



Effects of Intertextual Reading on Creative Reading Skills¹

Research Article

Sevim Nilay ISIKSALAN²

²Ahi Evran University, Kirsehir, Turkey, ORCID: 0000-0002-3593-0887

To cite this article: Isiksalan, S. N. (2018). Effects of Intertextual Reading on Creative Reading Skills, *International Online Journal of Educational Sciences*, 10(4), 273-288.

ARTICLE INFO

Article History:

Received 31.05.2018

Available online
25.08.2018

ABSTRACT

The object of this study is to investigate whether intertextual reading between Turkish literature and world's classics contributes to the development of creative reading skills of students through three postmodern narratives selected from Turkish literature. The "intertextuality", which is one of the basic construct factors of postmodern narratives, is that the author the narrator creates his/her work by references to his/her previous works, adumbrations, associations, quotations, parody-pastiche and transformations. The reader who enters a challenging reading process will try to give meaning to said factors in his/her mind, in other words he/she will pass to a "creative reading" by using his/her all cognitive processes. The main problem, however, is the reading deficiencies of the students. Students, who can connect with previous works in various dimensions, infer differently and comment on them, will re-establish the text. In this context intertextual reading will improve creative skills and increase reading cultures as well. This research, the subject matter of which is to determine the effects of the intertextual reading on creative reading skills, was carried out with 10 students who took a master degree in a university in Central Anatolia during the fall semester of 2016-2017. The "interview" method was used in the study of qualitative research design. Novels titled Yeni Hayat, Puslu Kıtalar Atlası ve Uykuların Doğusu, which are selected by students have been analyzed in the class and the students have written on the structured interview form that what contributions have been made to their creative reading skills by these narratives. Consequently, the students have indicated that the intertextual readings have made rich contributions to them for improving their creative reading skills and acquiring the reading culture although they had difficulties to find intertextuality factors in each three novel.

© 2018 IOJES. All rights reserved

Keywords:

intertextuality, postmodern narratives, creative reading

Introduction

¹ Bu makale 28-30 Eylül 2017 tarihinde 10. Uluslararası Türkçenin Eğitimi-Öğretimi Kurultayı'nda sunulan bildirinin genişletilmiş hâlidir.

² Corresponding author's address: Ahi Evran Üniversitesi

Telephone:

Fax:

e-mail: nisiksalan@ahievran.edu.tr

DOI: <https://doi.org/10.15345/iojes.2018.04.015>

Derived from the Latin word 'textus' and meaning contexture; texts are writings that are composed of clauses or paragraphs and have a meaningful integrity between them in general terms. However; apart from this definition, a text is also defined as "everything, every object out of which a meaning is made", which has extended the meaning boundary of the text to painting, sculpture, film, song and graphic (Short, 1992: 315-316; Lenski; 1998: 75-76).

Intertextual reading, on the other hand, is a bond established with predecessor texts and the texts of an era, as well as a way of communication and a state of dialogue. It is rebuilding of the texts by the reader and a new creation, but intertextual connections are the activation of socio-cultural, political and historical mechanisms internalized by readers and the procurement of a reading richness by multiple texts rather than a mechanical process (Hartman, 1995: 75). "Reading a text also means reading other texts related to that text" (Ögeyik, 2008: 26). In this context, intertextual reading is a plural reading. "A text is not written alone, is not alone and can not be read alone. The concept of intertextuality indicates the open or latent relations of a text or a group of texts with other texts..." (Günay, 2007: 211).

Intertextuality is a fiction term which has been included in the postmodern literature after Julia Kristeva extended the theory of Dialogy propounded by Mikhail Bakhtin, a Russian linguistic and literature scientist as "intertextuality". According to Kristeva, "every text is built on a mosaic of citations; every text is an absorption and transformation of another text" (Aktulum, 2000: 57).

Intertextuality whose theoretical history dates back to the 1960s, but can even trace to the oldest written products in practice has been redefined with its theoretical dimension within the context of the postmodernist literature. Indeed, the dates of written literature products are connected with prime texts. They are open references called "citations". However, postmodern narratives that had started to be seen as from the second half of the twentieth century frequently include implicit references to former texts. They are; adumbrations, connotations, citations, imitations and transformations. The reader is expected to give a meaning to these references and interpret them. In this context, "the productivity of the text is revealed. Every text contains a mechanism that continuously produces meaning and can be transformed into another text" (Işıksalan, 2007: 430).

"Study of intertextuality is a research of certain types of intertextual relations. A text may consist of citations from other texts. Here, citations can preferably be selected as common references, rehearsals, reminders or transformations or the ways of identifying the phenomenon in general" (Edmunds, 2001: 134).

In this context, it should be remembered that intertextuality is a process of rewriting. It is «a reconstruction of another text by an author within the context of her or his own text and realization of this transformation by means of either open or implicit references as citation, adumbration, plagiarism, pastiche, parody and sarcastic transformation» (Aktulum, 2000: 68).

According to Roland Barthes who is a man of letters expressing opinions about intertextual relation; the meaning of a text can not be precisely apprehended by the reader, because the intertextual nature of a literary work forces the reader to establish new connections with other texts continuously. Thus, the meaning of the text goes beyond what the author presents and the reader gets the freedom of reproducing these meanings as she or he wishes to, which denotes the death of the author (Allen, 2000: 70).

Michael Riffaterre and Gérard Genette, on the other hand, suggest that the concept of text can be defined more concretely in order to understand intertextuality better. In his book titled *Semiotics of Poetry* (1978); Riffaterre states that poetry is always a diversification about a 'motif' and the transformation of a word or a clause into a text and thus, the concept of intertextuality is important in the sense of semiotic analysis (Rifat, 2005:158). In this way, words or clauses that are transformed into a text will create the concept of intertextuality in poetry.

In his book titled *Palimpsestus* (1982); Gérard Genette categorizes the relations of intertextual transformation and pastiche and indicates that a text can create a historical tradition of literature based on a formerly produced work. Genette defines intertextual relations with the concept of “transtextuality”. According to this definition, intertextual relations are the transformation of a text into other texts either directly or indirectly, a top level literariness and they have a universal quality. “Transtextuality is everything that involves a text in other texts either consciously or unconsciously; in other words a top level universal quality of literariness” (Rifat, 2005: 148).

Genette has identified five types of transtextuality relations:

- 1- Intertextuality: Including a text in another text.
- 2- Paratextuality: Associating a text with some indicators (such as title, preface, notes, epigraphs, illustration) which support the text.
- 3- Metatextuality: A critical relation established between a text and a person who interprets the text.
- 4- Hypertextuality: Connecting a text with a formerly produced text using the transformational relation. For example, the epic of Aeneas and Joyce’s *Ulysses* are advanced texts of *Odysseia*.
- 5- Architextuality: Determining the genre status (such as novel/story, poetry) of a literary text and directing the “expectation horizon” of the reader (Rifat, 2005: 148).

In another criterion, intertextuality is categorized under five main topics:

1. References among authors: Intertextuality is a reference to not only another author, but also the feature of her or his discourse and style in references among authors. Such discourses indicate the connection of a story type with other stories and determine the type of that story; thus, the story requires the reader to assume a certain attitude toward the story and is considered a strong intertextual function.
2. References among works: An attribution to another work occurs as rewriting the work and mentioning some works in it.
3. References among genres: In some literary texts, intertextuality is created with citations from other literary genres or text types.
4. Open references: In some texts, intertextuality is written openly and a citation from the relevant text is included in the text.
5. Implicit references: There might be references to different works of the same novelist or poet or implicit references to the works of other novelists and poets” (Ögeyik, 2008: 50-77).

Intertextual relations can also include relations that are established with art branches outside of literature. It can be a film scenario, lyrics of a song, an advertisement text or an architectural design. «In order to interpret a painting or a building, it is inevitably necessary for us to rely on the ability of interpreting the relation of that painting or building with ‘languages’ or ‘systems’ of former paintings or architectural designs. Films, symphonies, buildings and paintings talk to each other and also other arts just like literary texts» (Allen, 2000, 174-175).

Intertextual reading style is a state of constant mental productivity for the reader. Creative reading becomes important at this point. Basically, every postmodern narrative is a creative reading. They keep the reader dynamic and force her or him to create. “Postmodern art forces its consumers to produce and create an outer world; the world of thoughts and emotions. These strains enrich the person and pave the way for creativity. Even though many consumers find them boring, these strains encourage them to create, and question, scrutinize and criticize the other” (Özbek, 2005: 13).

Every intertextual reading is a process of creative reading by their nature. A text should be explained and interpreted by the reader. Explanation is a learning strategy. The reader associates the knowledge that have just been learned in a text with former knowledge coded in her or his mind and records the new meanings in her or his memory by using stages like apprehending basic points, exploring similarities and contradictions, making comparisons, taking brief notes and synthesizing while associating. "Forming cognitive images, using keywords or memory supportives, summarizing with her or his own words, establishing similarities, answering questions and taking notes with her or his own thoughts could be given examples." (Erden, Akman, 1995:156). All in all, new meanings are formed based on former knowledge.

In postmodern narratives that are woven in a multilayer structure, the reader has to realize and explain hidden clues, codes and fictional traps emplaced by the author-narrator between the lines. «In order to do this, there is a need for the existence of a sceptical and active reader» (Ecevit, 2008, 70-75).

Creative reading requires; thinking, dreaming and revealing the thoughts of the reader. In other words, it occurs when the reader adds something to what she or he reads from herself or himself (Moorman and Ram, 1994; cited by: Aytan, 2015:29).

In the creative reading process; we firstly need to comprehend a text in order to understand it. Intertwined with understanding; comprehending is defined as "mentally apprehending and understanding a fact, a thought and an event"; «Finding something new, the differentiated new, the altered new» in a text being read (Moorman and Ram, 1994; cited by: Aytan, 2015: 35).

Understanding processes of creative reading consist of four stages: 1. Creational memory, 2. Analogy, 3. Unsubstantial analogy, 4. Analysis by arranging.

1. Creational memory: includes perceptual and cognitive skills. It includes all mental skills like perceiving, learning, remembering, thinking, contriving and understanding.

2. Analogy is the association of two different concepts.

3. Unless there is another concept that would ground analogy, unsubstantial analogy will occur.

4. An arrangement that occurs when a question is handled in a new way.

A person who accomplishes creative understanding at the end of this process will be able to «identify foreign (unknown) words, tell whether the text she or he reads is interesting or not, establish a cause and effect relationship regarding the personal acceptances and beliefs of the characters in the text and make inferences by associating the action states in the text» throughout reading (Moorman and Ram, 1994, cited by: Aytan, 2015: 39).

On the other hand, the outputs which shape and describe creative reading are respectively as follows: "Plain comprehension", "anlamsal çıkarım", "gönderim", "metinsel çıkarım", "metinsel comprehension", "bütünleştirme" ve "tarihsel gönderim" dir (Uzun, 2008: 110-111).

In creative reading skill which is among metacognitive skills, the person is aware of her or his own learning process, follows this process with her or his self-control and uses a series of learning strategies. Weinstein and Mayer define learning strategy as "cognitive plans" that are used for accomplishing learning. According to this definition, they made a hierarchical classification based on the following learning stages and this plan includes convenient reading stages for analyzing postmodern narratives:

1. Rehearsal Strategies: Reading especially a complicated text repeatedly, underlining important points and summarizing the text.

2. Explanation Strategies: Coding a subject or comprehension either verbally or visually in a more significant way by adding symbolic structures. As well as memory supportives or reminder clues, strategies

of taking notes with question-answer techniques that enable the reader to understand are used in the stage of explanation.

3. Organization Strategies: Processing knowledge integratively together with subsidiary and supportive elements. Reproducing a complicated text by drawing concept and mind maps and considering within the context of cause and effect relationships at basic points. It will help us understand and remember the text more easily.

4. Strategies of Following Understanding: A student's identification and preference regarding how to achieve a goal and which learning style to use in order to realize an effective and permanent learning. "Asking herself or himself questions, rereading incoherent parts, controlling consistencies in the text and rehearsing or rewriting the text with her or his own sentences" are evaluated within this strategy (Weinstein and Mayer, 1986: 315-327; cited by: İlhan, 2015: 229-233).

The text to be analyzed should include meaning blanks to be filled by the student. "Well-written texts are imperfect texts by their nature. In these texts, the author leaves some important judgements to the readers and wants them to fill in the blank instead of expressing everything clearly" (Resnick, 1987).

The student who goes through a difficult process of reading to complete imperfect texts will follow learning stages like understanding and exploring a problem, reasoning, predicting probabilities, discussing, questioning, interpreting, having an explanation in mind and making inferences. "Critical readers question what they read, try to make inferences from them and consequently have an explanation" (Beck, 1989).

This study focuses on the contributions of intertextual reading to creative reading in postmodern narratives, which are a metacognition strategy. Turkish and literature teaching necessitates strategies and methods based on texts. Thus, texts are an important means in field education. In a text-based education, reading a text in association with other texts requires top-level thinking skills like recognizing, exploring and questioning a problem, as well as thinking critically and analytically. In this context, intertextual reading also has an important place in the Turkish and literature teaching.

The concept of intertextual reading was included in the field of education for the first time in the Primary Education Turkish Lesson Curriculum and Guideline during the school year of 2004–2005 (for 1–5. Grades). While specifying the features of the curriculum, it was indicated that intertextual reading was included among basic skills: "Basic skills like using Turkish properly, effectively and decently, critical thinking, creative thinking, communication, problem solving, research, using information technologies, entrepreneurship, decision-making, intertextual reading, placing importance on personal and social values were included" (Ministry of National Education, 2009: 11).

In addition, it was aimed to build a meaning through intertextual reading in the curriculum. "In order to develop comprehension skills, activities like arraying, categorizing, criticizing, estimating, interrelating, summarizing, analyzing-synthesizing and evaluating were included and a particular attention was paid to building a meaning through intratextual, nontextual and intertextual reading" (Ministry of National Education, 2009: 11).

One of the general objectives of the curriculum is to develop intertextual reading skills and vocabulary of students and building an intertextual meaning is defined as "creating a new meaning based on information obtained from different texts (for example, a book, magazine or a newspaper) regarding a subject" in the curriculum dictionary" (Ministry of National Education, 2009: 407).

Similar statements are mentioned in the objective of building a meaning in the fourth and fifth grade reading areas of the aforementioned curriculum. The statement, "It builds an intertextual meaning" was

approached as an acquisition and explained as “Building a meaning again by using the information obtained from at least two sources” from the aspect of students (Ministry of National Education, 2009: 86; 108).

The statement of intertextual reading which is also projected for 6-8. Grades of the Primary Education Turkish Lesson Curriculum (Ministry of National Education, 2009: 69) has been included in 2017 Turkish Teaching curriculum which is still in effect. In the curriculum, it is recommended for students to practise intertextual reading in order to develop their reading and writing acquisitions, they are expected to build a meaning through texts and this reading style is evaluated as a metacognitive skill.

“In the curriculum which is prepared based on a thematic approach, reading and writing acquisitions are structured in a way that they can build a meaning through intratextual, nontextual and intertextual reading. Structure and hierarchy of acquisitions from the first grade to the eighth grade are arranged in a way to contribute to the development of basic language skills and top-level cognitive skills of students” (Ministry of National Education, 2017: 10).

Objective of the Study

The study aims to develop creative reading skills of students through intertextual reading and enable them to acquire a rich reading culture.

Method

This study analyzing how students develop creative reading skill which is a metacognitive education through intertextual reading was designed with qualitative research pattern.

The study which focuses on the effects of intertextual reading on creative reading skills was conducted with 10 students doing master degree in the area of Turkish Education at a university in the Central Anatolia during the Fall term of the school year of 2016-2017.

First of all, the students were informed about postmodern narratives and intertextuality which is among basic fiction elements of these narratives and intertextual reading was exemplified with two novels (Kara Kitap and Suskunlar).

Second of all, three postmodern narratives being analyzed throughout the term were selected by students. The novels of Yeni Hayat by Orhan Pamuk, Puslu Kitalar Atlası by İhsan Oktay Anar and Uykuların Doğusu by Hasan Ali Toptaş were analyzed in the classroom environment and the students were asked to write what the three novels contributed to their creative reading skills and what kind of explanation problems they faced in the process of reading in an interview form prepared by the researcher.

Third of all, the data acquired with the interview form were obtained through content analysis. Opinions of two experts from the department of educational sciences were received for the validity and reliability of the interview form. Answers of students were examined individually by two domain experts other than the researcher, basic themes and sub themes were determined by getting to the item root of opinions, subjects with or without consensus were embraced in a discussion environment, individuals with the same opinion were collected under a group and findings were interpreted by identifying five common themes.

In the fourth stage of this qualitative study, validity and reliability calculations of results obtained from the data were performed and it was determined that the study was reliable.

Data Analysis

In the qualitative study, the data acquired from the students were analyzed with descriptive analysis method. Similar opinions of students were dimensioned around a common theme and different opinions were

determined in a separate category. Opinions that had a logical consistency and would have the same meaning were determined at five basic points and findings were interpreted (Gay, Mills and Arisian, 2006).

Interview forms were coded from 1 to 10. In the analysis process, students opinions were coded as (K1, K2,.. E1, E2..) on the basis of gender and interview forms were described and expressed with numbers and letters as "1.gf, 2.gf, 3.gf ". Student opinions that expressed the purpose properly and were found interesting were cited. "Direct citations are frequently included in a descriptive analysis in order to reflect the opinions of individuals who are interviewed or observed in an impressive way" (Yıldırım, Şimşek, 2008: 224). Opinions of two domain experts and an assessment-evaluation expert were received for the validity and reliability of the study and the data were proven to be accurate.

Limitations

Different scientific resources concerning intertextuality which is the basic fiction element of postmodern narratives were analyzed, but the study was grounded on the elements of open and implicit intertextual relations used by Kubilay Aktulum, who is considered the owner of the first work introducing postmodern literature regarding intertextual relations in Turkey. Accordingly; while citation, reference, parody, sarcastic transformation and pastiche are considered open intertextual relation styles; latent citation and adumbration are considered implicit intertextual relation styles (Aktulum, 2000: 93-94).

Findings

Table 1. Contributions of Intertextual Reading

Contributions	N
1. Develops creative reading skills	8
2. Develops critical reading skills	7
3. Enriches the reading culture	7
4. Gains a multiple perspective	6
5. Shows the differences between narrative techniques and narrating styles of narrators	6
6. Shows lack of knowledge in the process of reading	5
7. Gives information about reading style	5

Examining Table 1; it is seen that students in the study group firstly stated that intertextual reading develops their "creative reading skills", which is followed respectively by "Develops critical reading skills", "Enriches the reading culture" and finally "Shows lack of knowledge in the process of reading" and "Gives information about reading style". According to the study finding, students reading texts in various areas use their cognitive processes in order to establish a bond of meaning between these areas and thus, become more creative. Gaining "critical reading skill" and "cultural richnesses" can also be added to this process. The study finding also reveals that students are not equipped enough regarding "lack of knowledge in the process of reading" and "style of reading postmodern narratives".

Table 2 shows the subjects preventing students in the study group from interpreting intertextual references.

Table 2. Subjects Preventing from Interpreting Intertextual References

References	N
1. Interdisciplinary references (for example; history, philosophy, sociology, psychology, religions, mythology, art history, architecture, plastic arts, aesthetics, archeology)	9
2. Modern world narratives	7
3. Western Literature works	6
4. Turkish Literature works	5
5. Eastern narratives	4

Examining Table 2; it is seen that students have the greatest difficulty in «interpreting interdisciplinary references». On the other hand, they interpret “Eastern narratives” more easily. This study finding makes us think that students lack knowledge in interpreting references between different disciplines and the reason for them to interpret references in Eastern narratives more easily is that they read these works in undergraduate curriculums.

Table 3 shows the opinions of students about the elements that they have a difficulty in interpreting in postmodern narratives being analyzed.

Table 3. Elements that Students Have a Difficulty in Interpreting in Postmodern Narratives Being Analyzed

Postmodern narratives	Elements causing a difficulty	N
1. Puslu Kıtalar Atlası	Atlas of misty continents	8
	Realities/dreams	8
	Sleep syrup	6
	Associating the names and actions of individuals	5
2. Yeni Hayat	New life	7
	Personality transformations	6
	Establishing a bond with the Torah	5
	Interpretations of angels according to religions	5
	Meaning of the new life caramel	4
3. Uykuların Doğusu	June stick	7
	The name Haydar	6
	The bird that never drinks clear water	6
	East of sleeps	5

Examining Table 3; it is seen that students have the greatest difficulty in interpreting the subjects of “atlas of misty continents” and “realities and dreams” in Puslu Kıtalar Atlası in the process of reading, which are followed respectively by “meaning of new life” and “reason of seeking a new life” in Yeni Hayat and “June stick”, “the name Haydar” and “the bird that never drinks clear water” in Uykuların Doğusu. According to the study finding, it is possible to associate the reason for students to have a difficulty in understanding and interpreting subjects like “misty continents”, “realities/dreams”, “existence and consideration of a new life” and

“seeking a new life” that are mentioned in the first two novels with their lack of philosophical knowledge. Their failure of adequately annotating new images like “June stick”, “Haydar” and “the bird that never drinks clear water” in *Uykuların Doğusu* is also associated with their lack of historical, sociological and political knowledge.

Opinions of Students about Postmodern Narratives Being Analyzed:

Opinion of the student coded (K9):

Puslu Kıtalar Atlası: “The novel “Zagon Üzerine Öttürme” which was translated from *Rendekâr* by Kubelik for Arab İhsan was transformed from Descartes’ “Discourse on Method”. Descartes’ famous statement “I think, therefore I am” was transformed to “I dream, therefore I am” in the novel. Rene Decartes’ name was transformed to *Rendekâr*. There are references to God and demon, to the good and evil: such as Benjamin-Ebrehe. The storytelling tradition in the novel has attracted my attention. The storytelling contest organized in Uzun İhsan Efendi’s house reminds me of 1001 Arabian Nights. The author makes a reference to that tradition. He may also make a reference to the storytelling tradition mentioned in Boccaccio’s *Decameron*”.

Opinion of the student coded (E4):

“In the novel, there is a reference to Uzun İhsan’s youngest son Benjamin and Prophet Jacob’s youngest son and Prophet Joseph’s brother Benjamin. The mention of the name Benjamin is a reference to the story in the Koran. Benjamin means ‘the son of right hand’. Just as Benjamin is Prophet Jacob’s right hand; the son of Uzun İhsan who always sleeps and dreams is his father’s right hand. That’s why he is called Benjamin”.

Alibaz who is taken hostage during a sea warfare is delivered to Arab İhsan as a prize and he identifies himself with the Turan hero in Efrasyab stories, which is a reference to these stories. The Abyssinian commander Ebrehe who marches with his army consisting of elephants to destroy the Ka’bah is trying to take dirty money from a secret cult, which is a symbol of evil act. It adumbrates the secret cult mentioned in the novel *The Name of the Rose*.

Benjamin who digs tunnels underground with Vardapet encounters a giant ship whose timbers are decayed. He finds the skeletons of various animals, both male and female, within the ship which connotes Noah’s Ark.

Binbereket adumbrates the fertility deity Kybele which is an Anatolian legend with her physical appearance. Being named the “Great Mother”; the deity Kybele reflects creativity, fertility, prolificacy and in brief, a fertile mother figure”.

Opinion of the student coded (E6):

Yeni Hayat: “I have thought hard about why Orhan Pamuk had borrowed the name of this novel from Dante and how he had tried to establish a bond with him. Just as Dante was seeking a new life in the complicated Italy of that era, the hero of this novel (Mehmet-Nahit-Osman) who goes through a transformation of personality seeks a new life. But I can’t tell what kind of life he seeks.

Mehmet who is enthusiastic about a new life embarks on a journey with Canan. The part where he touches Canan and disturbs her adumbrates the good-hearted Beatrice whom Dante had loved when he was nine and lost at a very young age”.

Opinion of the student coded (K10):

“I think there are connections between the angel mentioned in the novel and angel descriptions in Rilke’s *Duino Elegies*. Rilke suggests that angels in *Duino Elegies* resemble the angels in the Koran rather than the Bible and associates them with Prophet Muhammad. As is mentioned in the elegies, he explains a section in the Koran concerning angels with the following statement: “Gabriel appears on the horizon and Prophet

Muhammad sees him, Surah Tekvir, Verse 23, 'I promise you, he had seen Gabriel clearly on the horizon'». Thus, he makes a reference to Duino Elegies and the Koran in his novel *Yeni Hayat*.

The hero who encounters bus accidents on the road all the time dies in a car crash in wee hours of a morning. The author makes him encounter Azrael and thus, makes a reference to the romantic death settings of the German novelist Novalis. The author mentions the books in the rich library of Rıfki Hatt, who writes children's books, which has made me think that he might have also been inspired by them while writing his novel".

Opinion of the student coded (K5):

Uykuların Doğusu: "To explain the meaning of the novel; the words "sleep", "east", "sleepy state" and "dream" adumbrate an oriental mystic environment. I associate it with the atmosphere of 1001 Arabian Nights.

I have thought about the flood mentioned in the novel. The flood in the city dominated by various misdeeds connotes the Flood. I explain the relationship between them as a punishment.

The transformation of the man in the radio house who can't find a job into a dog connotes Gregor Samsa's transformation into a bug in Kafka's *Metamorphosis*.

Opinion of the student coded E(8):

"The man in the radio house, who gets depressed because he can't find a job, devotes himself to books and embarks on numerous journeys in the books, adumbrates the man in Borges' novel *Imaginary Beings* in the part where he goes to Egypt. Borges' novel *A Universal History of Infamy* touches upon the phenomenon of cheapening. The author's uncle assimilates the story to a sick horse wandering among cookie smells, which connotes Marcel Proust who can't forget the taste of his aunt's cookies. He makes a reference to the bird in Katherine Mansfield's novel *A Journal of Sorrow* with the bird that never drinks clear water, sought by Grandpa Cebrail, but I can't tell in what sense".

Conclusion and Discussion

Students who participated in the study group believe that intertextual reading makes important contributions to the development of their creative and critical reading skills, which are among metacognitive skills. Students indicated that Eastern-Western and Turkish classics and modern works, as well as comparative reading expanded their reading culture.

However, students apparently have a difficulty in establishing a bond with works using interdisciplinary references and modernist/postmodernist images at the beginning of the process of reading. It is observed that students do not read the referenced works in the former educational grade and they generally have a difficulty in interpreting intertextual elements as they have deficiencies in their reading culture. On the other hand, they are able to interpret references, connotations, adumbrations, parodies, pastiches and citations to the world classics with the Eastern narrative tradition as they read them in their undergraduate curriculums; such as *Kelile and Dimne*, *Mantiku't-Tayr*, *Leylâ vü Mecnûn*, *Hüsn ü Aşk*, 1001 Arabian Nights and Kafka's *Metamorphosis*.

Students stated that they had a difficulty in interpreting intertextual references in the three postmodern narratives they read. They had a problem with matching people and actions in *Puslu Kıtalar Atlası* and *Uykuların Doğusu* with other texts. Atlas of misty continents, sleep syrup, dreams and realities, Grandpa Cebrail, the bird that never drinks clear water and the name Haydar were the elements that they had a difficulty in explaining during their first reading. They were able to interpret the metaphors of road, traveler and travel mentioned in the novel more easily while considering the new life. Because they indicated that they had learned their inner world travel and the metaphor of travel from former eastern narrative traditions.

It was determined that students in the study group apprehended the cultural codes and artistic values of nations that had a historical and social structure through intertextual reading. It was observed that they realized the language & expression and discourse diversity in the works being analyzed and exemplified them in small sections.

Reviewing the literature; it is seen that there are many publications on creative reading such as theses, articles, book sections and even books. An extensive educational project was applied for the first time in the school year of 1997-1998 within the scope of the 75th anniversary of the Republic. 300 students from different socio-economic backgrounds receiving education at five primary schools in İstanbul were asked to write down their opinions about certain children's books as they wished to. As a result of the study, it was determined that children were unable to express their thoughts confidently due to the oppressive quality of education received from family or school and continued to think by heart and in patterns (İpşiroğlu, 2000: 5-6).

As a result of the study regarding whether they acquired reading skills in the 2005 Turkish curriculum or not, it was determined that 85% of students were successful and 5 out of 34 acquisitions were not obtained at all.

Various publications have been included in literature journals since the 2000s concerning intertextual relations such as; "Components of Cemal Süreya's poetry in consideration of intertextual relations. (Gökalp-Alpaslan, G. G. 2009:436-463). "A view to yesterday's Ferdâ to today's Ferdâ within the context of intertextual relations" (Akbulut, 2009: 736-759); Intertextual reflections of the narratives of "Leylâ and Mecnun" and "Ferhad and Şirin" on the modern literature from the perspective of the concept of justification (Tunç, 2009: 19-29); "Intertextual relations in Tanpınar's novels" (Akyıldız, 2010: 715-727). "Mustafa Kutlu's quintet in terms of intertextual relations (Qasimova, 2011: 61-86). "Intertextual relations in the story of Kerem and Aslı" (Bars, 2013: 68-82).

On the other hand, there is a limited number of publications concerning the effects of intertextual reading on creative reading. 6th, 7th. and 8th grade Turkish school book and teacher's guide book were analyzed within the context of the criterion of intertextuality (Karatay, 2010). In the study, it was determined that references in themes and texts which were discussed for the purpose of structuring learning in educational instruments were performed as associations with disciplines except for the Turkish lesson, but they were not adequate in every theme and text.

Aside from the aforementioned study, a poster notice had been presented at the VI. National Symposium on Classroom Teaching Education which was prepared by Anadolu University in the field of education regarding the definition of intertextual reading and how it should be (Ünal, 2007). A trial of interpretation from texts was also applied in the 5th grade Turkish lesson at the XI. National Symposium on Classroom Teaching Education (Aru, 2015). The concept of intertextual reading will hopefully become more popular as it is included in primary and secondary education Turkish and Literature curriculums and taught in school books in the field of education.

Intertextual reading is a metacognitive reading education which highlights and constantly activates the reader and encourages her or him to produce new and rich meanings.

Intertextual reading which includes the reader in the text, encourages her or him to produce meaning and constantly operates her or his cognitive processes is also a problem of hermeneutics. "The process of explaining and examining the meaning and understanding the meaning of a work is the main problem of hermeneutics. Hermeneutics is the knowledge of understanding, especially understanding the text" (Göktürk, 1989: 103-104).

This act of reading which means leaving the reader alone with the text is also grounded on the theory of aesthetic effect. The aesthetic effect to be created by a literary text is an effective power that will emerge in this process of reading (Iser, 1990: 6-8). It will aesthetically amuse the person when she or he reads it.

As a consequence, a particular attention must be paid to selecting texts that may make students think, analyze and question and strengthen their creative reading skills while selecting texts for curriculums. A student who is raised with these texts will not only develop herself or himself as an individual, but also have a rich cultural accumulation by knowing universal values through plural reading.

GENİŞLETİLMİŞ ÖZET

Amaç

Bu çalışmanın amacı, Türk edebiyatından seçilen üç postmodern anlatı üzerinden, Türk edebiyatı ile dünya klâsikleri arasındaki metinlerarası okumaların, öğrencilerin yaratıcı okuma becerilerini geliştirmelerinde katkıları olup olmadığını araştırmaktır.

Postmodern anlatıların temel kurgu öğelerinden olan “metinlerarasılık”, yazar anlatıcının, eserini önceki dönem eserlerine yaptığı göndermeler, anıştırmalar, çağrışımlar, alıntılamar, parodi-pastiş ve dönüştürümlerle yaratmasıdır. Zorlu bir okuma sürecine giren okur ise sözü edilen öğeleri, zihin şemasında anlamlandırmaya çalışacak, bir anlamda tüm bilişsel süreçlerini işe koşarak, “yaratıcı okuma” ya geçiş yapacaktır. Çalışmada yaratıcı okumaya geçiş süreci yordanmıştır.

Yöntem

Metinler arası okumalar yoluyla, öğrencilerin, bir üstbilis eğitimi olan yaratıcı okuma becerilerini geliştirmelerinin incelendiği bu çalışma, nitel araştırma deseniyle tasarlanmıştır.

Metinlerarası okumaların yaratıcı okuma becerisine etkisi konulu bu çalışma, 2016-2017 yılı Güz döneminde Orta Anadolu’da bir üniversitede Türkçe Eğitimi alanında yüksek lisans yapan 10 öğrenciyle gerçekleştirilmiştir.

İlk olarak, öğrencilere, postmodern anlatılar ve onun temel kurgu öğelerinden olan metinlerarasılık hakkında bilgi verilmiş ve metinlerarası okuma, iki eserle (Kara Kitap ile Suskunlar) örnekendirilmiştir.

İkinci aşamada, öğrenciler tarafından seçilen üç postmodern anlatı, Orhan Pamuk’un Yeni Hayat, İhsan Oktay Anar’ın Puslu Kıtalar Atlası ve Hasan Ali Toptaş’ın Uykuların Doğusu adlı romanları sınıf ortamında çözümlenmiş, öğrencilerden, bu eserlerin yaratıcı okuma becerilerine neler kattıklarını, okuma sürecinde ne gibi anlamlandırma sorunu yaşadıklarını, araştırmacı tarafından hazırlanan görüşme formuna yazmaları istenmiştir.

Üçüncü aşamada, görüşme formuyla elde edilen veriler, araştırmacının dışında iki alan uzmanı ile ölçme-değerlendirme uzmanı tarafından ayrı ayrı incelenmiş, temel ve alt izlekler belirlenerek, benzer görüşü taşıyanlar, bir grup altında toplanarak bulgular yorumlanmıştır.

Bulgular

Bu bölümde, çalışma grubunu oluşturan öğrenciler, metinlerarası okumaların kendilerine sağladığı katkılar ile okudukları anlatılarda başka metinlere yapılan göndermeleri anlamlandırmada zorlandıkları öğelerle ilgili görüşlerini dile getirmişlerdir.

Öğrenciler, ilk sırada metinlerarası okumaların, kendilerinin “yaratıcı okuma becerilerini” geliştirdiklerini, İkinci sırada, “Eleştirel okuma becerilerini geliştirme” ile “okuma kültürlerini zenginleştirdiklerini belirtmişlerdir. Bu suretle de “okuma sürecinde bilgi eksiklerini fark ettiklerini” eklemişlerdir.

Öğrenciler, metinlerarası okuma sürecinde en çok «disiplinlerarası göndermeleri anlamlandırmada» zorlandıklarını belirtmektedirler. En kolay anlamlandırdıkları edebiyat eserleri ise, “Doğu anlatıları”dır. Öğrencilerin, farklı disiplinler arasındaki göndermeleri anlamlandırırken (tarih, coğrafya, psikoloji, felsefe, sanat tarihi, estetik, dünya edebiyatı, arkeoloji, mimarî gibi) değişik alanlarda bilgi eksiklikleri olduğunu, bunları ansiklopedik araştırma yapmadan öğrenemediklerini belirtmişlerdir. Doğu anlatılarındaki göndermeleri, daha önceki öğretim basamaklarında, ortaöğretim ve lisans programlarında okudukları için imgeleri ve karakterleri tanıdıkları için göndermeleri daha kolay anlamlandırmalarını ifade etmişlerdir.

Araştırma grubunda yer alan öğrenciler, Puslu Kıtalar Atlası adlı romanı okurken “puslu kıtalar atlası” ile “gerçekler ve düşler” konusunu; Yeni Hayat’ı okurken arayış izleğini, “yeni hayatın ne olduğunu, nasıl bir hayat olduğunu”, “yeni hayatın aranma sebebini”; Uykuların Doğusu’nda ise “Haziran sopası”, “Haydar” adı ile “berrak su içmeyen kuş” motifini, kısacası yazarın yarattığı özgün ve yeni imgeleri anlamlandırmada zorlandıklarını belirtmişlerdir. Sözü edilen konuları anlayıp yorumlama zorluklarının, felsefe, tarih, sosyoloji ve siyaset alanındaki bilgi eksikliklerinden kaynaklandığı anlaşılmaktadır.

Sonuç ve Öneriler

Metinlerarası okuma, okuru ön plana çıkaran, onu sürekli etkin kılan, yeni ve zengin anlamlar üretmeye yönelten bir üstbilgi okuma eğitimidir.

Çalışma grubunu oluşturan öğrencilerin, metinlerarası okumalar yoluyla, çeşitli ulusların tarihsel ve toplumsal yapıdaki kültürel kodlarının ve sanatsal değerlerinin kendilerine özgü yönlerini kavradıkları anlaşılmaktadır. İnceleme kapsamına giren eserlerdeki dil ve anlatım ile söylem çeşitliliğini fark ederek küçük bölümler halinde örnekledikleri gözlenmiştir.

Alanyazın tarandığında, yaratıcı okuma konusunda, tez, makale, bildiri, kitap bölümü hatta kitap tarzında birçok yayın bulunduğu anlaşılmaktadır. Ancak, metinlerarası okumanın yaratıcı okuma üzerine etkileri konusunda sınırlı sayıda yayın bulunmaktadır. Bu kavram, eğitim alanında da ilk kez, 2004–2005 yılı İlköğretim Türkçe Dersi Öğretim Programı ve Kılavuzunda (1–5. Sınıflar için) geçmektedir. Programın özellikleri belirtilirken metinlerarası okumanın temel beceriler arasında yer aldığı belirtilmiştir. Programda, 6–8. sınıfları için de öngörülen metinlerarası okuma ifadesi, yürürlükte olan 2017 Türkçe Öğretim Programında da vurgulanmıştır. Öğrencinin okuma ve yazma kazanımlarının geliştirilmesi için metinlerarası okumalar yapılması önerilmiş, metinler yoluyla öğrenciden anlam kurması beklenmiş ve bu okuma tarzı, bir üst bilişsel beceri olarak değerlendirilmiştir.

Bu bağlamda, öğretim programları hazırlanırken, öğrencileri düşündürten, onları araştırma ve sorgulamaya yönelten, yaratıcı okuma becerilerini güçlendiren metinlerin seçimine özen gösterilmelidir. Bu metinlerle yetişen öğrenci hem bireysel olarak kendisini geliştirecek hem de çoğul okumalar yoluyla evrensel değerleri tanıyarak zengin bir kültürel birikim edinecektir.

REFERENCES

- Akbulut, G. (2009). "Metinlerarası İlişkiler Bağlamında Dünün Ferdâ'sından Günün Ferdâ'sına Bir Bakış". *Turkish Studies*, 4(1-I), 736-759.
- Aktulum, K. (2000) *Metinlerarası İlişkiler*. İstanbul: Öteki Yayınları.
- Akyol, H. (2010). *Yeni Programa Uygun Türkçe Öğretim Yöntemleri*. Ankara: Pegem A Yayıncılık.
- Allen, G. (2000). *Intertextuality*. London: Routledge.
- Aydın, M. (Editör) (2011). *İlköğretim Türkçe Ders Kitabı 7*. Ankara: Koza Yayın Dağıtım.
- Aytan, N. (2014). "Okuma Çeşidi Olarak Yaratıcı Okumaya Genel Bir Bakış". *Akademik Sosyal Araştırmalar Dergisi*, 2(5), 651-66.
- Bars, M. E. (2013). "Kerem İle Aslı Hikâyesinde Metinlerarası İlişkiler". *Uluslararası Sosyal Araştırmalar Dergisi*, 6(24), 68-82.
- Bayrak Akyıldız, H. (2010). "Tanpınar'ın Romanlarında Metinlerarası İlişkiler". *Turkish Studies*, 5(3), 715-727.
- Burgin, Richard. (1994). *Borges ile Söyleşi*. Çev., Alber Sabanoğlu. İstanbul: Mitos Yayınları.
- Coşkun Ögeyik, M. (2008). *Metinlerarasılık ve Yazın Eğitimi*. Ankara: Anı Yayıncılık.
- Deniz, K. (Editör) (2011). *İlköğretim Türkçe Ders Kitabı 6*. Ankara: MEB Devlet Kitapları.
- Ecevit, Y. (2008). *Orhan Pamuk'u Okumak*. İstanbul: İletişim Yayınları.
- Edmunds, L. (2001). *Intertextuality and The Reading of Roman Poetry*. London: The Johns Hopkins University Press.
- Gökalp Alpaslan, G. G. (2009). "Metinlerarası İlişkiler Işığında Cemal Süreya Şiirinin Bileşenleri". *Turkish Studies*, 4(1-I), 436-463.
- Göktürk, A. (1989). *Sözün Ötesi*. İstanbul: İnkılap Kitabevi.
- Günay, D. (2007). *Metin Bilgisi*. İstanbul: Multilingual.
- Hartman, D.K. (1995). "Eight Readers Reading: The Intertextual Links of Proficient Readers Reading Multiple Passages". *Reading Research Quarterly*, 30, 520-561.
- Iser, W. (1990). *Der Akt des Lesens: Theorie Asthetischer Wirkung*. München: Wilhelm Fink Verlag.
- Işıksalan, N. (2007). "Postmodern Öğreti Ve Bir Postmodern Roman Çözümlemesi: Kara Kitap/ Orhan Pamuk". *Anadolu Üniversitesi Sosyal Bilimler Dergisi*, 7(2), 419-466.
- İpşiroğlu, N. (2000). *Yaratıcı Okuma-I*. İstanbul: Çağdaş Yaşamı Destekleme Derneği Yayınları.
- Karatay, H. (2010). "Türkçe Dersi Öğretim Araçlarında Yapılandırıcılık: Metinlerarasılık". *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 7(14), 155-178.
- Köksal, K. ve Ünal, E. (2008). "Metinler Arası Okumanın Okuduğunu Anlamaya Etkisi". *Elektronik Sosyal Bilimler Dergisi*, 7(26), 154-169.
- Lenski, S. D. (1998). "Intertextual Intentions: Making Connections Across Texts". *Clearing House*, 72(2), 74-75.
- MEB (2006). *İlköğretim Türkçe Dersi (6-8. Sınıflar) Öğretim Programı*. Ankara: Devlet Kitapları Müdürlüğü Basım Evi.
- MEB (2009). *İlköğretim Türkçe Dersi (1-5. Sınıflar) Öğretim Programı ve Kılavuzu*. Ankara: Devlet Kitapları Müdürlüğü Basım Evi.
- MEB (2017). *Türkçe Dersi Öğretim Programı (1-8. Sınıflar)*. Ankara: MEB Yayınları.

Özbek, Y. (2005). *Postmodernizm ve Alımlama Estetiği*. Konya: Çizgi Kitabevi.

Plett, H. (Editör) (1991). *Intertextuality*. New York: Walter de Gruyter

Qasımova, L. (2011). "Metinlerarası İlişkiler Açısından Mustafa Kutlu'nun Beşlemesi". *A.Ü.Türkiyat Araştırmaları Enstitüsü Dergisi [TAED]*, 46, 61-86.

Rifat, Mehmet. (2005). *XX. Yüzyılda Dilbilim ve Göstergibilim Kuramları*. İstanbul: YKY Yayınları.

Short, K. G. (1992). "Researching Intertextuality Within Collaborative Classroom Learning Environments". *Linguistics and Education*, 4, 313-333.

Tunç, G. (2009). "'Leylâ ile Mecnun' ve 'Ferhad ile Şirin' Anlatılarının Meşrulaştırma Kavramı Odağında Çağdaş Edebiyata Metinlerarası Yansımaları". *Millî Folklor Dergisi*, 21(83), 19-29.

Uzun, L. (2009). "Yaratıcı Okuma Süreçleri", Çocuk ve Okuma Kültürü Sempozyumu, 24-25, Ankara.

Yıldırım, A. ve Şimşek, H. (2005). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri*. Ankara: Seçkin Yayıncılık.