxley, Joyce, Green, Capote, Sait Faik, Vüs'at O. Bener, Nezihe Meriç. There are two writers whom I read admiringly and even envyingly: Anton Pavlovich Chekhov and Faulkner. These two writers take the reader into the place where they are talking about, make the reader a partner with the characters' feelings and lives. If this is the target of figure of speech, they have reached the target. These judgements are relative, I know, but I have to say. And I have to name my favourite poets: F. H. Dağlarca, B. Necatigil, M. Eloğlu, E. Cansever, T. Uyar, C. Süreya. I think those writers I mentioned have affected me from different aspects. (1992, pp. 56-57)

Atılgan who articulates that he has been affected by western literature's leading writers such as Gide, Camus, Faulkner and Capote, refers to T. Capote's works while he mentions a memory with Ayşe: "The day in which I handled her T. Capote's that little story. How happy I was while reading it… For I make her feel that intense pleasure… How was the story? Nice! Shall I bring the grapes? Are they cold now? Something crashed in my World. That was it"(132).

While reading *The Wanderer* the reader gets the feeling that C has reached the real love twice. The reader is made to feel that the first reunion is experienced with university student Güler and the other with an artist named Ayşe. In both relationships, he witnesses that he has gone through the same stages. Yet it is apparent that he experiences the loneliness, then the effort to get rid of this loneliness and disappointments in both relationships. C can not find the real love with them and tirelessly looks for the real love and waits for it, believes that one day he will find it. This is expressed in several places throughout the work. "When woman left, I felt the sorrow of a semi-scientist: there wasn't something like this at another night. she wouldn't come. she didn't come tonight, either. She might probably have seen waiter's face before me"(11). When he goes to cinema he thinks that she will come. "When it is the session time, I take a look at the cinemas. Whichever one shows a good thing, I stop by that one. After all, She will come one day" (23).

Towards the end of the book C tells, the people making fun of him because he couldn't find the love that he looked for, "You are all like water off a duck's back for me. Go on your mockery. In defiance of you, one day I will find her" (153). C never gives up waiting and Atılgan finishes *The Wanderer* as: "He kept quite. There was no need to speak. Hereupon, he would not talk about her with anyone. He was aware that they would not understand" (155).

As it is understood from the quotations above, that C, the protagonist of Atılgan, waits hopefully for what will not come can be seen an implicit reference to the Irish novelist, playwright and poet Samuel Barclay Beckett's (13 April 1906 – 22 December 1989) *Waiting for Godot*. Likewise, *Waiting for Godot*'s Vladimir and Estragon hopefully wait for Godot who will never come.

> Estragon: Let's go.
> Vladimir: We can't.
> Estragon: Why not?
> Vladimir: We're waiting for Godot.
> Estragon: (*despairingly*). Ah! (Beckett, 2010, p. 15)

4.3 REFERENCES TO WORKS, AUTHORS AND HISTORICAL PERSONS

In his work *The Anayurt Hotel*, Atılgan gives place to Atatürk, the founder of Turkish Republic, when he describes *The Anayurt Hotel* which has the same name as the title of the book. "… a full-length picture of Mustafa Kemal Paşa is hung on the right wall, T written on it. Doors, walls, ivory oil-paintings." (1973, p. 12). While making reference to a historical person in this way, Atılgan makes reference to an artist somewhere else.

Zebercet the protagonist is lost into a routine life, goes to a public house to let his hair down and sees a painting there. "He turned his head, Fatih was fooling around on the sea in the picture hung on the wall." Atılgan here makes a reference to Italian artist Fausto Zonaro (18 September 1854 – 19 July 1929). Because the painting which is mentioned here made by Zonaro.

Zebercet lusts for the woman who has come to Ankara with a delayed train and stayed one night at the hotel in which Zebercet is receptionist. When she has gone Zebercet does not rent that room for anyone in the hope that she may come and stay there again. Like *The Wanderer*'s C, *The Anayurt Hotel*'s Zebercet starts waiting for the one that will never come. Like in *The Wanderer*, Atılgan here is also considered to make a reference to Beckett's *Waiting for Godot*. " He worried in vain; maybe she would even not come tomorrow night" (32). In another chapter, Zebercet thinks: " So, she would not come tonight" (34) and the narrator points out Zebercet's expectations: "Copper ashtray was there; he had smoked one of the cigarettes that the woman put out one after another lying on the bed. What was he waiting for? The worst thing was the inconsistency on his mind" (43). In both Camus's and Atılgan's works, these references to Beckett's *Waiting for Godot* are good examples employed under the title of implicit reference in intertextuality.

Figure 2: Fatih

Fatih, painted by Italian Painter Fausto Zanaro (18 September 1854 – 19 July 1929)

It can be said that Atılgan has been inspired by the short story the *Black Cat* by Edgar Allan Poe (January 19, 1809 – October 7, 1849). As it is known, in Poe's *Black Cat*, the protagonist kills a black cat named Pluto. There is also a cat in Zebercet's hotel and Zebercet kills that cat like the protagonist of Poe.

> He knelt and smiled; 'Come, come, don't be afraid' said he slowly; extended his left hand as if he would give something. The cat moved; plodded, rubbed itself against his hand. How quickly do the animals forget! He squeezed the handle of the pan; while rubbing its back with his empty hand, he turned its head to the other side. He lifted up the pan, hit it after releasing his hand from its neck; leaped up, it was wallowing on the ground sluggishly. He hit it in the head once again; strained, trembled and stopped its tail and legs. One of its eyes was put out. The tarp was in blood. He put the pan near it; moved its fingers. The other one is tabby, female. 'The cat has been absent for three days. Will it come back?' said the woman. 'Three days? It must be dead now. They do not let others see them dead, said my father.' 'Is it O.K without a cat?' 'He had asked the barber for it; it was tiny when it came first. He caught it from the tail and raised; headed to the window and opened it. There was nobody below. He threw it; it fell onto beyond the pavement. It was cold outside; he closed the window. He got the pan and entered the kitchen; washed it, hung it on the wall (*The Anayurt Hotel* 59)

The death of the cat in Poe's story called *Black Cat* is described as follows:

> Slowly the cat got better. Soon he felt no more pain. There was now only an ugly dry hole where the eye once was. He began to go round the house as usual again. He never came near me now, of course, and he ran away when I went too close. I knew he didn't love me any more. At first I was sad. Then, slowly, I started to feel angry, and I did another terrible thing... I had to do it — I could not stop myself. I did it with a terrible sadness in my heart — because I knew it was evil. And that was *why* I did it — yes! I did it *because I knew it was evil.* What did I do? I caught the cat and hung him by his neck from a tree until he was dead.(1991, p. 3)

That a reader resembles these two events each other can be taken naturally , however, in his essay "Romanda Psikolojik Yabancılaşma (II): Anayurt Oteli" Hilmi Yavuz claims:

> Atılgan may have been inspired by Poe and his style: In order to be able to reflect neurotic depressions of the hotel clerk Zebercet's macabre life, you can find many clues regarding the fact that Atılgan, in particular, used Poe and Truman Capote' s styles" (there are many similarities between the techniques of Atılgan's "*The Anayurt Hotel*" and Capote's "*A Tree of Night*"). (1992, p. 234)

4.4 COLLAGE

The Wanderer's C goes to tavern to let it all hang out. He orders a wine. The wine he ordered is Kavaklıdere which is a well-established wine brand in Ankara and has been produced since 1929. Having been used in Yeşilçam (Turkish Cinema Industry) very often the brand included in the book reflects the popular culture of the time when was the book written. By indicating the brand of a wine Atılgan makes a collage.

> They turned the lights on when they entered the barroom. He was the first one who entered in that small place which had a clean zinc bar table. There was only one table at the back. He sat on the wall's side just in front of the zinc bar table. On the shelf in front of him there were drinking bottles from every height. The man approached by cleaning the zinc table as a routine.
>
> Waiter : What would you like to have?
> C : Kavaklıdere. Not a warm one.
> Waiter : Appetizer?
> C : All. And stufied mussels.(18)

The reader confronts Kavaklıdere which Atılgan mentions as a brand once again in the next pages of the book. "He called the waitress. From the orders which remained in Güler's mind are two sworfish on skewers, two beer and a small Kavaklıdere. He didn't tell him that it was the first time he was going to drink. Later on a lady brought their orders and they started eating" (81).

In another chapter, while C is taking alcohol with his friend Actor in a pub, he listens to a Turkish classical song called "Aldı beni aldı beni iki kaşın arası" composed by Aşık from Çorlu, and hears a part of it "… yok mu nedir bunun çaresi" (19). As mentioned earlier, songs taking place in books are examples for collage. Another example for collage taking place in books as a song is " Yarim gitti çeşmeye" ballad which belongs to Istanbul region and composed by Mehmet Büyükgüngör. Walking in the street, C hears the words of this ballad " A woman was singing a song in one of the houses on the left: " Elinden su içmeye, yar yar yar aman"(131).

Atılgan speaks of a pocket watch while talking about a routine day of Zebercet in *The Anayurt Hotel*. The watch that Atılgan talks about is the Swiss watch Omega which has been produced since 1903. The author, by giving the brand of the watch without implying any of advertisement, somehow reflects the popular culture of the term by sharing the brand with readers that was once a trend at the time the book was written. "He woke up the room was

twilight. When he was responsible for population register, for one of his friend's debt, he took the heavy Omega pocket watch from the chest that he gave his father and hold through the window: it is a quarter to six. He set it up and left."(17). The cleaner who works in the hotel, goes to shopping for the needs. As Zebercet sees her going shopping, he writes his orders to a piece of paper and gives her.

> The servant women was going down the stairs: she was about to going shopping. He wrote four eggs, two Yenices, four matches on a paper. He took out the wide leather wallet that remained from his father: he took a fifty, gave to the women with paper.
>
> – Buy these from grocer also. (19)

As it is seen, there is also two Yenices in the Zebrecet's orders. Yenice was a brand of a cigarette that was common and known for its cheapness once upon a time in Anatolia. Atılgan, makes collage by adding a brand of a cigarette commonly used by society at the time. Zebercet, the only executive in the hotel saves the informations of the customers in the hotel and hands them in to the police station once a week. One day after he handed the registrations he leaves the police station and he remembers the sayings of Ankara Anthem that they were saying while walking with his friends in troop. 'Ankara, Ankara güzel Ankara' (64). The sayings those are taken from an anthem take their places as a collage in the work. Zebercet comes over a chestnut seller while walking out at night and they talk about Bozdag in their conversation. The chestnuts those grow Bozdag foods that is around Odemis town of Izmir are known as among the best chestnuts in Turkey. Atılgan's showing the Bozdag chestnut as a target here is perceived by the reader as a collage.

> The redness of little core through small holes among chestnuts frying on the barbecue was striking. A spark jumped from one of the holes. Seller of roasted chestnut yelled 'Kebab!'; he handed the paper bag.
> —To the cinema?
> While giving shriveled ten banknotes in his left palm, 'No' said Zebercet
> He took one chestnut from the paper bag and popped.
> —Made in Bozdağı, fine. (89)

After buying the chestnuts, Zebercet goes through a cockpit. He sees some people in, goes in and orders a coffee. After he drinks his coffee, he asks waiter if there is cockfighting there.

> When he finished his coffee, he asked coffee maker with thick eyebrow and baldhead when the cockfight would start while giving him the money.

— No fighting tonight; only on Wednesday and Saturday nights.
— Really?
— Do not miss the Wednesday night; Tahsin Bey's new cock is fighting. He brought it from Denizli last day. (90)

As it is seen in the conversation between them, one of the cocks that will join the fight have been brought from Denizli. Denizli Cock which has been regarded as the symbol of Denizli is like a brand in cocks. While Atılgan says about a cockfight in his work, he at the same time, makes a collage by adding Denizli Cock in his work.

The sayings of folk song '…Ne ölüyüm ne sağım' that has been taken to pen by Aşık Mevlut Ihsani is also another collage example experienced in *The Anayurt Hotel*. *The Anayurt Hotel*'s employee Zebercet who has lost his hopes about life listened to the song which was reflecting his mood as well in a public soup-kitchen while he was eating. "The stations large watch was 11:17. He corrected his watch and went to a nearby public soup-kitchen to eat. "... Ne ölüyüm ne sağım." It was a sort of song most of the lyrics of which were hard to cath from the radio of the coffee house next to the public soup-kitchen" (95). This verse of the song "…Ne ölüyüm ne sağım" is represented in the book by reflecting Zebercet's mood in the pages 97 and 99.

4.5 CLICHE

In *The Wanderer* Atılgan uses so many cliches, for example for a beggar in the street C says " Mankind is this. Some have to beg and some have to relieve" (43) and for a driver who hit a cat in the street " If we try to see everything at once, we can never see anything" (51) and for the same accident he says " Trampling a cat brings bad luck". (52)

The following parts in the book include cliches like;

" Knock the wood" (52) in terms of bad luck,

" Tall people are silly, they say" (79) for tall persons,

"You see this child won't be a whiz-kid" (121) for persons believed not to be prosperous in the future,

"People yell more when they are unfair" (132) for persons who prefer speaking loudly although they are unfair,

" They do not make their lips kiss" (139) for prostitutes,

"He who has something to do with a big deal will always draw some profit" (148) for persons who help people around him/her, offer them nice things and benefit from them by himself/herself.

In the *The Anayurt Hotel* Zebercet loses his father. Burial procedures are carried out and the Imam coming for burial asks Zebercet the name of his grandmother. The Imam who realizes that Zebercet does not know his grandmother's name and thrashes for an answer says; " No matter, son. We all have one mother." (14) " We all have one mother" is a cliche and used for Eve - the first mother of mankind. Eventually the cliche " Swarthy fifties are kind-hearted" used for swarthy people is another example for cliche.

5 INTERTEXTUAL RELATIONSHIPS BETWEEN THE WORKS OF ALBERT CAMUS AND YUSUF ATILGAN

Between the works of Camus and Atılgan, there are topic-related intertextual similarities. As noted earlier, the destruction left behind by the two great wars the 20th century witnessed has redounded on literature. Led by Camus, the concept Absurdism has directed individuals to question the meaning of life and caused them to portray a revolt against life under the roof of the philosophy of Absurdism. Having been affected by and lived in the same period with Camus, Atılgan has written up his works under the influence of that movement. In this context, the characters' view of life in the works of both authors are coherent with one another and it is remarkable that in the both works characteristics of intertextuality within the context of Absurdism, Isolation, Social Alienation, Indifference, Non – Communication and Religious Alienation, exist.

5.1 ABSURDISM

Absurdism is a literary movement first suggested by the Danish philosopher Soren Kierkegaard. However, it was not until 20th century, when Camus wrote *The Myth of Sisyphus*, that its framework and characteristics were determined. Chris Baldick, in *The Concise Oxford Dictionary of Literary Terms* (2001), explains the absurd:

> A term derived from the existentialism of Albert Camus, and often applied to the modern sense of human purposelessness in a universe without meaning or value. Many 20th-century writers of prose fiction have stressed the absurd nature of human existence: notable instances are the novels and stories of Franz Kafka, in which the characters face alarmingly incomprehensible predicaments. The critic Martin Esslin coined the phrase theatre of the absurd in 1961 to refer to a number of dramatists of the 1950s (led by Samuel Beckett and Eugene lonesco) whose works evoke the absurd by abandoning logical form, character, and dialogue together with realistic illusion. The classic work of absurdist theatre is Beckett's *En attendant Godot* (*Waiting for Godot*, 1952), which revives some of the conventions of clowning and farce to represent the impossibility of purposeful action and the paralysis of human aspiration. Other dramatists associated with the theatre of the absurd include Edward Albee, Jean Genet, Harold Pinter, and Vaclav Havel. (1)

In Camus's works, it is obvious that such writers and philosophers as Soren Kierkegaard, Dostoyevsky and Nietzsche are influential on him. Deeply affected by the Russian literature, Camus seems to refer to these writers intertextually as Paul Gottfried

points out: “What is so remarkable about Camus is, as much as anynhing that he had the courage to accept the heritage of Tolstoy...” (Gottfried, 1994, p. 39).

In addition to these references, Camus also writes essays about the characters created by these writers. Among them is his essay on Dostoyevsky’s Krilov in *The Myth of Sisyphus*, embodying existential images.

In Soren Kierkegaard’s studies, absurdism is portrayed as “nonsense of life”. Contrary to atheism, it does not refuse the existence of a creator, but rather focuses on the the vanity of life in this world. Søren Kierkegaard argued that God is not logical, but that it is good to believe in Him and that God does indeed exist. So it is no use trying to prove God and questioning the meaning of life, and Camus, though partly agreed with Kierkegaard, performs no sign of refusal of God in his doctrine and works. In his book *Camus* David Sherman indicates that Camus neither refuses nor believes in God (2009, p. 30). This dualist perspective of Camus is also found in his philosophy and novels.

The doctrine of absurdism speeding up after Camus reaches masses following the occupation of France in World War II. The emergence of Samuel Beckett and Tom Stoppard’s works are in this parallel. The topics in Camus’s such works as *The First Man, The Rebel* (1951), *The Stranger, The Plague, The Fall, Exile and the Kingdom* (1957) and *The Myth of Sisyphus* (1942) are examples of absurdism. For example, *The Myth Of Sisyphus* includes many essays like “The Absurd Reasoning”, “The Absurd Man,” “Absurd Creation” and takes its title from an essay called “The Myth Of Sisyphus” in itself.

Sisyphus is a mythological character punished by Gods. He always carries a stone to the top of a mountain and he is supposed to reach the top. The stone drags down again and again but Sisyphus repeats it every day.

Making an explicit reference to Homer in this essay “The Myth Of Sisyphus”, Camus indicates what Homer thinks for Sisyphus: “If one believes Homer, Sisyphus was the wisest and most prudent of mortals” (75). Because Sisyphus intentionally revolts against Gods, he is the symbol of absurd man and a rebellious as regarded by Camus:

> You have already grasped that Sisyphus is the absurd hero. He *is*, as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing. This is the price that must be paid for the passions of this earth. (76)

Although Sisyphus is punished, Camus finds it important that Sisyphus revolts against the existing system and Gods and argues that he is happy in spite of these punishments: "One must imagine Sisyphus happy" (78). Not just Sisyphus, Meursault of *The Stranger* rebels, too. There is an intertextuality in terms of absurd man between the books *The Myth Of Sisyphus* and *The Stranger*. *The Stranger*'s Meursault and *The Myth of Sisyphus*'s protagonist show parallelism with their perspectives of life. Meursault revolts against the order in society and objects to ethical values of society and the unwritten rules, whereas Sisyphus revolts against Gods. These two books, which need to be studied together, represent Camus's views on absurd life. Discontented with the life conditions, the characters are in search of these conditions and that's why people in society like Meursault are seen by those as different creatures and even murderer. To Kierkegaard, people are divided in two groups from the ancient times. First group questions existence, thus find that "life is meaningless" and keeps living in that way, and the other one, however, ends up with "believing in God and sticking religion".

Camus thoughts on suicide in *The Myth of Sisyphus* and articles called absurdist and suicide clash with those of other absurdists. Søren Kierkegaard, for instance, sees suicide as a rebellion against the vanity of life; whereas, for Camus it is simply absurd. A person cannot solve his problem with absurd by suiciding, but can only shorten his days in this absurd world and fastens his death. The point is, therefore, to rebel against this crap. What he must do is wage war against absurdism. It is evident in Camus's novels and essays that he sublimates what is contradictious in society. Among the rebels are Abel's riot against God, Sisyphus who uncovers Zeus's fraud and avoids crime, and Promethus stealing fire from the gods, giving way to emergence of humanity. Camus glorifies all of them. Jenn Mckee denotes:

> What strikes Camus as absurd is mankind's perpetual hope for an afterlife, or immortality, in spite of man's certain knowledge that death is inevitable. Near the end of his essay, Camus points to Sisyphus as the ultimate Absurd hero, in that the mythical Greek figure keeps pushing the rock uphill again and again, though its rolling back down is a foregone conclusion, and Sisyphus himself is aware of this never-changing consequence and his life's fate. Camus concentrates most on that instant before Sisyphus heads hack down the hill, and the last line of the essay claims that, One must inıagine Sisyphus happy." Thus, Carnus champions the person who is wholly aware of his/her absurd plight, hut who nonetheless chooses not only to live, but to seek out happiness and embrace life, all of it, good and had. (2003, pp. 60-61)

Even though other topics in Camus's works as alienation, isolation and non-communication to be discussed later are subjects for absurdism, they can also be regarded as the result of existential questionings.

As a rebel like Sisyphus and Meursault, Prometheus rebels against Gods. According to Greek mythology, Prometheus resists the divine order and starts the adventure of mankind on Earth by stealing fire from the Gods. Life on Earth begins with this fire that he stole from Gods. Mankind owes creativity, science and civilization to Prometheus. However, Zeus punishes Prometheus for his action, and appoints an eagle to eat his liver every day. The liver finishes and the next day it renews itself as never eaten before, so the eagle comes and eats it again. "Zeus had him bound to a pillar with unbreakable bonds, and sent an eagle against him each day to gnaw at his liver, which grew afresh each night." (Hard, 2004, p. 93). Camus is sure that Prometheus as a rebel:

> Wanting to be precise about the meaning of Prometheus for living men, in the affairs of existence, he turned toward metaphorization to explain that Prometheus was "a man who rebelled against the gods". In the logic of this text there's a collision of meanings that bears witness to the difficulties experienced by Carnus, at that moment, in distinguishing different discursive orders.(Aicha and Maougal, 2006, p.19)

Camus, in his essay "Prometheus in Hell", thinks that mankind does not deserve Prometheus and criticizes modern men. He indicates that modern men ignore their sexual desire while dealing with physical desire and criticizes the 20th century humans as they only deal with mechanization and industrialization.

> Today, humanity does not require anything else other than technique, and does not mind anything else as well. He rebels in their own machines and regards art and its assumptions as a hindrance and captivity. The feature of Prometheus, on the contrary, is that he can not distinguish machine from art. Prometheus argues that bodies and souls can be saved at the same time. (*Summer* 44)

Camus sees Promethus as a rebel like Sisyphus and this coincides with the example of absurd man, Meursault in the *The Stranger*. While Meursault revolts against the exising system in society, Prometheus and Sisyphus have also rebelled against the gods. However, Camus makes an explicit reference to this legend drawing attention to the patience Prometheus shows on his way rather than his revolting against Gods. " Under the heroic divine ligthning and thunder fettered, he will keep the still belief in man. Thus, he is harsher than his rock and

more patient than his vulture. This long persistence is more significant than rebelling against the gods for us " (47).

In his "Helen's Exile" essay, Camus compares modern Europe with ancient Greece making an explicit reference to the *Iliad and* the *Odyssey* (8th Century BC) by Homer considered the first writer of European literature. Noting that the ancient Greek sets measures to everthing in life, he criticizes the illimitability of Europe today: "We have exiled beauty; the Greeks took up arms for her. First difference, but one that has a history. Greek thought always took refuge behind the conception of limits. … Our Europe, on the other hand, off in the pursuit of totality, is the child of disproportion" (1942 p. 113). Camus, arguing that the current urbanization understanding ignores the understanding of soul by killing some values in society, criticizes Hegel's point of view that 'Only the modern city offers the mind a field in which it can become aware of itself': "We are thus living in the period of big cities. Deliberately, the world has been amputated of all that constitutes its permanence: nature, the sea, hilltops, evening meditation. Consciousness is to be found only in the streets, because history is to be found only in the streets—this is the edict" (114) .

Camus likens the beauty to Helene whose name is given in Homer's *Iliad*, tells the Trojan War, and likens the current understanding of urbanization to the city of King Priam, mentioned in the same book, *Iliad*. Camus expresses that today's Europe must pursue the beauty like ancient Greeks and he adds that the current understanding of urbanization must be changed. "O midday thought, the Trojan war is being fought far from the battlefields! Once more the dreadful walls of the modern city will fall to deliver up -"soul serene as the ocean's calm"- the beauty of Helen" (116).

These kinds of criticisms to the modernism and the features mentioned above under the topic of Absurdism are also seen in Atılgan's books. His character "C" in *The Wanderer* rebels against social orders and ethic rules which have been dictated by the people for thousands of years. He doesn't live like everyone else and always criticizes the people around him, because of their routine lives.

> What is common among those living under this roof? It is merely their belief that they have to live together. Some like the rice with aubergine, some without it; some salty, some unsalted; some want to sleep early, some other, late; while one listens to a song, another wants jazz music. Get ups in the mornings…One tells about his/her dream. The one listening does not like listening of this kind. Aren't couples the same, as well?

> What do they have in common? Except for the touch of the two bodies on the specific days of the week? Still they can stand this. Because they have believed that it is obligatory for them to live together. Here it is, the point that differs me from them is I don't believe in this. (108)

In fact, he sees the crowd as a wound and tries to escape them uninjured:

> Seing the crowd as everyone is to keep yourself out of the majority. And the reclusion border of C starts beyond the the very last place where the crowd can extend the daily living space. This significant distance he puts between him and the crowd gives him opportunity to observe better to the vicious human relationships and the pressure methods of post-human dominant powers. (Işın, 1992, p. 279)

5.2 ISOLATION

The problem of isolation from the society can be analyzed in two ways. The first one is the choice of the isolated man who desires this of his own harmony and the second one is out of his own free will. Diana Luskin Biordi and Nicholas R. Nicholson point out the problem:

> Social isolation ranges from the voluntary isolate who seeks disengagement from social intercourse for a variety of reasons, to those whose isolation is involuntary or imposed by others. Privacy or being alone, if actively chosen, has the potential for enhancing the human psyche. On the other hand, involuntary social isolation occurs when an individual's demand for social contacts or communications exceeds the human or situational capability of others. Involuntary isolation is negatively viewed because the outcomes are the dissolution of social exchanges and the support they provide for the individual or their support system(s). ("Social Isolation," 2016, pp. 85-86)

When examining Camus's Meursault and Atılgan's C in the light of these instructions, it is obvious that both of them isolate themselves voluntarily. Because the society which they live in is not favorable for their philosophy of life. For example, *The Stranger*'s Meursault gives his character away at the very beginning of the book: "MOTHER died today. Or, maybe, yesterday; I can't be sure. The telegram from the Home says: YOUR MOTHER PASSED AWAY. FUNERAL TOMORROW. DEEP SYMPATHY. Which leaves the matter doubtful; it could have been yesterday" (5). He is very calm upon his mother's death, and when asking for permission from his boss for the funeral in Morengo, he says, "Sorry, sir, but it's not my fault, you know" (5). It is quite unusual people react on such occasions as the character does, which surprises his boss. Speaking of his memories about his mother, Meursault explains the reason for her stay in nursery, his seldom visits and the reason why he stops them: "...during the last year, I seldom went to see her. Also, it would have meant losing my Sunday—not to mention the trouble of going to the bus, getting my ticket, and spending two hours on the journey each way" (5). Sunday when he spends to see her mother is a waste of time for him, stated as "losing my Sunday" (5). The following is the conversation between him and a man in charge beside the coffin:

> "We put the lid on, but I was told to unscrew it when you came, so that you could see her."
> While he was going up to the coffin I told him not to trouble.
> "Eh? What's that?" he exclaimed. "You don't want me to ...?"
> No," I said".

> He put back the screwdriver in his pocket and stared at me. I realized then that I shouldn't have said, "No," and it made me rather embarrassed. After eying me for some moments he asked:
> "Why not?" But he didn't sound reproachful; he simply wanted to know.
> "Well, really I couldn't say," I answered. (6)

He refuses to see her body for the last time, which surprises the man in charge, as well as nursery manager and other staff. He continues his reckless behaviour before the coffin until the day of burial. The manager asks him if he still insists not to see her mother; however the answer is the same: "'Shall I tell them to wait, for you to have a last glimpse of your mother?' 'No,' I said." (9). After the funeral Meursault tells about his experiences during the funeral in a way proving his boredom "... the rumble of the engine, and my little thrill of pleasure when we entered the firstbrightly lit streets of Algiers, and I pictured myself going straight to bed and sleeping twelve hours ata stretch" (11). The real concern is his missing of Algeria, rather than his morher's death.

Next day after his arrival in Algeria, he heads for the beach to swim and sees Marie Cardona whom he desires for a long time. They together make the most of the day. He invites her for cinema. Seeing as he is wearing a black tie, Marie asks him if it is because he mourns. My mom is dead, he says, upon which Marie is shocked:

> When we had dressed, she stared at my black tie and asked if I was in mourning. I explained that my mother had died. "When?" she asked, and I said, "Yesterday." She made no remark, though I thought she shrank away a little. I was just going to explain to her that it wasn't my fault, but I checked myself, as I remembered having said the same thing to my employer, and realizing then it sounded rather foolish. (12)

When they meet to see a comic movie by Fernandel, besides his indifference to his mother's death, he keeps enjoying his time like seeing comic movies. All these render an absurd character image in the mind of readers. When back home, he still shows no sign of mourning:

> As I was coming back, after shutting the window, I glanced at the mirror and saw reflected in it a corner of mytable with my spirit lamp and some bits of bread beside it. It occurred to me that somehow I'd gotthrough another Sunday, that Mother now was buried, and tomorrow I'd be going back to work asusual. Really, nothing in my life had changed. (14)

The readers realize the use of dualism in almost all the novels by Camus. Meursault does not mourn for her mother, nor does he delight. Death is inescapable to everybody, so sorrowing or feeling happy because of her mother's death is against his nature. Arrested due to killing the Arab, Meursault asks no lawyer but he gets court-appointed one as a law enforcement. People in charge of his case become known his calmness during the funeral of his mother. Asking if he was truly calm, the lawyer is shocked by the answer and warns him it might change the process of the case. Meursault insists that the lawyer should not mention this situation:

> He went on to ask if I had felt grief on that "sad occasion." The question struck me as an odd one; I'd have been much embarrassed if I'd had to ask anyone a thing like that. I answered that, of recent years, I'd rather lost the habit of noting my feelings, and hardly knew what to answer. I could truthfully say I'd been quite fond of Mother—but really that didn't mean much.(…) Here the lawyer interrupted me, looking greatly perturbed. "You must promise me not to say anything of that sort at the trial, or to the examining magistrate". (32)

The lawyer tries to persuade him saying all he feels have something with the current position he is in, aiming it might affect the court process positively. Meursault, however, refuses this and explains lawyer's attitude: "He gave me a queer look, as if I slightly revolted him; then informed me, in an almost hostile tone…" (32). Though his mother's death has no link with the case, he might be adduced against the case because his hardness and calmness during the funeral might mean he is prone to murder. This is why the lawyer acts that way but he is also soon surprised by what Meursaults replies. Mersault says he does not belive in God in the conversation with the judge. The judge is surprised as he thinks everybody has faith. On Meursault's words of refusal, the judge raises a cross and says that "Never in all my experience have I known a soul so case-hardened as yours," he said in a lowtone. "All the criminals who have come before me until now wept when they saw this symbol of ourLord's sufferings" (34).

When examining *The Wanderer's C*'s social isolation it is seen that he talks about his loneliness this way: "I sat on the sofa and turned on the radio. I wanted to listen to the piano, but there wasn't one. As if all the world was talking, dancing and going to the opera. I was unable to find someone who would play piano for me in this box. I was alone" (11). That the absurd individual gets alone in the society he lives in had already been referred to previously. Although there are a great number of people around him, the ones he can communicate with are one or two, and he is afraid of getting used to these people, as well. It is against the grain of C to sit at the same café, shop from the same greengrocer, butcher and fishmonger every day. On one hand, he isolates himself from the society, on the other hand, he seeks for a pure love. The pure love he seeks is, indeed, his preservation of the hope for live. C is an individual against habits and marriage just like Camus's Meursault and Jean Baptiste Clamence. For example, he gives an ironic answer to his darling Güler about her thoughts on dreams of marriage:

> Güler: I don't have much to expect from life. Three rooms, a kitchen, my beloved man and two kids-a girl and a boy...
>
> C: Only for the man to be disgusted with it and the kids catch diphtheria? (69)

C does not believe that the people around him have attained the real happiness. He says that the only aim of them is to get married and have children but, in fact, they routinize their lives and deceive themselves by doing this. Thus, to C, it is better to be alone instead of undergoing such an event. Hence, he mentions this situation as in the following lines while talking with Güler: "… Don't you see the people around? Even those looking like the most happy ones? All of those people gets started by dreaming about three rooms, a kitchen and two kids. What then?… " (76).

C, a womanizer like the main character of *The Fall*, Jean Baptiste Clamence, cannot find the love he has been looking for, literally as Clamence cannot. He awaits all the time hoping that it will find him one day. He expresses he is without the woman he has been looking for despite the crowd of women around him:

> On the way home, he got ten packs of cigarettes and a box of matches. Turned on the light. Put the things he got in the empty suitcase under bedstead. He looked around. No way. He looked around the living room. There wasn't either. Why on earth there were so many unnecessary things around, but the most essential one, an ashtray was absent? Women are also this sort. There are too many in the world, but only one of them is missing (96).

C, loving loneliness and thinking of life as a happiness of only two people, cannot tolerate it when the people surrounding enter his world of loneliness. “Only one individual is enough for me. The society settled by two people making love. Wouldn’t a society, which is the smallest, of no problem, consisting of two people be the best of human societies taken into account that we are social entities?” (108).

While lodging with Ayşe, another woman who has come into his life, C responses her like this upon Ayşe’s query about a girl in the hostel: “… Just leave them where they have been! Are we going to make much of them add to one and a half hour we waste with them every day?” (109). C attributes to this situation he is in and his loneliness, to some extent, to the childhood he had experienced and his father who mistreated him:

> There was a disastrous addiction to women with my father. I will have made up my mind about not taking after him so long as I witness these mawkishness. I would give him a hard time just to disturb him. He would slap me. You do not know how willing I was about those beatings! They would save me from the torment “disliking the father”. My aunt also knew that he would take up with maids. She wouldn’t complain of this. Afterwards, I have always been surprised about how could she endure that house. Was it because of me, or because of her taking enough of my father’s manhood? On those days when I was coming back to home from school with wounds and bruises, nail traces on my face;"— You got to see, this guy isn’t going to grow into a man.” would say my father. I wouldn’t speak. I’d get happy. Were my father a man, I would prefer not to be so! (121)

Ayşe, unable to getting used to the life style of C and his adaptation to loneliness this much in no way, awaits with bated breath every day, the moment C is going to leave her. This approach of him towards loneliness tires Ayşe and she, unwilling to live with this fear, leaves C herself: “I have been waiting the day you’re going to walk off for one weak. Do you know the sorrow of this wait! I can’t stand anymore, I’m leaving. Probably, we can’t help having a better one. I don’t know. Good bye. Here it is, everything had happened while she was absent; without having a boring dialogue with her. Suddenly, he felt unbelievably spacious” (133).

The theme loneliness connected with absurdism is seen in *The Anayurt Hotel* of Atılgan, as well. Hence, Zebercet, the receptionist of the hotel, can’t stand a man, who is a customer of the hotel introducing himself as a retired sergeant, sitting at the lobby all the time and communicating with him.

That man’s sitting in the saloon in the afternoons and over the nights would bother Zebercet, prevent him from having the comforts of his loneliness, namely, like in the old days, his wandering in the saloon every now and then, seldom though, picking his nose as the need arose, (…) or ventilating his ass by straightening up and swinging his trousers over the hips with two hands when his ass began to sweater due to sitting long hours. (23)

5.3 SOCIAL ALIENATION

> Social isolation and alienation have been linked together or treated as synonymous (…), although these two concepts differ from one another. Alienation encompasses powerlessness, normlessness, isolation, self-estrangement, and meaninglessness (Seeman, 1959). Powerlessness refers to the belief held by an individual that one's own behaviors cannot elicit the results one desires or seeks. In normlessness, the individual has a strong belief that socially unapproved behaviors are necessary to achieve goals. Isolation means the inability to value highly held goals or beliefs that others usually value. Self-estrangement has come to mean the divorce of one's self from one's work or creative possibilities. Finally, meaninglessness is the sense that few significant predictions about the outcomes of behavior can be made. Thus, one can see that isolation is only one psychological state of alienation. However, authors frequently merge the finer points of one or more of the five dimensions of alienation and call the result isolation. ("Social Isolation," 2016, p. 87)

In this context, even if surrounded by a plenty of neighbours in his building, the main character of *The Stranger* Meursault almost has no close friends. Raymond Sintes, a neighbour, requests friendship and he answers, "It does not matter." "I'll be your pal for life; I never forget anyone who does me a good turn."When I made no comment, he asked me if I'd like us to be pals. I replied that I had no objection, and that appeared to satisfy him." (16). By saying "I had no objection" (16) which means" It doesn't matter, whether be or not", he proves absurd behaviours once more. In replying to Raymond's question "So now we're pals, ain't we?"(16) he says, "I kept silence and he said it again. I didn't care one way or the other, but as he seemed so set on it, I nodded and said, "Yes" (18).

Meursault's relationship with Marie, despite the fact that he has good time with her, appears to be something ordinary and he acts in a manner as it is not necessary to be in love to share a life. Depending on all the good time spent together, Marie asks him whether he loves her: "A moment later she asked me if I loved her. I said that sort of question had no meaning, really; but I supposed I didn't. She looked sad for a bit" (19). Camus pays attention to the fact that a person not mourning for her mother is unlikely to hold on someone else.

Meursault's boss decides to open a new branch in Paris and charges him for it and curious about what Meursault might think, he tells him. "You're a young man," he said, "and I'm pretty sure you'd enjoy living in Paris. And, of course, you could travel about France for

some months in the year." (22). Such an offer, even living in Paris, means nothing to Meursault since absurdists ascribe no meaning to locations where they live or work, as proved by Meursault' remarks: "I told him I was quite prepared to go; but really I didn't care much one way or the other.He then asked if a "change of life," as he called it, didn't appeal to me, and I answered that one never changed his way of life; one life was as good as another, and my present one suited me quitewell." (22). As stated, he who prefers Algeria to Paris, whose standards outnumber in many aspects, is tend to leave Algeria if required. This sounds strange to the boss and he condems Meursault for not being ambitious. In modern world where gain and profit become first, Meursault's reactions free from ambition astonish the boss, so do people around him.

When it comes to discussing *The Fall* in terms of absurdism and social alienation, It is first Calmence's soliloquy to discuss. In every conversation with "you", second character of the book, Clamence himself asks questions and responds in return. Nothing more will be given about "you" here as it was already discussed. Books, dramas and stories written with absurd philisophy perspective have characters who are mainly alienated from society, indifferent and lack of communication. This movement, emerging as a revolt against social orders, is quite associated with Clamence's life. Another example for the absurdism can be given as Clamence's "reverse reasoning" reference to Copernicus, discussed in the chapter of intertextuality in persons and works. As opposed to clichés and traditions supported by Copernicus, Clamence, by "reverse reasoning", emphasizes on everyday life, rather than the current traditional one.

Clamence portrays such charastirictics of absurdism as alienation from the society in *The Fall*, as well as in author's many other books. He has affair with a lot of women but attaches to none, meet many but never engages with them. He sometimes confesses his hypocrisy, sometimes others'. All his affairs, for him, depend on self-interest. He gives nihilistic, existentialist and sometimes absurdist messages, and questions the meaning of life. He sometimes plays the role of Meursault in *The Stranger*, sometimes Mersault in *A Happy Death*, sometimes Prometheus, and Sisyphus. He ponders current social orders and suicide. Camus defends the nonsense of life and claims that suicide too is nonsense and keeps saying that suicide disconnects absurdism with individual, but never eliminates absurdism. Therefore, he argues that man should fight absurdism in stead of commiting suicide. He

discusses concerning matters in *The Fall*. Clamence, the pratogonist, expresses his opinion about suicide:

> Besides, isn't it better thus? We'd suffer too much from their indifference. "You'll pay for this!" a daughter said to her father who had prevented her from marrying a too well groomed suitor. And she killed herself. But the father paid for nothing. He loved fly-casting. Three Sundays later he went back to the river—to forget, as he said. He was right; he forgot. To tell the truth, the contrary would have been surprising. You think you are dying to punish your wife and actually you are freeing her. It's better not to see that. Besides the fact that you might hear the reasons they give for your action. As far as I am concerned, I can hear them now: "He killed himself because he couldn't bear ..." Ah, *cher ami,* how poor in invention men are! They always think one commits suicide for a reason. But it's quite possible to commit suicide for two reasons. No, that never occurs to them. So what's the good of dying intentionally, of sacrificing yourself to the idea you want people to have of you? Once you are dead, they will take advantage of it to attribute idiotic or vulgar motives to your action. Martyrs, *cher ami,* must choose between being -forgotten, mocked, or made use of. As for being understood—never! (75-76)

This book is also rich in references towards criticising bourgois society in his time, which is another aspect of absurdism.

> … The suffering then lies dormant as long as virility does. For the same reasons adolescents lose their metaphysical unrest with their first mistress; and certain marriages, which are merely formalized debauches, become the monotonous hearses of daring and invention. Yes, cher ami, bourgeois marriage has put our country into slippers and will soon lead it to the gates of death. (106)

A Happy Death's Mersault has many in common with Camus's other characters in terms of social alienation. This book composed of two parts "Natural Death" and "Conscious Death" tells Mersault's pursuit of happiness. *A Happy Death* one of Camus's significant works deals with a character bored with his routine life in Algeria and challenges this, but gets disappointed after this seeking. In the beginning of the story he hangs around with Emmanual, his only friend, but it is not long before he gets bored with him. Once they talk about an old man called Jean Perez. When doing this, Mersault pretends to listen to him, but rather, he thinks about his life, self-interests, and his alienation not only from society but to his own realities.

> Mersault wrote his name with one finger on the steamed-over percolator. He blinked his eyes. Every day his life alternated between this calm consumptive and Emmanuel bursting into song, between the smell of coffee and the smell of tar, alienated from himself and his interests, from his heart, his truth. Things that in other circumstances would have excited him left him unmoved now, for they were simply part of his life, until the moment he was back in his room using all his strength and care to smother the flame of life that burned within him. (6)

Mersault is quite calm in his mother's funeral, just like Meursault in *The Stranger*. It does not necessarily mean that being so calm connotes they do not like their mothers. In both books, Camus touches on their long for their mothers. However, contrary to what assumed in the society, they do care about their lives most. Relatives of Mersault in *A Happy Death* agree not to cry before him because he lost his mother. However, Camus depicts his situation in the funeral:

> They warned distant relatives not to mourn too much, so that Patrice would not feel his own grief too intensely. They were asked to protect him, to take care of him. But Patrice, dressed in his best and with his hat in his hand, watched the arrangements. He walked in the procession, listened to the service, tossed his handful of earth, and folded his hands. Only once did he look surprised, expressing his regret that there were so few cars for those who had attended the service. That was all. (7)

Mersault being so calm in the funeral surprises his relatives. In the day following the burial, instead of mourning for his mother, he rents some rooms of his house out and he himself stays at his morher's room. It is here where he recalls his memories with the mother. He was anyway happy with his mother, though they were suffering from poverty. After his mother passes away, poverty means something else. "But now the poverty insolitude was misery. And when Mersault thought sadly of the dead woman, his pity was actually for himself"(7). He pities himself, let alone his mother. Later on, he depicts his work place, tells about the routine business life and colleagues.

> Except for certain evenings when Marthe came or when he went out with her,and except for his correspondence with the girls in Tunis, his entire life lay in the yellowed image the mirror offered of a room where the filthy oil lamp stood among the bread crusts. "Another Sunday shot," Mersault said. (9)

Mersault in *A Happy Death* too has a girlfriend and the reader comes up to a similar dialogue as in *The Stranger*. Marie's question to Meursault: "Do you love me" (13) is literally addressed to the other Mersault by Marthe. The answer is similarly unserious.

> "Do you love me?" Marthe asked suddenly.
> Mersault burst out laughing. "Now that's a serious question."
> "Answer me!"
> "People don't love each other at our age, Marthe— they please each other, that's all. Later on, when you're old and impotent, you can love someone. At our age, you just think you do. That's all it is."
> Marthe seemed sad… (13)

Mersault often pay visits to the disabled Zagreus, one of Marthe's ex-boyfriends. They chat on life and Zagreus tells him that he should be happy because he is healthy, mentioning his own situation that he is in need of someone else when eating, even going to bathroom. Mersault, however, is healthy and has many reasons to be happy. Upon this, Mersault remarks. "Don't make me laugh, … with eight hours a day at the office. Oh, it would be different if I was free!" (15). Freedom is a pimary feature of an absurdist thats why he is not attached to anyone which shows his social alienation. Here is a part of their conversation:

> Zagreus, silent for a long time, stared at Patrice, and all he said was: "Anyone who loves you is in for a lot of pain ..." and stopped, surprised when Mer-sault suddenly stood up.
> "Other people's feelings have no hold over me," Patrice exclaimed, thrusting his head into the shadows.
> "True," Zagreus said, "I was just remarking on the fact. You'll be alone someday, that's all." (16)

Because of his way of behaviour to the people, he never cares about what they feel and go through. Zagreus's warning, "You'll be alone someday", flashforwards Mersault's future life. But this notice occupies no place for an absurd person, because he is lonely. Zagreus also puts that in addition to body health, for happiness, financial power is also important.

> "What I'm sure of," he began, "is that you can't be happy without money. That's all. I don't like superficiality and I don't like romanticisim. I like to be conscious. And what I've noticed is that there's a kind of spiritual snobbism in certain 'superior beings' who think that money isn't necessary for happiness. Which is stupid, which is false, and to a certain degree cowardly. (17)

The reason why money is so important, for Zagreus, is : “Only it takes time to be happy. A lot of time. Happiness, too, is a long patience. And in almost every case, we use up our lives making money, when we should be using our money to gain time. That's the only problem that's everinterested me. Very specific. Very clear.” (17). Zagreus claims that the way for happiness is provided by time, and time by money. “To have money is to have time. That's my main point. Time can bebought. Everything can be bought. To be or to become rich is to have time to be happy, if you deserve it.” (17). After giving examples that money does not always make happiness, Zagreus says “Don't think I'm saying that money makes happiness. I only mean that for a certain class of beings happiness is possible, provided they have time, and that having money is a way of being free of money”(18). Mersault utilizes this opportunity and kills Zagreus to take his money and enjoy the happiness that he is in search of.

Then he travels Europe. Nobody suspects him for the murder since they belive that his leaving the country is because of business. But unfortunately disappointed with his trip he gets back to Algeria. When with friends, he sees a lovely woman called Lucienne Raynal and dreams of her. He hangs around with her, praises her figure, and confesses how he desires her. It is not soon that he gets bored. Hence, he leaves Algeria and moves to Chenoua. Before that, he tells her that he would leave some amount of money for her so that she will be able to live without working, and should visit him in Chenoua whenever she needs him. He further declares they could marry. This story recalls the one in *The Stranger*, the talk of marriage between Meursault and Marie and Meursault’s indifference. He is not in love with Lucienne, but proposes marriage to her, though. Because it makes no difference, either to be married or not. “If you want, I can marry you. But I don't see the point.” (37). His friend try to persuade him not leave, but resolved to leave, in a conversation with Catherine, he says “There's the risk of being loved, little Catherine, and that would keep me from being happy” (38). As one might understand, for the sake of his happiness, he disregards being loved by anyone else. Being loved is a barrier for his happiness because of this he alienated himself from the society. Already when his girl friend Lucienne tells him “You don't love me."Mersault looked up. Her eyes were full of tears. He relented: "But I never said I did, my child.” “I know,” Lucienne said, “and that's why” (40).

When analyzed in terms of alienation from society, Atılgan's C shows same characteristic features like Camus's characters. While talking to his friends Sadık and Sami from the art studio, *The Wanderer*'s C talks about 'The Two Orphans Street', and in fact, criticizes his friends by way of those people living in that street. He states that people live up to the mentality 'let sleeping dogs lie', that they are mere spectators of what's going on by acting up to the monotonous lifestyle brought about by modernism, and he criticizes them because they do not rebel against that absurdism.

> Some of you may have passed through 'Two Orphans Street', but you know not. Most of them are two-storey, new or like-new houses. One of the streets Charlot calls 'Easy Street'. I call it 'The Street with People Packets in Hands'. The people who have no worries other than the fear of losing their neighbour's respect live here. But, its name… Who should be those two orphans? What have they done that made the street be named after them? (…) plus, is it not you who are going to tell us about the two orphans? But, you won't leave here. You will be shy about it. You will be afraid of either the cold, warmth, or people's mockery when you set the coffee table in front of the street. Yet, everybody will get used to it once you get started; one day, nobody, other than a hellion prying the picture you've painted will see you. Don't be shy away from it. (15)

In C's view, one of the most significant reasons why he is alienated from the society he lives in is that people do not interrogate the reason why they follow such a routine lifestyle. The qualification of absurd man, as mentioned before, is seen with Sisyphus who revolts against gods and Prometheus who steals the fire from gods. Absurd man is awake to the fact that he is mortal, nevertheless, the one who revolts against the existing system, not the one bowing to it. To absurd man, the human being has been abandoned to the world by God, thus, he is desperate, futureless and innocent, but he is the one living with the hope despite the absence of it by having great expectations. Showing the absurd human characteristic, C thinks like this staring at the people around.

> Now who knows at how many homes, who knows in response to how many women's "Hey! Oh, what a bad luck is that" sentences, who knows how many men tell "stop for feeling bad, unlucky at cards, lucky in love." Who knows how many men envy him because they didn't hurry up to tell the sentence before him. I know you. You are contented with little frictions. You are afraid of the big ones. In the evenings you return with packages in hand. There are people waiting for you. You feel free. And how easy you relax. No emptiness in you. Why can't I be like you? Do I think alone? Just am I alone? (39)

Rejecting the rules of the environment he lives in by having great expectations, C thinks, on every occasion, that people doing whatsoever work become a routine, even those who find themselves different in the same work become a routine over time, as well. Though, to him, there are other things to be done, there is a rebellion. Thus, C alienates himself from that community by rejecting the named or nameless rules established by the society, and he expresses this alienation:

> Who knows, people would forget going to work if they didn't own tediousness. 'To work consoles one' said his father. He didn't want such a condolence. The things they would call 'work' was to write an exemplary text, give exemplary lessons, an exemplary hammering. Even a driver blowing his horn differently, a hammer smith hammering with an unusual harmony would reduplicate his own on the second day. The aim of life was habits and comfort. The majority of people were afraid of effort and novelty. How easy was it to adapt to them! If he wanted, he would teach at school in the day time, and sleep with mute, beautiful women at nights. Effortlessly. But he knew he couldn't confine himself to it. He would need some other things. (41)

Imagining is substantial for the absurd man, but what's of more significance is the effort to give full play to his imagination. In this context, C takes a fancy to the woman who owns the hostel he stays in together with Ayşe by virtue of her thinking as distinct from the community in a matter.

> I don't like photos" said she. "They limit the imagination; always compel us to think of them." He wondered about her dreams she didn't want to limit. It was probably because people could not stay alone long enough to think about themselves and imagine that they were insensitive. All of a sudden, he loved the woman… (105)

C expresses his sympathy for those individuals who alienate from the society this way, but criticize standardization as he does, or do not limit their imagination and reject getting used to the stereotyped way of life, throughout the novel several times. Because, like C, the mentioned individuals too are of the fraction that think and object to the absurdism of life. Like C states, the individuals thinking unlike him are of the sort described in the following lines:

> What is common among those living under this roof? It is merely their belief that they have to live together. Some like the rice with aubergine, some without it; some salty, some unsalted; some want to sleep early, some other, late; while one listens to a song, another wants jazz music. Get ups in the mornings…One tells about his/her dream. The one listening does not like listening of this kind. Aren't couples the same, as well? What do they have in common? Except for the touch of the two bodies on the specific days of the week? Still they can stand this. Because they have believed that it is obligatory for them to live together. Here it is, the point that differs me from them is I don't believe in this. My source of both boredom and joy is this. Rather than relying on power, I take refuge in my loneliness. Only one human is enough. A society settled by two individuals making love. Wouldn't a society, which is the smallest, of no problem, consisting of two people be the best of human societies taken into account that we are social entities? (108)

Not interfering in the mentioned "twosome society" of the character C is the greatest wish of him. Hence, in the hostel where he stays together with his girlfriend Ayşe, the other guests of the hostel, who can't get used to C's thoughts and way of life and regard them as a threat for their family structures, do not want eat at the same table with C. Unlike Ayşe C is pleased with this situation.

> C : Acknowledge it.
> Ayşe : What shall I acknowledge?
> C : That they are wiser than us.
> Ayşe : Why?
> C : We had not been able to think of bringing the dish here for how many days. We got rid of them now. (117)

Ayşe complains about C's way of thinking: "Why does he rejoice that way when he leaves the others?" (17) This situation shows the reader how C has alienated himself from the society he lives in. Because, he thinks the people around bow what the fate submits to them and they try to stereotype themselves instead of being distinct individuals by making new habits in this context. C explains this absurdism: "The people living in all the countries had the likeness of one another. He put off the cigarette the taste taken away. A butcher from London sees the world from the same perspective as one from Istanbul does." (126).

5.4 INDIFFERENCE

For such a man *The Strager*'s Meursault who is indifferent to what happens in his world, marriage surely would have no point, too. When Marie proposes marriage, he shows no sign of excitement. Marriage occupies no special place in his life and he says he could marry if she wants to.

> Marie came that evening and asked me if I'd marry her. I said I didn't mind; if she was keen on it, we'd get married. Then she asked me again if I loved her. I replied, much as before, that her question meant nothing or next to nothing—but I supposed I didn't.
> "If that's how you feel," she said, "why marry me?"
> I explained that it had no importance really, but, if it would give her pleasure, we could get married right away. I pointed out that, anyhow, the suggestion came from her; as for me, I'd merely said, Yes." Then she remarked that marriage was a serious matter. To which I answered: "No."
> She kept silent after that, staring at me in a curious way. Then she asked:
> "Suppose another girl had asked you to marry her—I mean, a girl you liked in the same way as you like me—would you have said 'Yes' to her, too?"
> "Naturally." (*The Stranger* 23)

As understood from the quote, Marie attributes so much meaning to marriage; contrary to this, Meursault is indifferent to this proposal because whether be married or not doesn't make any difference for him. Marie asks if he would ever say "yes" to any marriage proposal by any women. His answer is "yes". Such a character with honesty and outspokenness has all the characteristics in common with absurdists. For example for such honesty of Meursault Emmet Parker denotes:

> Many critics have failed to understand Camus's assertion that Meursault was innocent. Thody, for example, while admiring Meursault's refusal to lie in order to save his own life, finds it difficult to accept Meursault's innocence inface of the latter's involvement with Raymond Sintès. But that involvement is the direct result of Meursault's unquestioning acceptance of his world as it exists. (Parker,1966, pp.42-43)

The fact that absurd individual stands unconcerned to occasions around him would never mean he obeys what restricts his freedom. An absurd is rebellious. Death or suicide offers no solution to him. He challenges the futility of life. Kierkegaard, taking this futility of life a step further, belives that God has no presumable logical objectives, finding absurdism in

God. *The Stranger*'s Meursault also longs for freedom. Although he gets used to jail over time, he keeps declaring the long for freedom.

> Still, there was one thing in those early days that was really irksome: my habit of thinking like a free man. For instance, I would suddenly be seized with a desire to go down to the beach for a swim. And merely to have imagined the sound of ripples at my feet, the smooth feel of the water on my body as I struck out, and the wonderful sensation of relief it gave brought home still more cruellythe narrowness of my cell. (37)

He looks oriented to jail after complaining about a while how he misses beach, women and smoking. His way of orientation, however, appears in an absurd way. He begins to memorise the color, size, shape, place and even stripes of his clothings; this is how he kills time. "So I learned that even after a single day's experience of the outside world a man could easily live a hundred years in prison. He‟d have laid up enough memories never to be bored. Obviously, in one way, this was a compensation" (47). By this way the reader understands that his life in jail is as absurd as in his daily life.

On his next trial, the judge asks him questions concerning his mother's death, which is not linked to the murder, in order to reveal his character hardness. Keeping questioning, the judge asks his bond with his mother and the reason why he sent her to nursing home. His answer is striking although he loves her mother:

> His first question was: Why had I sent my mother to an institution? I replied that the reason was simple; I hadn‟t enough money to see that she was properly looked after at home. Then he asked if the parting hadn‟t caused me distress. I explained that neither Mother nor I expected much of one another—or, for that matter, of anybody else; so both of us had got used to the new conditions easily enough. (51)

Such a man who is indifferent to not only people around him but to his mother, as understood from the quote, he tells the judge of the court that "neither Mother nor I expected much of one another"(51). This attitude represents his character well enough. Another example is when he says "it does not mother" upon Raymond's proposal of friendship and Marie's proposal of marriage. All this shows how truly he is indifferent to the events surrounding him. The judge questions the manager of nursery home about how Meursault felt (sorry, stressed) during the funeral. His respond is to detriment of Meursault: "He explained that I hadn‟t wanted to see Mother‟s body, or shed a single tear, and that I‟d left immediately the funeral ended, without lingering at her grave. Another thing had surprised him. One of the undertaker‟s men told him that I didn‟t know my mother‟s age" (52).

The judge hears the janitor of the nursey home as a witness and Meursault remarks what the janitor saw: “He said that I‟d declined to see Mother‟s body, I‟d smoked cigarettes and slept, and drunk café au lait.” (52). Audiences at the court are surprised by these words and look at him execrably. Next witness is Meursault’s friend and asked if Meursault weeps after the day of funeral. The answer is “no”. The judge then asks Marry when they started the relationship and finds that the date corresponds the day after her mother’s death. Upon what they did that day, she answers that they go to swim, cinema and his home. Questioning what movie they watched, confessed as Fernandel’s movie, the prosecutor tells the chief judge: “Gentlemen of the jury, I would have you note that on the next day after his mother‟s funeral that man was visiting the swimming pool, starting a liaison with a girl, and going to see a comic film. That is all I wish to say” (55).

The lawyer, however, subjects to the court for so many questions about his mother, which has no connection to the case. “Is my client on trial for having buried his mother, or for killing a man?” he asked” (56). The prosecutor, however, does not sound he mainly gives importance to the murder: “I accuse the prisoner of behaving at his mother‟s funeral in a way that showed he was already a criminal at heart”(56). Claiming that Meursault showed no signs of regret, the prosecutor argues that his apathy for his mother’s death is crueler than killing a man. Meursault as an indifferent person is condemned to death mostly because he is indifferent and against social dogmas.

Just like Meursault *The Wanderer*’s C is criticised because he doesn’t feel sorry for his father’s death as well.

> When I was in senior class, my father died. They uncovered his face and showed it to me. I remember the comfort of feeling free then. The day when I went back to school, standing by me, “__ Boo! He lost his father yesterday, he can easily laugh today.” said Feyyaz upon my laughing at something I saw in the schoolyard. I attacked him, and they barely escaped the wrath of my hands. His face was drenched in blood. They would expel me. English teacher reminded them that my father just died. Do you see the nonsense with people? What relieved me of being expelled would be the death of my father! (124)

This kind of indifference with C is also seen in the *The Anayurt Hotel*'s Zebercet's character. As previously mentioned in the cliché section, the imam who comes for entombment of his father who has recently passed away asks Zebercet the name of his grandmother. Zebercet's being indifferent to his relatives and environment to such an extent causes him to lapse into silence upon this question. The narrator states this situation with these words: "Bathed the deceased in the yard. Following the entombment, imam asked the name of Zebercet's grandmother. He didn't know it. He didn't make up a name downstairs or upstairs in order not to make the feathers fly. He bowed his head and blushed. "No matter son, we all are of the same mother' said imam" (148).

5.5 NON - COMMUNICATION

One of the most distinct features of the absurd man is non-communication. In *The Stranger*'s Meursault's building lives an old man called Salamano who is alone just like Meursault and all he has a dog. Having lost his dog, he is so sorry and grumbles at Meursault. The reader understands how he gets bored and uncomfortable as the conversation proceeds. Salamono asks questions about Meursault's mother and his answer is striking: "I answered—why, I still don't know—that it surprised me to learn I'd produced such a bad impression. As I couldn't afford to keep her here, it seemed the obvious thing to do, to send her to a home. "In any case," I added, "for years she'd never had a word to say to me, and I could see she was moping, with no one to talk to" (24).

His saying "for years she'd never had a word to say to me" indicates how a litte chat they have ever had. His friend Raymond has an affair with an Arabic girl, which is why he crosses swords with her elder brothers. Raymond has a friend named Masson with a house by the beach. He with Meursault and Marie pay a visit to Mason to introduce them. Walking along the beach, Masson, Raymond and Meursault come across Raymond's exgirlfriend's brothers. Raymond is injured as a result of the fight broke out between him and girl's brothers. Masson takes him to a doctor and Meursault goes back to see the women: "Masson and Raymond went off to the doctor's while I was left behind at the bungalow to explainmatters to the women. I didn't much relish the task and soon dried up and started smoking, staring atthe sea" (28).

On no occasions, even when in the middle of a fight, he gives up standing concerned. He feels bored of almost all conversations and sometimes declares he feels so, while he does not need to speak since it occurs to him absurd. Raymond, after his treatment, goes for a walk with Meursault on the beach and they run into the brothers and have a fight again. The reflection from knife possessed by the Arab hits Meursault's eyes and makes him fire away accidentaly, killing the Arab. He argues:

> Every nerve in my body was a steel spring, and my grip closed on the revolver. The trigger gave, and the smooth underbelly of the butt jogged my palm. And so, with that crisp, whipcrack sound, it all began. I shook off my sweat and the clinging veil of light. I knew I'd shattered the balance of the day, the spacious calm of this beach on

> which I had been happy. But I fired four shots more into the inert body, on which they left no visible trace. And each successive shot was another loud, fateful rap on the door of my undoing. (30)

For Meursault's murder, Araceli Hernanendez Laroche points out: "Callously, Meursault kills a nameless anonymous Arab simply because he blames his own lack of agency on the consuming Mediterranean sun that, in blinding him, was the source of his absurd act of gratuitous violence"(Laroche, 2012, p. 84).

Talking with anybody around just so as to communicate, bothers the absurd individual pretty much. In this context, when *The Anayurt Hotel*'s Zebercet is studied, it is stated, in a few places throughout the novel, that he gets annoyed of this situation. For example, the narrator expresses the attempt of the veteran staying in the hostel to open a conversation:

> He went downstairs; sat in the armchair. The veteran was looking at him.
> Veteran : You look younger, said he.
> Zebercet: Thank you sir.
> He took the newspaper on the table and opened it; he was of no will to talk to the man. (23)

At some other place, however, sitting at the bank in a park, Zebercet notices an old man coming towards him and becomes uncomfortable with this situation very much as well. The narrator of the *The Anayurt Hotel* explains this incident: "The bank swung slowly. He turned his head and looked. An old man with a flat cap, a muffler, wrinkled-face had sat on the edge of the bank was humming along; '... oh... nothing... of the birds.' One of his hands was holding the walking stick between his legs. Why on earth did he sit here while there were empty banks?... (76). About both Zebercet's and C's non-communication Berna Moran denotes:

> The author, in *The Wanderer,* expresses C's disconnection from society, the theme of non-communication depending on the classic novel rules and the conventions that readers are accustomed. And in the *The Anayurt Hotel*, non-communication, the meaninglessness of life, the events that can not be explained in a rational way, the thesis of the reasons of behaviors wouldn't be known show itself also in the form of the novel. In other words, the meaninglessness of life reflects in the novel's format, too. This, as is known, is the feature of absurd theater and novel. (1992, p. 328)

5.6 RELIGIOUS ALIENATION

Like Sartre known as a non-believer Camus has discussed religious alienation in his Works "Both writers rejected religion and conventional niceties". (Aronson, 2004, p.48) The fact that absurd individual is so much alienated from the customs, cliches and life styles in the society is not only evident in traditions, but also in subjects about religion. Meursault, the main character of the *The Stranger*, declares that he does not believe in God when responding questions, nor does he reject His existence. Camus in Stranger refers to *Bible* through Meursault, the pratogonist. Puzzled by Meursault's calm behaviors in spite of his murder, the judge proceeds to ask him questions about his faith.

> Suddenly he rose, walked to a file cabinet standing against the opposite wall, pulled a drawer open, and took from it a silver crucifix, which he was waving as he came back to the desk. "Do you know who this is?" His voice had changed completely; it was vibrant with emotion. "Of course I do," I answered. That seemed to start him off; he began speaking at a great pace. He told me he believed in God, and that even the worst of sinners could obtain forgiveness of Him. But first he must repent, and become like a little child, with a simple, trustful heart, open to conviction. He was leaning right across the table, brandishing his crucifix before my eyes. (42)

He comes up with that Meursault is non-believer, and then he advises him to believe in God, in turn God will mercy upon him. This is where Camus makes references to a number of verses about mercy in *Bible*, one of which is: "Repent ye therefore, and be converted, that your sins may be blotted out, when the times of refreshing shall come from the presence of the Lord" (*Bible* 894).

Christians belive that curicifixion of Jesus implies to salvation and Jesus sacrificed himself for the sins of humanity. Many verses in *Bible* emphasise this. Jesus, for instance, soon after his resurrection, appeares to his disciple John and claims that he took away all sins of humanity by his blood. "The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world"(*John* 868). Chancelo, by saying that Jesus sacfiriced himself for all humanity in his conversation with Meursault, refers to this verse. He, then, asks Meursault to repent: "I, anyhow, am a Christian. And I pray Him to forgive you for your sins. My poor young man, how can you not believe that He suffered for your sake?"(42)

Despite being sentenced to death, Meursault refuses the belief in Christianity that a person confesses his sin to a priest. Gottfried denotes: “Both *The Stranger* and *The Fall* end with powerful attacks on Christianity. In the former work, “the stranger” speaks directly to a priest and tells him what he thinks of him and his religion (…)”. (1994, p.41) Meursault’s refusal of a religion is clearly put by his own words:

> I have just refused, for the third time, to see the prison chaplain. I have nothing to say to him, don‟t feel like talking—and shall be seeing him quite soon enough, anyway. The only thing that interests me now is the problem of circumventing the machine, learning if the inevitable admits a loophole. (63)

Bored enough with the current situation, Meursault says he will inevidently meet the chaplain when not even survived execution, yet it is no use meeting a man of God as long as he saves hope for surviving. Following the announcement of his sentence of death, he is lost in thought about how he will possibly die. He thinks of guillotine, used for executions during the French Revolution. He regrets why he has not ever witnessed how an executed man die. He recalls his past and family. He submits a petition of appeal on his advocate, however, he knows the result is barely promising. It is soon after that he questions life and death and concludes that death is not such terrific; it is inescapable to everybody. This does not necessiraly mean that he does not long a far longer life.

> “But,” I reminded myself, “it‟s common knowledge that life isn‟t worth living, anyhow.” And, on a wide view, I could see that it makes little difference whether one dies at the age of thirty or threescore and ten—since, in either case, other men and women will continue living, the world will go on as before. Also, whether I died now or forty years hence, this business of dying had to be got through, inevitably. Still, somehow this line of thought wasn‟t as consoling as it should have been; the idea of all those years of life in hand was a galling reminder! However, I could argue myself out of it, by picturing what would have been my feelings when my term was up, and death had cornered me. Once you‟re up against it, the precise manner of your death has obviously small importance. Therefore—but it was hard not to lose the thread of the argument leading up to that “therefore”—I should be prepared to face the dismissal of my appeal. (65)

He then remembers Marie, his darling, and how he desires her. Since he is going to die not long before, he understands he has nothing to do with his memoirs with Marie. While lost in these thoughts, prison chapelain visits him without permission, regardless of Meursault’s

refusal of seeing him three times. Meursault declares he does not believe in God when chaplain asks the reason of the refusal. “Why,” he asked, “don‟t you let me come to see you?” I explained that I didn‟t believe in God” (65). However, the priest keeps asking questions to ensure whether he is really a non-believer. Meursault says that he has never found it necessary to think on if he is ever sure of god’s existence, indicating his alienation from religion. Here how he mentions his indifference to the questions by the priest: “I was absolutely sure about what didn‟t interest me. And the question he had raised didn‟t interest me at all” (65). The priest insistently continuing his questions attributes his disbelief to the despair caused by the sentence of death. Determined in his words, Meursault answers him: “I, however, didn‟t want to be helped, and I hadn‟t time to work up interest for something that didn‟t interest me.” (67). The priest, however, persists in preaching about God, religion and penance to persuade him he has belief of God in the very deep of his heart. Meursault, fed up with the conversation, cries: “And in the same breath I told him I‟d had enough of his company. But, apparently, he had more to say on the subject of God. I went close up to him and made a last attempt to explain that I‟d very little time left, and I wasn‟t going to waste it on God” (68).

Meursault’s “I wasn‟t going to waste it on God” word is a proof that he prefers to stay alone in his cell as in daily life than to ask for forgiveness. Resolved to refuse God in every bit of conversation with the priest proves his alienation from religion.

The Plague deals with plague which takes place in the city of Oran, Algeria. As mentioned before, the city is kept in quarantine and forbidden for entry and exit. To take refuge in a creator, people head for churches. People with the epidemic die one by one, while those alive almost run out of hope. Priest Paneloux begins to preache that they should not lose their hope, and that, on the other hand, they need to tidy themselves up because they have to do with the plague. “Calamity has come on you, my brethren, and, my brethren, you deserved it” (92). The priest’s sermon is a warning for the people of Oran. The main reason why they listen to the sermon is because of the restriction of the quarantine, but merely because they are willing to. Since, in the previous chapters of the book, the people of Oran are described not to be fond of religion, adressing alienation from religion.

> There were large attendances at the services of the Week of Prayer. It must not, however, be assumed that in normal times the townsfolk of Oran are particularly devout. On Sunday mornings, for instance, sea-bathing competes seriously with churchgoing. Nor must it be thought that they had seen a great light and had a sudden change of heart. But, for one thing, now that the town was closed and the harbor out of

> bounds, there was no question of bathing; moreover, they were in a quite exceptional frame of mind and, though in their heart of hearts they were far from recognizing the enormity of what had come on them, they couldn't help feeling, for obvious reasons, that decidedly something had changed. (90)

Priest Palenoux's words about the plague that "you deserved this" has much in common with the book of Exodus:

> After launching it he went on at once to quote a text from Exodus relating to the plague of Egypt, and said: "The first time this scourge appears in history, it was wielded to strike down the enemies of God. Pharaoh set himself up against the divine will, and the plague beat him to his knees. Thus from the dawn of recorded history the scourge of God has humbled the proud of heart and laid low those who hardened themselves against Him. Ponder this well, my friends, and fall on your knees.(90)

The paragraph above indicates that the reason of the plague for the priest is disbelief and he draws a parallel between two plagues: badgered Pharaoh's people to death (Waters Become Blood, Frogs, Lice, Flies, Livestock Diseased, Boils, Hail, Locusts and Darkness) and Oran's people. The plagues that caused trouble to Pharaoh's people are mentioned in the *Bible*:

> Then the LORD said to Moses, "Rise early in the morning and stand before Pharaoh, and say to him, 'Thus says the LORD God of the Hebrews: "Let My people go, that they may serve Me, "for at this time I will send all My plagues to your very heart, and on your servants and on your people, that you may know that there is none like Me in all the earth. (*Bible* 55)

It is soon after the sermons that people of Oran become convinced that the plague has much to with their disbelief in God. Even though the whole city is taken by the storm of the plague, in seperating the good from the evil, the priest puts: "If today the plague is in your midst, that is because the hour has struck for taking thought. The just man need have no fear, but the evildoer has good cause to tremble" (92). Upon his words, the priest implicitly associates the good with Moses' people, while the evil with Pharaoh's, and implies the evil will have just like what Pharaoh had. Paneloux's "The just man need have no fear, but the evildoer has good cause to tremble" is a refence to the "The Ninth Plague: Darkness" in the book Exodus.

> Then the LORD said to Moses,"Stretch out your hand toward heaven, that there may be darkness over the land of Egypt, darkness which may even be felt." So Moses stretched out his hand toward heaven, and there was thick darkness in all the land of Egypt three days. They did not see one another; nor did anyone rise from his place for three days. But all the children of Israel had light in their dwellings.(56)

As clearly stated in this verse, the dark illness defined as epidemic falls in on Pharaoh's People in Egypt, but as for the Israel community, they should feel relieved. The Israeli people, therefore, has nothing to be afraid of, that is, they as the good are in the light, while the evil trapped in darkness. The good in Oran are on the side of light. This situation of plague for the people of Oran too is a reference to *Bible*. By giving the name of Exodus chapter Camus makes a reference to *Bible* with this example. The priest continues his criticism in his speech saying that those with no belief in God will face punishment and further, people ought to consider that it is very shame of them who totally dedicate their lives just to this ephemeral world and worship just on Sundays. The priest defines sin by giving examples from old sins and people (Cain, Sodom and Gomorrah, Pharaoh), which one might say that they are referenced to Genesis and Exodus.

> Now you are learning your lesson, the lesson that was learned by Cain and his offspring, by the people of Sodom and Gomorrah, by Job and Pharaoh, by all that hardened their hearts against Him. And like them you have been beholding mankind and all creation with new eyes, since the gates of this city closed on you and on the pestilence. Now, at last, you know the hour has struck to bend your thoughts to first and last things.(*94)*

In his novel *The Fall*, Camus also discusses the protagonist's alienation from religion and makes explicit and imlicit references to the *Bible*. By this way many critics associate Jean-Baptiste Clamence, the pratogonist, with John the Baptist in *Bible*. For example, David L. Jeffery explains: "The most complete John the Baptist figure in modem literature, however, is probably Jean-Baptiste Clamence the narrator in Albert Camus's *The Fall* who discourses at length on "my career as a false prophet crying in the wilderness and refusing to come forth." (Jeffrey, 1992, p.408)

In the *Bible* John the Baptist exclaimed in the back of the beyond, pronouncing the coming of Jesus Christ but Camus' Jean-Baptiste Clamence is exclaiming the absence of a Christ that Clamence doesn't believe he has been or will come. For Parker, Jean-Baptiste Clamence also represents Camus's synic approach towards extreme left winger intellectuals:

> Jean-Baptiste Clamence, rather than being a modern John the Baptist clamens in deserto as many critics have thought, comes nearer to being a satirical portrait of left-wing intellectuals as Camus saw them, lost in the nihilistic desert of twentieth-century ideologies, led astray by their own systematic abstractions. (1966, p. 160)

Regarding himself as a member of high class, Clamence looks down people, mocks their beliefs and confesses that even his welfare aims showing off. Clamence being respected and also womaniser, ridicules his clients and women he sleeps with. This novel, in which bourgoise class is criticised, consists of only two characters: Jean-Baptiste Clamence and "You". It is strange that this book, a significant example for absurdism, has no dialogues. It is Clamence who speaks and "you" who replies in his stead. "you" is considered by some critics to be the reader himself or Christ, a claim which appears to be true when reading the book throughly. Randy Hendricks (qtd. in "Ambiguity" 464) expresses that:

> A complex system of relationships: Jean is talking to an unknown, unheard listener so that the reader is made to feel he is himself the listener, since most of Camus' readers, at least nominally, fit the general description— Sadducee (one who rejects oral authority), bourgeois. But in the end, the fictional listener is identified as a Parisian lawyer like Jean—they may be the same person. At the same time, to the extent that he identifies with the sole voice of the book, the reader is also Jean. Analogically, a similar relationship pertains: Jean is John the Baptist talking to an unknown listener (the reader), who, in the fictional reference, is revealed to be Christ (John calls him Master); thus, the reader is both John and Christ. (Hendricks, 2004, p. 27)

The writer talks about Sadducee as in the quotation above. This can be seen in *The Fall*. The main character Jean-Baptiste Clamence resembles himself Sadducees. "Only one thing is simple in my case: I possess nothing. Yes, I was rich. No, I shared nothing with the poor. What does that prove? That I, too, was a Sadducee." (10)

The connection between Clamence and Sadducee, which is a Jewish sect, implies an explicit reference to the *Bible*. Camus's metaphor for Sadduce is deliberate seeing that Clamence is bourgeois, because this sect is quite different from other Jewish sects in that their position in society is very high, and its members are odss with Jesus's message. In *Bible* the Sadducees are adressed: 'Then Jesus said to them, "Take heed and beware of the leaven of the Pharisees and the Sadducees" (863). Jesus excludes Sadducees from the believers and warns people about them. It is, in this regard, strange that Clamence imitates non-believer Sadducees.

Clamence uses "Nature", a statement mainly used by atheists, when expressing opinions about his body. "Nature favored me as to my physique, and the noble attitude comes effortlessly" (18). In spite of the fact that he is a non-believer, he, anyway, refers to sacred similes when revealing something about him and his past. He calls himself "a king's son" and "burning bush" considering that he is a respected lawyer. The "burning bush" here represents

the burning bush symbolising Moses's speech with God on Mount Sinai. The statement in *Bible* "… How in the bush God spake unto him, saying, I am the God of Abraham, and the God of Isaac, and the God of Jacob"(828) indicates that the burning bush is the God. In the way that Clamence associates himself with God proves that he is alienated to religion.

Believers link experiences and events in their lives with fate; whereas Clamence attributes them to coincidences. Calling these coincidences as the only prudent God shows he rejects belief in God. "The Cartesian Frenchman in me didn't take long to catch hold of himself and attribute those accidents to the only reasonable divinity—that is, chance. Nonetheless, my distrust remained" (79). He also claims that all the religions are mistaken, and no God is necessary.

> Believe me, religions are on the wrong track the moment they moralize and fulminate commandments. God is not needed to create guilt or to punish. Our fellow men suffice, aided by ourselves. You were speaking of the Last Judgment. Allow me to laugh respectfully. I shall wait for it resolutely, for I have known what is worse, the judgment of men. For them, no extenuating circumstances; even the good intention is ascribed to crime. (110)

Camus's Clamence agrees that he is allianeted to religion and, contrary to many Christians, Jesus is a prophet, but God. According to Christian doctrine, Jesus sacrificed himself for all humanity when crucified, Clamence, however, disagrees and regards the prophet sinful.

> Say, do you know why he was crucified—the one you are perhaps thinking of at this moment? (…) But, beside the reasons that have been very well explained to us for the past two thousand years, there was a major one for that terrible agony, and I don't know why it has been so carefully hidden. The real reason is that he knew he was not altogether innocent. If he did not bear the weight of the crime he was accused of, he had committed others—even though he didn't know which ones. Did he really not know them? He was at the source, after all; he must have heard of a certain Slaughter of the Innocents. (112)

Clamence's criticism of Jesus in this way can be seen a reference to an event in *Bible*, "Slaughter of the Innocents", considering Jesus responsible for the death.

> The children of Judea massacred while his parents were taking him to a safe place—why did they die if not because of him? Those blood-spattered soldiers, those infants cut in two filled him with horror. But given the man he was, I am sure he could not

> forget them. And as for that sadness that can be felt in his every act, wasn't it the incurable melancholy of a man who heard night after night the voice of Rachel weeping for her children and refusing all comfort? The lamentation would rend the night, Rachel would call her children who had been killed for him, and he was still alive! (112-113)

This event in the *Bible* is:

> Then Herod, when he saw that he was deceived by the wise men, was exceedingly angry; and he sent forth and put to death all the male children who were in Bethlehem and in all its districts, from two years old and under, according to the time which he had determined from the wise men. (848)

The sentence "Rachel weeping for her children and refusing all comfort" mentioned and referenced by Camus comes out in the *Bible* as "Rachel weeping for her children, refusing to be comforted for her children, because they are no more." (693). Camus's quotation from the *Bible*, "Woe to you when all men speak well of you" (907) is evidently an implicit reference. Speaking of this sentence to "you" , Clamence says he does not know who this statement belongs to. He finds this word responsible for the destruction of his life, while beforehand, he enjoys his regular life and is admired by people.

> For some time, my life continued outwardly as if nothing had changed I was on rails and speeding ahead As if purposely, people's praises increased. And that's just where the trouble came from. You remember the remark: "Woe to you when all men speak well of you!" Ah, the one who said that spoke words of wisdom! Woe to me! Consequently, the engine began to have whims, inexplicable breakdowns. (89)

This respected lawyer's word "Woe to you when all men speak well of you!" in reference to Jesus, could also be considered a reference to Meursault in *The Stranger*. It is because an absurd person has no concern of appereciation.

> In solitude and when fatigued, one is after all inclined to take oneself for a prophet. When all is said and done, that's really what I am, having taken refuge in a desert of stones, fogs, and stagnant waters—an empty prophet for shabby times, Elijah without a messiah, choked with fever and alcohol, my back up against this moldy door, my finger raised toward a threatening sky, showering imprecations on lawless men who cannot endure any judgment.(117)

That Clamence's likens himself to prophet Elijah to describe his current situation, for Avi Sagi is: "But he is not in his old identity either, since he has left it behind with great pain and suffering. Clamence, then, is at the liminal and most dangerous stage, without an identity and without a defined reference group. Clamence is "an empty prophet for shabby times, Elijah without a messiah." (2002, p.143)

When *The Wanderer* and *The Anayurt Hotel* of Atılgan are reviewed, no sort of intimacy or alienation with both C and Zebercet towards God is mentioned. Though there is an implication in *The Wanderer's C* like "He gave Got by stealing from the poor!" (64), characters' alienation from the religion is not as obvious as it is with the characters of Camus. But, in Atılgan's novel *Canistan,* there is a character named Selim who alienates from the religion after losing his wife Esma.

> He sold the grapes as soon as he got to the city. He wasn't thinking of buying a plantation anymore. He had a new day-old lifestyle; he would neither go to the mosque nor to the coffee shop. He stopped performing prayers after Esma had deceased. He started eating lunch at a grilled meatball restaurant in downtown, drinking in a Greek tavern most of the nights. (2000, p. 53).

Yet, in the latter sections of the book, a character named Recep is seen to alienate from the religion due to the hail fail ruining his harvest.

> Four years ago, in the middle of June, during that fatal hail-fail, just like everyone else's, all of his harvest was also ruined. Seems like he got offended with God afterwards. That evening, one of his neighbours heard him shout at the plum tree which was in a state of nature waving his arms: "You can't do this to me, O mighty God! I never became loose with my prayers, never stopped performing salah and never ceased fasting. What sin have I committed to deserve this?" Neither fasting nor prayer now. (75)

6 MATERIAL AND METHOD

The concept intertextuality, suggested by Julia Kristeva in 1960 first-time, had a broad repercussion in academic world later on, and were written up a great number of books, articles and critical texts in this context. About that concept, the studies like “References of Holy Texts in Ihsan Oktay Anar's Novels on Intertextuality” (Sari, 2009), “The Intertextuality and Intersemiotic relations in the Film Adaptation of a New Novel 'The Hours” (Aktas, 2011), “The Relationship Between Advertisement and Music in the Context of Intertextuality” (Genc, 2012), and “Intertextuality Between the Works of Umberto Eco and Orhan Pamuk” (Islamoglu, 2014). were conducted in Turkey as well.

In Turkey, since this concept was studied on to a large extent by Kubilay Aktulum, the works of him like *Metinlerarası İlişkiler* (2014) and *Göstergelerarasılık/Metinlerarasılık* (2014) were benefited from in this study. *Desire in Language: A Semiotic Approach to Literature and Art* (1980) of Julia Kristeva and *Paratexts: Thresholds of Interpretation* (1997) of Gerard Genette who are of the pioneers of the concept cleared up this study.

Concerning the works of Albert Camus and Yusuf Atılgan, we attained the outstanding sources like *Religion from Tolstoy to Camus* (Gottfried, 1994), *Albert Camus and the Philosophy of the Absurd* (Sagi, 2002), *Albert Camus* (McKee, 2003) and *Yusuf Atılgan’a Armağan* (1992).

In the light of those works benefited of, the concept intertextuality, between the works of Albert Camus and Yusuft Atılgan was studied on, and the lack of studies on the concept intertextuality between the works of those two authors established the aim of this study. Between the works of the two authors, the topic-related intertextual characteristics like Absurdism, Isolation, Social Alienation, Indifference, Non- Communication and Religious Alienation were written up.

7 SUGGESTIONS

The reader conscious of the concept intertextuality which defends that every text has something to do with another one understands the work he/she reads better and gets to learn what does the author of the work exactly mean, what does he/she aim by making a reference to various works, from what sources does he/she benefit and the way he/she does this, who and what sources does he have to thank for because of the background he owns.

In this concept, which is a significant relationship between the reader and the author, the reader is informed not only of the work he/she reads but also of the style, meaning and the movements by which the sub-textually referred work has been affected. The difference between the reader reading a work only for joy and the conscious reader starts from this point.

As previously stated, it is essential for someone to be a good reader in order for him to notice this relationship between the works. Because, in the context intertextuality, reader-centred contribution is almost as important as that of author-centred. In this context, should the works of Albert Camus and Yusuf Atılgan, which have been referred to in this study, be read being conscious of the concept intertextuality will the works of those authors and from whom have they been affected be better understood.

8 CONCLUSION

The term intertextuality, which is considered not only to include text but also oral text, brings this question to our minds: Is everything written and spoken since the first man on Earth linked to each other in terms of intertextuality? To the pioneers of intertextuality, the answer is yes. Mankind has been trying to learn and produce something since he was sent to Earth and he has handed down this heritage to the next generations, sometimes orally or written and sometimes consciously or unconsciously. Therefore, each individual inherits it from the former one, learns what is taught to him and eats and drinks what is presented before him. He who has grown up with this culture sometimes enriches his languge and sometimes leads it to take place among the dead languages and cultures not even remembered in the dark pages of history.

As formerly stated in the introduction part "Everything has been said before... Man has existed for seven thousand years and they have been thinking" (qtd. in Aktulum, p. 16). Therefore, it is quite natural to come across an interaction with different works and authors or all the works written before or to be written in the future. Anyone in want of writing a work can give place to cliches on his mind and idioms as he is a part of the community in which he lives. It can also be seen in the holy books. For instance, *the Quran*, *Bible* and *Torah* all have the miracles of the prophet Moses. So communities inherit the previous deeds just like the relation between Roman and Entruscan, Greece and Egypt mythologies and Urartians and Assyrians in cuneiform. It is quite natural to see hints from intertextuality in both cultural and philosophical and literature in almost every field.

The fact that an author makes reference to another work means he has heard of the author and work he refers to, however, there are many authors who include intertextuality in their works although they have not known each other. This is, as stated earlier, a result of collective conscious. In this respect, it is quite normal for a pioneer of any literary movement to influence the ones following him. That Camus has influenced many writers after him and equally was influenced by Russian authors before him is one of the examples for this interaction. Hence, Dostoyevsky's Kirolov's existentialist questioning can be seen in Camus's characters. This case is a method of transferring that heritage. In the same way, especially when the word absurdism is mentioned, themes like social alienation, isolation, non-communication and indifference in Atılgan's works are the result of this interaction. However, this interaction should never be associated with plagiarism. Interaction and

plagiarism are completely different. Encountered in cinema in particular, plagiarism is to write a work just by changing certain parts of a different work. However, intertextuality is a cultural accumulation. An author must be intellectual to make an intertextual reference, whereas, a reader must be a good reader to realize the interaction and allusions in the works.

These intertextuality features within the context of absurdism in Atılgan and Camus's works are a good example in that communities witnessing the same events at the same time as well as Atılgan's being aware of Camus and his works. Camus was one year old when the first World war broke out and Atılgan was not still born, however, they both felt the effects of war in the coming years. They experienced the critic period not only in their countries but also throughout the world. In addition to this, these writers witnessed WWII. The cities destructed by modern weapons and millions of dead people are some reasons why they see life absurd and include this term so well in their works. Yet they constitute dualist examples in that the characters in their works alienate frrom the society, on the other hand, try to live in their communities without isolating themselves.

In this respect, *The Stranger*'s absurd character Meursault's desire for freedom when he is in prison and hope to get out of the prison; *The Wanderer*'s C's inability to find true love although he has many relationships and his stubborn to wait for it; *A Happy Death*'s Mersault's killing Zagreus to find happiness; Sisyphus's effort to carry the rock on his back though he knows it will fall down; Promethus's stealing fire from gods though he knows he will be punished are all meant to be a revolt against this absurd world. It is also remarkable that Camus and Atılgan admit that they were influenced by the predecessor writers and made reference to them, give place to cliche words, idioms and expressions since it has been repeated hundreds of times for a very long time and reflect the books and poems they like through characters in their works.

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- **1992-1999** Eminpaşa İlk Öğretim Okulu
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- **2011-2012** Sınır Tanımayan Doktorlar (Medicine San Frontiers) **Tercüman** (Van Depremi)
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- Word/ İleri Düzeyde
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- Movie Maker / İleri Düzeyde
- Publisher / İleri Düzeyde

KURS VE SERTİFİKALAR

- Bilgisayar Kursu
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İLGİ ALANI VE AKTİVİTELER

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