

Children's Meeting with Classics in the "Eternity Library": An Example of Intertextual Reading

Melda Oryaşın*

Department of Turkish Education, Istanbul University-Cerrahpaşa, Istanbul, Turkey

Corresponding author: Melda Oryaşın, E-mail: melda.oryasin@iuc.edu.tr

ARTICLE INFO

Article history

Received: March 28, 2021

Accepted: June 12, 2021

Published: July 31, 2021

Volume: 9 Issue: 3

Conflicts of interest: None

Funding: None

ABSTRACT

In this study, children's meeting with the classics through Mavisel Yener's work named "Eternity Library" will be exemplified by discussing intertextual relations. The study is qualitative and descriptive. By using intensive sampling, which is one of the purposeful sampling types, the aforementioned children's book was chosen because it refers to the classics in a diverse, rich and intense manner in the context of intertextuality. The data were collected through document analysis and analyzed with descriptive analysis. In order to ensure its validity and reliability, the features of the determined classification were clearly drawn, the appropriateness of the classifications and quotations was paid attention to, the determined quotations were analyzed and revised at different times, and the final form was given. In the analyzed book, inter-author, inter-work, inter-genre, explicit and implicit references were found in the context of intertextuality, and it was determined that these references were mostly structured through the classics. It was concluded that the work examined in the study directed children to the classics with its rich intertextual references. It can be said that the work examined is a good example in terms of both breaking the negative view of the classics and effectively adding these works to the reading process of children.

Key words: Children's Literature, Classics, Intertextuality, Reading Education, Eternity Library

INTRODUCTION

Reading is the act of using text to reach meaning. It is to combine visual and non-visual information in the mind and to establish a connection between thoughts. It is also a constantly evolving skill (Johnson, 2017, pp. 3-4). In order for the act of reading to turn into a habit and to form a reading culture over time, individuals must establish a close relationship with the reading act starting from an early age. In this context, children's literature works play an important role.

Children should encounter visual, auditory and linguistic artworks appropriate for their developmental levels starting from the early stages. These works should create a variety of life and humanitarian situations, creating questions that need to be answered by children, and enable them to think freely, to produce dreams and thoughts. Children who are free and active in the reading process will enjoy the act of reading and will turn to new readings (Sever, 2012). Children who have regular interactions with books will start to make choices in line with their own individual tastes by getting to know literary and aesthetic works and turning to them (Gönen & Veziroğlu, 2019, p. 8). Children should experience a reading adventure in which the works of Turkish and world literature that have survived from the past to the present and the examples of works produced today are handled together. In

this context, Fox and Schirmacher said (2014, p. 43), "Use traditional and contemporary literature freely. Add, subtract or change characters". It should be kept in mind that children who meet local and universal values beyond time and space will be modern individuals.

While literary works offer the reader multiple readings due to their nature, multiple readings also encourage the reader to produce their own thoughts, think critically; and ensure the cultivation of individuals who are culturally equipped, who have developed knowledge of the world and who are equipped with universal values (Lazar, 2009; Ögeyik, 2008, pp. 99-100). However, it is not enough to bring children together with literary works. It is also necessary to enable them to interact with these works, to internalize events/situations and people, and to reach feelings and thoughts beneath the surface. A reading that fails to achieve these goals will not be able to contribute to the reader (Aslan, 2017, p. 3). In addition, children should be expected to be able to distinguish between fiction and reality, and to be able to evaluate the connections between what is addressed in the work and life itself.

An important part of getting into a work and making sense of what is told is the ability to make connections between texts inside and outside the book. However, what is more important than links themselves is to emphasize what

the act of link building actually does (Wolf, 2004, p. 21). The act of establishing connection, expressed with the concept of intertextuality, “shows the ways in which a text is found in different forms and rewritten in another text: imitation, transformation, plagiarism, reflection, etc.” (Aktulum, 2011, p. 242). Intertextuality suggests that each text carries explicit or implicit traces from other texts written before it, and that it contains literary tradition. It argues that no text is completely independent. Accordingly, each new text produced emulates the old texts and arranges what they emulate by creating a new whole (Özdemir, 2014, p. 253).

Intertextuality is one of the textual criteria valid for all text types; however, it comes to the fore as an indicator of polysemy in literary texts. Intertextuality in literary texts can be considered as literary and non-literary relationships. While literary relations are the relationship of the text with other literary texts, non-literary relations are a universal system of signs based on cultural, historical and real facts. Intertextual references can be classified as inter-author, inter-work, inter-genre, explicit and implicit (Ögeyik, 2008, pp. 42-50). However, the relationships (similarities) between texts show themselves mostly in terms of theme or style. It can also be in the form of the reflection of indicators and different expressions such as painting, music, cinema etc. (Günay, 2013, pp. 215-216).

To interpret a text, to discover its meaning or meanings is to trace these relationships. Thus, reading turns into a process of moving between texts. Meaning, by moving from the independent text to a network of textual relations, transforms into something that exists between one text and all other texts it refers to and is associated with. Text becomes intermediate text (Allen, 2000, p. 1). “Some literary texts can be treated almost like a library work. In this context, a work becomes a library work only when the intertextual relations that are written and embedded in the work with the original preference of the author or the poet meet with the reader” (Ögeyik, 2008, p. 48). Therefore, understanding intertextual relations in a work will be shaped according to the background information of the reader and the limits of this knowledge will also affect the formation boundaries of meaning.

In children’s literature, especial attention should be paid to the intertextual gaps in order not to lose the reader. These gaps, although not exaggerated, should provide a balance in being compelling enough to free children to engage in intertextual interactions. Thus, while the act of reading gives children the responsibility to start the dominant literary codes of the culture, it also mediates the emergence of new children’s books (Wilkie, 1999, p. 135). Intertextuality allows children to enjoy the text while guiding them to an active reading by making use of the conversation between the main text and the subtext. Children become partners in the writing adventure of the writer, increase their general knowledge, measure the dynamism of the texts, and see the international development of ideas, forms, genres and themes by associating texts produced by different cultures and authors (Aktulum, 2011, pp. 244-245). However, if the reader of a text that refers to other texts cannot perceive these references, the meaning cannot be expected to occur. Identification of references

alone is not enough; determining the contribution of these references to understanding is also necessary for a qualified reading process.

Classical works should be consulted in addition to contemporary texts when it comes to children’s literature; because the classics are works that can carry the messages and values beyond centuries, regardless of time and place. Just as art constantly searches for the infinite, so the classics search for the unchanging (Kefeli, 2009, pp. 23-24). Classics are needed in order to hold on to the passage of time and to resist amnesia (Dallmayr, 2007, p. 3).

Today, the concept of classical has differentiated from the concept of antiquity and has come to represent a period of time and a phase of historical development. However, the rule value it carried has not completely disappeared. It refers to a historical conservation process that allows for something correct to occur by constantly proving itself. It resists historical criticism; precedes preserved and transferred historical reflections. It maintains its binding and validity power in its existence. It can cope with changing times and pleasures. Classics are timeless; however, this timelessness is a form of historical occurrence. Such works are products that reflect the peaks of literary genres (Gadamer, 2009, pp. 34-39). The classics, which are above time and space, are reproduced by their readers as a literary text and are considered great works of art, masterpieces and outstanding works because of these qualities.

Classics always leave their mark as books that are read and sought after; however, every classic has a time to be read and these works, which give the feeling of being reread, offer a new perspective and comprehension with each reading (Andaç, 2012, pp. 109-110). According to Özdenören (2012, pp. 67-68), classics express the common universal values of the human heart and mind; they offer a new way of reading at different times of similar or different cultures according to the language of the day. Because of these features, they do not get old and each time they are read, new dimensions of meaning are encountered, which were not differentiated before. As Calvino (2014, pp. 13-16) says, the first reading of a classic is actually a rereading and a classic precedes the other classics; but a person who reads the others first and then this classic will immediately understand its place in the genealogy.

“As readers of Cervantes, Shakespeare, Dante and Tolstoy, we know each other by transcending time and space, and feel ourselves as members of the same genre: because when we read the works of these authors, we learn what we share as humans, beyond the vast differences that separate us from each other” (Vargas-Llosa & Fuentes, 2014, p. 19). The sustainability of societies in literary creativity can also be achieved by an indescribable balance established between the tradition that can be defined as the common mind formed in their literary past and the characteristics of the living generation (Eliot, 1983, p. 172). Classics have a very effective role in ensuring this continuity.

Children’s literature came to the fore when some educational books and oral literature products did not meet the needs of children and classical works started to be read by

children; however, it was not handled consciously. With the development of innovative children's literature, children's classics have begun to be critically evaluated and presented to children by being rewritten according to their age levels through adaptation. The fact that there were no other works to be compared in the period when they met with the reader has been the gain of the classics. By constantly contributing to the formation of children's literature culture, they have shown the feature of being the first works that come to mind today. The well-drawn, timeless and universal types and imaginations of these works have ensured the success of these works; however, deformations in the essence of the adaptation and abbreviations, and also the problems in their translation are the most important factors in their criticism (Şirin, 2000, pp. 73-75). In addition, the imposition of the classics before children appears as a lack of these works and turns into a kind of cultural violence. However, it can be thought that readers who meet with the classics without turning into a cultural violence will have a special pleasure from these works; because today there are more valuable and valid reasons to read the classics than in the past. By reaching the position of humanity in time, it can be understood through the classics to what extent time has made today's people wild (Ayçil, 2012, pp. 81-83). However, it is important to read the classics in order to better understand life and people, to gain new feelings, thoughts and experiences, to develop hearing and thinking skills, to increase intellectual and cultural knowledge, to reveal the qualities that make the work classic by reaching examples of competent language and expression, and to acquire a culture of reading.

Children who read qualified literary works appropriate for their age are prepared for a more mature literature. The classics, which are the indicators of a mature literary culture, also make some references with a common literary discourse, and it is impossible for those who do not read that classic to understand these references. Readers who have not experienced this common literary discourse will not be able to communicate on the subject (Johnston, 1962). Therefore, in order to make children effective readers in this process, reading actions appropriate to their developmental level should be implemented. This process, which starts in the pre-school period, is possible by introducing original examples of different text/work forms and genres, and deliberately and sensitively handling the interaction between children and books. It should be taken into account that it will be easier for children who meet with qualified works to read classical works in later stages.

Texts that give reading pleasure are texts that are enthusiastic, come from culture and are not separated from it, and are linked to reading practice (Barthes, 1975, p. 14). It should not be expected that students who have not gone through a certain reading process are suddenly left to the world of fictional texts and enjoy these readings. Classics are also among such works, and in order for children to meet the classics in a healthy way, it is necessary to prioritize the works that try to reach the universal by starting from the national. Today, it is known that there is a negative view (boring, slow, out of date, etc.) and there are problems regarding

the reading of classics (İsen-Durmuş, 2011; Oryaşın, 2020; Shelton, 2014). It is seen that suggestions such as using technology, media, satire, parody (Oryaşın & Ak Başoğul, 2020; Shelton, 2014); making adaptation studies suitable for age levels (Ak Başoğul et al., 2017; İsen Durmuş, 2011) and preparing educational situations according to development levels (Oryaşın, 2020) are offered for this purpose. In the study, intertextuality relations will be discussed as the upper category of these suggestions and will be exemplified through Mavisel Yener's work named "Eternity Library".

METHOD

This study is qualitative because it presents a natural environment, prioritizes the researcher as a basic data collection tool, enables inductive data analysis, focuses on the intended meaning, includes a developing process, reflects and adopts a holistic understanding, and is reflective (Creswell, 2007, pp. 37- 39; Yıldırım & Şimşek, 2013, p. 47). It is also descriptive because it tries to describe "a given situation as thoroughly and carefully as possible" (Büyüköztürk et al., 2013, p. 22).

Sampling

Intensive sampling, one of the purposeful sampling types, was used in the study. In intensive sampling, the researcher does not consider the unusual situations of the phenomenon of interest; instead, searches for the best or the richest examples. Therefore, the researcher conducts some exploratory studies to determine the nature of the variation in the situation under study, then examines intense examples of the phenomenon of interest (Patton, 2002, p. 234). In the study, preliminary readings were made for the works that refer to the classics in line with the intertextuality feature in children's books. In this context, Mavisel Yener's children's book named "Eternity Library", which offers diversity, richness and density, was chosen as an example.

Data Collection and Analysis

The data in the study were collected through document analysis; accordingly, Mavisel Yener's work named "Eternity Library" has been read and scanned. Descriptive analysis was used to analyze the data. The stages of creating a framework for analysis, processing data according to the thematic framework, defining and interpreting the findings were used (Yıldırım & Şimşek, 2013, p. 256). In order to create the framework of the research, the literature was scanned and the handling of intertextual references was examined. In order to process the data, it was decided to classify inter-author, inter-work, inter-genre, explicit and implicit intertextual references (Ögeyik, 2008, pp. 42-50). Findings were defined with quotations from the book; thus, the findings were ensured to be understandable and traceable. Finally, the findings are explained and correlated.

In order to create a thematic framework in the study, the way of trusting the determined themes was preferred. This limitation should be taken into account in order to find new and more comprehensive ways to increase the effectiveness

of future studies. In order to ensure the validity and reliability of the analysis, the features of the determined classification were clearly drawn, attention was paid to the appropriateness of the classifications and quotations, the determined quotations were analyzed and reviewed at different times and the final form was given. The findings and results of the study are presented in a clear, objective and detailed description; as a result, a meaningful whole is formed.

RESULTS

In the Eternity Library, where the nested fiction is located, the first fiction begins with the appearance of the author as artificial intelligence. Then the second fiction begins. As a result of the widespread use of dreaming, Pinocchio happens to pass in an island society where reading is prohibited, the library is closed, and where the inhabitant's skin colors change according to their feelings. In this society whose priorities and perceptions of the world change and weaken over time, there is a change of management and Aesop takes the lead. Aesop's aim is to ensure justice and equality. For this purpose, Aesop and Professor Hat, who was the guardian of the closed Eternity Library, develop a plan together. In line with the plan, their societies encounter an unexpected problem and the problem is solved through the book. After that, the library opens and work begins to increase the belief in books over time. At the end of the book, the first fiction is returned and the author reappears as an artificial intelligence.

In the work in which the fantastic fiction is supported with science fiction elements, reference is made to the infinite power of the books (changing, healing, bringing justice, problem solving, etc.), and it is understood that the most valuable information belonging to humanity is included in libraries and the importance of protecting this heritage. The responsibility of this important task is left to the readers. In addition, it is also mentioned that the solution to the problems of equality and justice, which have not been solved after years, will come with books. Although the age group to which the book addresses is 10-12, the work exhibits a feature that readers of all ages can produce different meanings.

In this part of the research, findings regarding inter-author, inter-work, inter-genre, explicit and implicit intertextual references are included.

Inter-author References

Inter-author references may be directed to another author's discourse, to him/her or his/her styles (Ögeyik, 2008, p. 51). In this context, in the book Eternity Library, references are made to the authors *Lyman Frank Baum*, *Carlo Collodi (Lorenzini)*, *Aesop*, *Oscar Wilde*, *Miguel de Cervantes Saavedra*, *Jules Verne*, *Beydeba*, *Lewis Carroll (Charles Lutwidge Dodgson)*, *Dede Korkut* and *Astrid Lindgren*:

"L. Frank Baum was the imagination manager, or author, of the Land of Oz." (p. 10)

"Pinocchio smiled. There was silence for a moment. 'You are Pinocchio whose adventures the imagination manager Collodi tells about, aren't you?' he asked with astonishment." (p. 18)

"Distinguished people of Maskanunka Island, today is a beautiful and special day for all of us. You know, by law, my son had to take over when the first permanent tooth was in his mouth. When my son Aesop was six years old, his first permanent tooth emerged and he was brought to the island administration. But soon he started to behave strangely. He said that animals could speak and told imaginary stories about them. As if that were not enough, he said that he would write the stories of the talking animals. We had to suspend him for a while for having such strange dreams." (p. 21)

"Miguel de Cervantes Saavedra is Don Quixote's imagination manager."

'What a long name he has. What is his horse doing here?'

'You're right, his name is a bit long because he's Spanish. You can simply call him 'Cervantes'.' (p. 33)

"I am Jules Verne. I was born in France. When I was twelve years old, I tried to escape from home by getting on the ship with the dream of being a crewman. My father was a self-opinionated man. When he thwarted me and got me off the ship, I promised that I would now only travel through the fantasy world. My brother Paul was also very keen on the sea; he later managed to become a marine engineer. I have a wandering spirit. So many places I have visited, oh son... America, Malta, Algeria, Italy, Turkey..." (p. 63)

"Aesop spoke a few more words with Rosinante. Then turning to Professor Hat he said, 'Speaking of Calila e Dimna, their imagination manager Beydeba came to my mind. Where is he, what is he doing?'" (p. 91)

"Alice giggled. 'Yeah, why are you so surprised? Let me tell you a secret, his real name is Charles Lutwidge Dodgson. He just uses the name Lewis Carroll in his books.'" (p. 109)

"There was a novel hero, Deli Dumrul, who left a week before you arrived. Whenever I made a mustard ball, I would treat him as well, he loved it very much. He suffered a lot in his life, I wish him a clear path. '

'Who is his imagination manager?'

'Dede Korkut.' (pp. 107-108)

"My name is Pippi Longstocking. My imagination manager is Astrid Lindgren. I am nine years old, but very strong." (p. 131)

When the examples are examined, it is seen that the references made are intended to introduce the authors. The authors are presented to the reader in the form of imagination managers as the creators of various literary books. In this way, children were perceived that literary products were imaginatively fictionalized. At the same time, information about what these authors talked about, how they talked and their real lives were also included in this book.

Inter-work References

Inter-work references can be in the form of referring to another work, rewriting a work, mentioning some other works in the work, creating or updating another fiction using the main fictions of the other works (Ögeyik, 2008, p. 56). The book

includes some references to the classics such as *Pinocchio*, *The Wizard of Oz*, *Don Quixote*, *Five Weeks in Balloons*, *Kéraban the Inflexible*, *Journey to the Moon*, *Moby Dick*, *Alice in Wonderland*, *Through the Looking-Glass*, *Pippi Longstocking*. The subjects and characters in these works were fed from their main fiction and sometimes presented in their original form and sometimes updated:

"The station before *Pinocchio's* arrival on the island was the *Land of Toys*. There he enjoyed himself for a long time, but when he woke up one morning he was greeted with a bad surprise. Because his ears had grown an inch long. As such, he disguised himself as a colt in the circus and started doing tricks. One day, when he was doing his trick, he fell down and broke his foot, so he was dismissed. Worse yet, they threw him into the sea. A sea monster swallowed him. Here he came to this island in his belly. Then, with the sneezing of the monster, he found himself on the coast of *Maskanunka Island*." (p. 14)

"The *Emerald City*, where the *Wizard Oz* lived, has houses covered with sparkling emeralds, roads made of green marble, and green windows. The green of the sky is also famous, even the sun rays are green. It is said that the skin color of those who live there is greenish. Everyone uses green clothes. Even shoes, hats, popcorn are green. As the *Wizard of Oz*, who is actually a wonderful illusionist, obliges those who come to the city to wear green glasses, everything looks green to the eyes. Here is the reason why the shelves of the *Eternity Library* are green." (p. 10)

"'Don Quixote? Who is he?'

'You find out who he is from the books in the library, son. Let me say this much, he was one of the heroes of the novel who loved to dream and longed for a world without injustice.' " (p. 33)

"'Turkey? Very interesting!'

'Yes. After my trip to *Istanbul*, I wrote a book called *Kéraban the Inflexible*.' " (p. 63)

"I already loved writing. As the stories were sold, I wrote the new ones. I spent all my time reading books in the libraries of *Paris*. Later, my first book, *Five Weeks in a Balloon*, was published." (p. 64)

"In my novel *Journey to the Moon*, I envisioned a cone-shaped spacecraft that could carry people inside. "There is no air in space, one cannot go there!" they mocked. Yet, by imagination, one could see the invisible. When I wrote about my ideas such as traveling in balloons, writing in the sky, electrically powered submarines, spacecraft landing in the ocean, they made fun of me." (p. 96)

"*Pinocchio* was at a loss for words. Ahab had a book called *Secrets of the Whales*. He showed it to *Pinocchio*, gritted his teeth and spoke:

'Our showdown with that white whale called *Moby Dick* is not over yet! I will do my best and find him.' " (p. 103)

"He understood from the pictures; the girl he met was the hero of this book. He sat down on the wooden floor and began to read. He was absorbed in the book, having

fun with *Alice's* adventures, was surprised, wondering what would happen. When he read the book, he found out who the rabbit *Jules* was talking about was. He realized how curious, inquisitive, and brave *Alice* was as she fell into the rabbit hole and found herself in a huge dream. *Alice* meets strange beings and objects in a place called *Wonderland*; she was looking, touching, smelling, and tasting. How nice it was to gain experience. 'That's what we both have in common,' thought *Pinocchio*." (p. 75)

"*Alice* also needs to return after a while. Her series is not complete. The imagination manager *Lewis Carroll* has yet to write *Through the Looking-Glass*..." (p. 95)

"*Pippi Longstocking* was constantly talking, talking about how powerful he was as he greedily gutted the cream cake.

'I am so strong that I can carry and lift even a horse.'

When *Pinocchio* refused to believe him, he rushed into the garden even though it was forbidden and demonstrated his strength by lifting *Rosinante* with one hand. *Nine-year-old Pippi Longstocking* was fun, quick-witted." (pp. 131-132)

When the examples are examined, it is seen that the references made are intended to introduce classical works. In these references, the subjects and heroes of the works are mentioned, sometimes the characteristics of the work are emphasized and sometimes the common grounds between the works are pointed out. The main fiction is adhered to in the references; however, it has been observed that updates have been made in the new fiction.

Inter-genre References

If the intertextuality in literary texts is formed with quotations from other literary genres or text types, then an inter-genre reference can be mentioned (Ögeyik, 2008, p. 65). In this context, intertextuality in the book has been formed among genres such as story, novel, fable, fairy tale, legend, epic, letter, cookbook, poem, aphorism, news text etc. There is also a reference to the *Golden Book*, which is composed of six tablets put together:

"*Maskanunka volcanic mountain*, in the inaccessible region of the world, which has been classified as an 'extinct volcano' since there has not been any eruption for a long time, has taken action again. Experts alarmed that a similar explosion that destroyed the cities of *Pompeii* and *Herculaneum* two thousand years ago is about to happen." (p. 7) - News text

"Now my name is *Professor Hat*,
I should protect the library every minute
never saw *Maaskanunka*
A practical wit like mine" (p. 26) - Poem

"Mr. *Carlo*,

Although you use the name *Carlo Collodi* in your books, *Geppetto*, my father, had told me that your real name is *Carlo Lorenzini*. That's why I just called you *Carlo*. I'm *Pinocchio*. I also know that you have many books, but since I was the hero of your first book, I hope you will remember me.

(...)

Please, dear author, listen to your hero and take the trouble to come here. Your friend Jules Verne is here too; he tells greetings to you. He will mail this letter to you.

Yours truly,

Pinocchio” (pp. 70-72) -Letter

“Imagination makes us wiser than we know, better than we feel, more noble than we are; it shows us life as a whole. - Oscar Wilde” (p. 32) - Proverb

“Lost in the vast green forests of Wonderland, Alice stumbled upon the old caterpillar named Absolem representing the wisdom, and answered his question ‘Who are you?’: ‘I do not know much, sir. At least I’m not sure for now. I actually knew who I was when I woke up this morning, but I think I’ve changed a few times since then.” (pp. 75-76) - Novel

“Namertit felt the chill of eye contact with Nommo. He let go of the torch in his hand and screamed in his throat.

He had dreamed of Nommo, dressed like a strange dwarf and sack-like, the night before. He knew it was a messenger dream.

Nommo approached him slowly, bowed his head in a salute, then began to draw patterns in the sand.

Namertit immediately realized that he was drawing the sky. Nommo painted Sirius, the star he came from, and the planets orbiting it. He tried to paint creatures similar to himself on one of these planets. Seeing Namertit’s confused gaze, he smiled, illustrating the Milky Way and a ship traveling there.

This was the first encounter of Namertit, one of the ancestors of the primitive Dogon tribe, with Nommo. As their friendship progressed, Nommo gave information about the star Sirius and the planets orbiting it and a star named Emme Ya that circled Sirius in fifty years. (...)” (pp. 80-81) - Legend

“Dorothy lived in the middle of the vast Kansas meadow with her farmer uncle Henry and his wife Aunt Em. Because the timber needed for construction was transported by a wagon from miles away, they were able to make their home tiny. It had a single chamber of four walls and a roof. There stood a rusted stove, a cupboard for crockery, a table, three or four chairs, and their beds. The big bed of Uncle Henry and Aunt Em was placed in one corner and Dorothy’s small bed in the other corner...” (p. 153) - The Fairytale

“ ‘The ‘Golden Book?’

‘Yes, it is the oldest book in the world. The Etruscans wrote it. The book has six pages of twenty-four carat gold. The pages were fastened together with rings and turned into a book.’

‘Very interesting! So what’s the subject of this book?’

‘Since we do not know much about the Etruscan language, we do not know its subject either.’

‘What good is a book whose language we do not understand?’

‘If not today, maybe years later, researchers can decipher this language and gain important information

thanks to this book. Our mission is to deliver the Golden Book and the like to future generations. In fact, I think there is information in the book that can be solved with a very advanced technology.’ ” (p. 41) - Book made up of golden tablets

Except for the examples given for different text types, references for text types such as stories, fables, epics, cook-books are not given in the form of direct quotations, yet they are included into fiction and presented to the readers.

Explicit References

If the intertextuality in literary texts is clearly articulated and an excerpt from the relevant text is embedded in the text, these are explicit references. Such references are a sign that readers should read the text in their hand together with the text they refer to (Ögeyik, 2008, p. 67).

Most of the references in the book reviewed are in the form of explicit references. All reference examples given up to this title are signs of this. Therefore, explicit references took place inter-authors, inter-works and inter-genres; sometimes references are clearly stated and sometimes quotations are included. An example of explicit references can be given as follows:

“The story was so absorbing that time passed quickly. When they came to the ‘Winged Monkeys’ section, they all held their breath and listened to the Professor Hat. The creature that came to the island looks exactly like the Winged Monkey described in the book. The sad story of the Winged Monkeys, who had to fulfill the three wishes of everyone, who took them on their wings without harming anyone and made them take fun journeys, had a great impact on all of them. When Professor Hat read these sentences, they could no longer hold back their tears:

‘... The princess was very angry. She summoned all Winged Monkeys to her presence. First, she ordered all of their wings to be tied and thrown into the river. But my grandfather begged and begged because he knew that the Winged Monkeys would drown when their wings were tied and thrown into the sea...’” (pp. 154-155)

Implicit References

These are references which are imprecise, based on the reader’s conclusions and their communication with the relevant texts. Implicit references can be made to different works of the same author or to the works of different authors (Ögeyik, 2008, p. 77).

There are two examples in the book that can be regarded as implicit reference. In one of the examples, Pinocchio comes across a book called “Ways to Find Secret Passages” while looking through children’s books to read; however, he gives up this book, leaving the preference to a spider and reads the book named “Alice in Wonderland”. The book, Ways to Find Hidden Passages, mentioned in this chapter is a sign of a reference; however, it was not mentioned again during the reading process. It will remain a book title for a reader without prior knowledge. On the other hand, the book is the name of a book mentioned in

the fiction of "Blue Times" by Mavisel Yener, who is also the author of the book called Eternity Library. Therefore, there is a reference to different works of the same author.

In another example, Pinocchio encounters Captain Ahab in the library and the captain has a book called Secrets of the Whales. He shows Pinocchio the book and says angrily, "Our showdown with that white whale called Moby Dick is not over! I will do my best and find him." (p. 103). As clearly seen, there is a reference to the book named Moby Dick in this section, and the relationship of Captain Ahab and Moby Dick was explained to the reader in the previous chapters of the book. The book titled Secrets of Whales was added by the author to enrich the fiction and contribute to the reference. The reader is led to consider why Captain Ahab was carrying this book by relating to the book Moby Dick. In this context, an implicit reference that takes place between the works of different authors can be mentioned.

DISCUSSION AND CONCLUSION

Mavisel Yener's work called Eternity Library was examined in the context of intertextuality relations and the existence of inter-author, inter-work, inter-genre, explicit and implicit references in the book was observed.

The names of *Lyman Frank Baum*, *Carlo Collodi (Lorenzini)*, *Aesop*, *Oscar Wilde*, *Miguel de Cervantes Saavedra*, *Jules Verne*, *Beydeba*, *Lewis Carroll (Charles Lutwidge Dodgson)*, *Dede Korkut* and *Astrid Lindgren* are encountered regarding inter-author references. The references are intended to introduce the authors. The subjects in the books of the authors, the way they deal with them and information about their real lives are presented. In addition, authors were drawn as personalities that produce dreams and thoughts, and children were tried to perceive that the books they produced were also fictional works.

When it comes to inter-work references, there are classics such as *Pinocchio*, *The Wizard of Oz*, *Don Quixote*, *Five Weeks in a Balloon*, *Keraban the Inflexible*, *Journey to the Moon*, *Moby Dick*, *Alice in Wonderland*, *Through the Looking-Glass*, *Pippi Longstocking*, *Calila e Dimna*, *The Turtle and The Rabbit*, *The Fox and The Grapes*, *Cooking Methods* (the first cookbook written in the Middle Ages), and the legend of *Tribe of Dogon*. The subjects and characters in these classics are fed from their main fiction and presented sometimes in their original form and sometimes in an updated form. In the references made, it was aimed to introduce the works by mentioning the subjects and heroes of the books, emphasizing the characteristics of the book and pointing to the common threads among the books. Original fiction has been adhered to in the references; however, updates have been made within the new fiction of the book. The characters referred to in the book are *Woggle-Bug*, *Winged Monkey*, *Pinocchio*, *Geppetto Master*, *Don Quixote*, *Rosinante*, *Dr. Fergusson*, *Alice*, *Moby Dick*, *Captain Ahab*, *Deli Dumrul* and *Pippi Longstocking*. These classic characters have been brought together with children by reshaping them with current and modern features. In this respect, it can be said that the book provides an intertextual reading experience by expanding the time and space. Children are tried

to perceive this experience as "each book is the offspring of another book that came from the cultural heritage of humanity." (Yener, 2020, p. 170).

When looked at the inter-genre references, it is seen that the intertextuality takes place among genres such as story, novel, fable, fairy tale, legend, epic, letter, cookbook, poem, aphorism and news text. In addition, a reference was made to *Golden Book* which was formed by putting six tablets together. Direct quotations were used in references to some text types, and examples of some text types were given by placing them in fiction.

Most of the references in the book (inter-authors, inter-works, and inter-genres) have been made in the form of explicit references. In these references, the way of clearly expressing or quoting was preferred. There are only two examples of implicit reference in the book. In one of these examples, a reference was made to a different work of the same author, and in the other example, a reference was made among the works of different authors. In terms of children's literature, the way references are handled and the distribution rates of their types show a positive view. As Wilkie (1999, p. 135) says, in order not to distract children from reading, the gaps left between texts are very important and a meticulous balance must be maintained in terms of the length of the gaps. In this context, intertextual gaps in the book provide flexibility in terms of communicating with different works, not distracting children from the reading process.

When the references in the book are examined in general, it is seen that mostly literary relations are established, however, when considered in the context of cookbook, news text, proverbs, there are also non-literary but cultural, historical and real relations. With all these rich references, the book shows the feature of a "library work" (Ögeyik, 2008, p. 48). For children who encounter rich examples of intertextuality in an embedded fiction, this reading experience, which offers the opportunity to enjoy the literary text, distinguish fiction and reality, compare and relate to previous readings, offer critical, questioning and creative thinking opportunities, is also an important experience for children. The point to be considered is to help children make sense of these intertextual relationships.

Another important feature that the book offers to children readers is its intertextuality and its references to the works that have become classic in the field of literature. Today, it is known that there is a negative view (boring, slow, out of date, etc.) and problems are experienced in reading the classics. İsen Durmuş (2011) stated that children are introduced to the classics at a late age, these books are used as a tool in assessment processes in schools and are presented in summary form by publishing houses. Oryaşın (2020), on the other hand, stated that the classics are not chosen according to the children's levels, that they are introduced to the children through imposition and sloppy translations in the school environment, analysis studies are not carried out on these works or that they are not done adequately; therefore, children have false judgments/prejudices such as the complicated nature of the language of the classics, the concept covering only the authors, every well-known and high-read

book being a classic, having the characteristics of lecturing and teaching.

When the studies in the literature are examined, in order to break down the negative perceptions of the classics and present them to children effectively, it is seen that suggestions such as using technology, media, satyr and parody (Oryaşın & Ak Başoğul, 2020; Shelton, 2014); making adaptation studies suitable for age levels (Ak Başoğul et al., 2017; İsen Durmuş, 2011) and preparing educational situations according to development levels (Oryaşın, 2020) are offered. In addition to these suggestions, the use of intertextuality relations is exemplified in this book. It should be known that the creation environment of new methods-techniques is open in order to solve the negative use of the classics in the education and training process. For example, the Online Photovoice (OPV) method-technique (Doymuş et al., 2021; Tanhan & Strack, 2020), which has emerged in recent years to find solutions to problems and facilitate them, can also be tested and evaluated for applied studies on the subject.

It can be ensured that children meet with the classics if it is brought together with children considering the age level at which they speak, and with conscious guidance and practices on the book. New reading adventures will begin for children who have not known these works before, and the opportunity to evaluate them with a new perspective will emerge for those who have read. As a matter of fact, the classics are distinguished works that call for re-reading at any time and place, with their ability to offer new meanings with each reading. In this way, children will encounter common and universal discourses and values, increase their general knowledge; and have an idea about the genre, style and theme development of these literary texts by associating texts belonging to different literatures. It should not be forgotten that these skills are a means of modernization. A reading habit and culture should be developed for children to be free individuals and also for the sake of the existence of free societies.

REFERENCES

- Ak Başoğul, D., Yücelşen, N. & Karagöz, M. (2017). Klasiklerin Çocuklara Göre Yeniden Okunması. Ülper, H. (Ed.). *Türkçe Eğitimi Güncel Araştırmaları* (pp. 164-178). Pegem.
- Aktulum, K. (2011). *Metinlerarasılık/Göstergelerarasılık*. Kanguru.
- Allen, G. (2000). *Intertextuality*. Routledge.
- Andaç, F. (2012). Okurluğumuzun Dönemeçlerinde Klasikler. *Hece Dergisi, Kasım, 191*(16), 109-110.
- Aslan, C. (2017). *Örnek Eğitim Durumlarıyla Türkçe-Türk Dili ve Edebiyatı Öğretimi*. Ankara: Anı.
- Ayçil, A. (2012). Madame Bovary ile Mr. Bloom Arasında Kalmak!. *Hece Dergisi, Kasım, 191*(16), 80-83.
- Barthes, R. (1975). *The pleasure of the text* (Trans. Miller, R.). Hill and Wang.
- Büyüköztürk, Ş., Kılıç Çakmak, E., Akgün, Ö. E., Karadeniz, Ş. & Demirel, F. (2013). *Bilimsel Araştırma Yöntemleri* (14. Baskı). Pegem.
- Calvino, I. (2014). *Klasikleri Niçin Okumalı?* (4. Baskı). Yapı Kredi.
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches* (2nd edition). Sage Publications.
- Dallmayr, F. (2007). Why the classics today? Lessons from Gadamer. In *Medeniyet ve Klasik* (pp. 3-14). Klasik Yayınları.
- Doymuş, İ., Tanhan, A. & Kıymaz, M. S. (2021). Understanding the most important facilitators and barriers for online education during COVID-19 through online photovoice methodology. *International Journal of Higher Education, 10*(1), 166-190. <https://doi.org/10.5430/ijhe.v10n1p166>
- Eliot, T. S. (1983). Klasik Nedir? *Edebiyat Üzerine Düşünceler* (Trans. Kantarcıoğlu, S.) (pp. 166-188). Kültür ve Turizm Bakanlığı Yayınları. (1944).
- Fox, J. E. & Schirmacher, R. (2014). *Çocuklarda Sanat ve Yaratıcılığın Gelişimi* (7. Basımdan Çeviri). (Tra. Eds. Aral, N. & Duman, G.). Nobel.
- Gadamer, H. G. (2009). *Hakikat ve Yöntem* (2. Cilt) (Trans. Arslan, H. & Yavuzcan, İ.). Paradigma Yayıncılık. (1960).
- Gönen, M. & Veziroğlu, M. (2019). Çocuk Edebiyatının Genel Hedefleri. Gönen, M. (Ed.). *Erken Çocukluk Döneminde Çocuk Edebiyatı* (5. Baskı) (pp. 1-13). Eğitim Kitap.
- Günay, V. D. (2013). *Metin Bilgisi, Hem Metin Çözümleme Hem de Yaratıcı Yazma* (4. Basım). Papatya.
- İsen Durmuş, T. (2011). Klasik Eserlere Çocuklar Nasıl Yönlendirilmeli ve Buna İlişkin Batıdaki Uygulamalardan Örnekler. *Turkish Studies, Summer, 6*(3), 929-937.
- Johnson, A. P. (2017). *Okuma ve Yazma Öğretimi* (Trans. Ed. Benzer, A.). Pegem.
- Johnston, A. M. (1962). The classics of children's literature. *Elementary English, 39*(5), 412-414.
- Kefeli, E. (2009). *Metinlerle Batı Edebiyatı Akımları* (2. Baskı). Akademik Kitaplar.
- Lazar, G. (2009). *Literature and language teaching* (19th Printing). Williams, M. & Wright, T. (Eds.). Cambridge University Press.
- Oryaşın, M. (2020). *Türk ve Dünya Klasikleriyle Yapılandırılmış Dil ve Edebiyat Öğretimi-Okulöncesi-den Yükseköğretime*. Eğitim Kitap.
- Oryaşın, M. & Ak Başoğul, D. (2020). Dil ve Edebiyat Öğretiminde Parodi: Aşk ve Gurur ve Zombiler. *ODÜ Sosyal Bilimler Araştırmaları Dergisi, 10*(1), 48-75.
- Ögeyik, M. C. (2008). *Metinlerarasılık ve Yazın Eğitimi*. Anı.
- Özdemir, E. (2014). *Edebiyat Sözlüğü*. Bilgi.
- Özdenören, R. (2012). Benim Klasiklerim. *Hece Dergisi, Kasım, 191*(16), 65-68.
- Patton, M. Q. (2002). *Qualitative research & evaluation methods* (3rd Edition). Sage Publications.
- Sever, S. (2012). *Çocuk ve Edebiyat* (6. Basım). Tudem.
- Shelton, A. N. (2014). The power of parody and satire in the 21st century English classroom. *Honors Projects, Paper 131*, 1-20.

- Şirin, M. R. (2000). Çocuk Klasiklerinin Günümüzdeki Konumlarını, Çeviri ve Uyarlama Çalışmalarını Da Dikkate Alarak Değerlendirir Misiniz? Şirin, M. R. (Haz.). *99 Soruda Çocuk Edebiyatı* (pp. 73-75). Çocuk Vakfı Yayınları.
- Tanhan, A., & Strack, R. W. (2020). Online photovoice to explore and advocate for Muslim biopsychosocial spiritual wellbeing and issues: Ecological systems theory and ally development. *Current Psychology*, 39, 2010-2025. <https://doi.org/10.1007/s12144-020-00692-6>
- Vargas Llosa, M. & Fuentes, C. (2014). Neden Edebiyat? *Edebiyata Övgü* (Trans. Üster, C.) (pp. 15-33). Notos Kitap.
- Wilkie, C. (1999). Relating texts: Intertextuality. Hunt, P. (Ed.). *Understanding Children's Literature* (pp. 130-137). Routledge.
- Wolf, S. A. (2004). *Interpreting literature with children*. Lawrence Erlbaum Associates.
- Yener, M. (2020). *Sonsuzluk Kütüphanesi*. Tudem.
- Yıldırım, A. & Şimşek, H. (2013). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri* (9. Baskı). Seçkin Yayıncılık.