



## "BEN GÖNEN'DE DOĞDUM" BIOGRAPHICAL NOVEL EXAMINING THE ELEMENTS OF INTERTEXTUALITY

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### Abstract

In this study, "Ben Gönen'de Doğdum", a biographical novel based on the life of poet and writer Ömer Seyfettin, the indisputable leading storyteller of Turkish literature, is examined in terms of intertextuality. Document analysis, one of the qualitative research methods, is used in the study. The data collected from this biographical novel written by Salim Nizam were analyzed by descriptive analysis method. According to the findings obtained as a result of the analysis, the most informative and event-based texts were applied for intertextuality while the biographical novel was being fictionalized, and references were made through poems and the literary styles of the authors. As a result, it is understood that the provability of this work, which is a biographical novel, is supported by real documents and periodical publications in accordance with the type of biography, and also the postmodern fictions are drawn skillfully by making references to the life, relationships and literary works of the central author.

**Keywords:** Ömer Seyfettin, intertextuality, biographical novel, biography.

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## Introduction

Every meaning conveyed by a word or phrase in written or spoken expression is a metaphor that can be formed within certain contexts and cannot be considered independent of the background. The human mind has laid the groundwork for the cumulative creation of a heritage of humanity and culture by attributing certain meanings to the universe and the formations within it over time. The most important quality unique to human beings is the ability to think, and the most dominant feature of this ability is the ability to structure knowledge and thoughts. This is possible through language skills and more specifically through "narratives". Putting forward narratives with certain criteria and in a certain order has led to the concept of text.

Every text is a whole woven with thoughts. In the most basic sense, it can be said that human thought is born on the basis of many different texts, considering the expanding concept of text today. Apart from this, a literary text feeds from many texts. Intertextuality (intertextuality, dialogism), as a concept that emerged in this context, is "the incorporation of text fragments from both the field of literature and other fields into the texture of a literary text in order to give it a holistic structure" (Akalın, 2011). According to textlinguistics researchers (Dilidüzgün, 2017; Günay, 2013), this concept, which is related to the superstructure of the text, was introduced by Julia Kristeva in 1967. Kristeva defines intertextuality through the concept of "text" as follows:

*"The organisation and emergence of a text is likened to a weaving process, and the sum of texts or the corpus in which they take place is likened to a fabric. The theory of intertextuality, on the other hand, aims to define and explain the interrelationships of the texts woven together on this fabric" (cited in Özdemir, 2020).*

In other words, "Every text is a mosaic of quotations; every text is composed of another text; every text is a transformation of other texts" (Ekiz, 2007). According to Focault (1972), who argues that the boundaries of the text can never be drawn precisely, "The text is a structure that makes various references to other works and sentences, from its title to its last point, from its internal weave to beyond its autonomy, it is a knot in a network." In the literature, it is seen that there are studies that evaluate intertextuality mostly

within the boundaries of the postmodernism movement. Postmodernism is a movement that focuses on the text due to its understanding. It can be said that what constitutes a text in postmodernism is the relationship it establishes with other texts. Güven (2020) states that intertextuality includes reference (quotation, hidden quotation, reference), pastiche, parody, irony, collage techniques. While pastiche is an imitation of style, parody is the ridiculous transformation of a text. Irony establishes an intertextual relationship for a humorous touch. Collage, on the other hand, is the incorporation of a text or a part of a text into a text by constructing a new context. Montage, on the other hand, is the assembly of text fragments in a context in the text to form a meaningful whole (Güven, 2020). However, before the emergence of the postmodern movement in both literature and art, in the philosophical sense, every text created by human beings must necessarily be a product of narratives that have been comprehended in the human mind before it. Apart from this, a text that has no concrete basis, whose arguments or auxiliary ideas are not based on other texts, cannot be considered a text in the full sense. With this understanding, intertextuality finds its expression as one of the criteria of textuality, which has different classifications in the literature (İşeri, 2014; Dilidüzgün, 2017; Günay, 2013).

According to Şahin (2015), the periods we live in have multicultural and eclectic characteristics. In today's art, where collective working disciplines have started to disappear, individuality has come to the fore; we see that different cultural and social characteristics in the world have become the original source of the work of art. In this context, world culture and contemporary art are full of works that are expressed in an eclectic complex weave with pastiche characteristics. The erasure of the boundaries between art and everyday life, the collapse of the hierarchical distinction between high culture and mass culture, a stylistic hybridity that supports eclecticism and the blending of codes, parody, pastiche, irony and new values. Modern artworks, which do not develop a cultural argument in line with the aesthetic understanding of modernist times, continue to exist in a formation that we can call "universal" culture that does not carry any local cultural characteristics. The crisis of representation of modern art and its endeavour to create the new has been denied in today's art, and instead of producing the new/original, it has been used as a style/technique for the artist's own art philosophy or criticism with methods such as collage and pastiche by

using/decomposing the works of art made in the past and present with a pluralistic understanding.

Intertextuality, which is generally explained as the inclusion of text fragments from both the field of literature and other fields in the texture of a literary text in order to give it a holistic structure, appears as a method whose framework has not been fully revealed. At a basic level, intertextuality, which deals with the relationship, communication, parallelism and opposition, transitivity and transfer between two texts with any phenomenon, is considered as a sub-theory designed as a process of creating and reading a certain text in literary theory. Although the idea that the concept of intertextuality and the theories developed around this concept are of Western origin is based on concrete evidence, the fact that the concept is based on the idea of "transfer", which is the most primitive and basic feature, makes it universal. In other words, the concepts of intertextuality/intertextuality were literary subjects with a wide range of applications even before Mikhail Bakhtin, Julia Kristeva, Michael Riffaterre, Gerard Genette, Laurent Jency, etc. had expressed their opinions on this subject. Based on Bakhtin's statement that "Any speaker is not an Adam in the face of objects that have not yet been shown so that he can name them for the first time", defending the thesis that the exchange or relationship between texts has existed for a long time is a point that is not rejected by the theorists of the concept (Bulut, 2018).

In the novel, intertextual relations are established at the level of "names", other "literary works" and "themes". New texts are processed in different contexts and thus a typical postmodern effect is created at the level of meaning-making. "Postmodernism" is the literary reflection of the new way of life based on technological inventions, which influences all countries, people, societies and cultures. It has the function of creating/establishing life, identity, culture and perception with a unique discourse. The discourse, which makes similar inquiries in the field of novels, uses many elements in terms of technique and content in order to present a new life design. By changing the positions of reader, author and narrative, it changes many values that have shaped societies / people in the historical process by getting closer to popular culture in terms of content. Many elements of the postmodern novel that indicate its characteristics in terms of content and technique can be analysed under the umbrella concepts of "polyphony",

"perception of reality", "alienation and perception breaking", "metafiction" and "human typology" (Aşkaroğlu, 2022).

Texts are primarily classified as prose and poetry, and prose texts are classified as event texts and informative texts. Biography, which is an informative genre, is a genre that deals with people who have made a mark on humanity within their own lives and conveys their characteristics within a plot.

This genre reveals that there is a series of experiences in the background of the characteristics that make the people whose lives are the subject of the biography famous or perceived as an icon.

The word biography, in its most general definition, is defined as "The life story of a person written by someone else, a type of text that carries this purpose." (Oxford, 2023). Looking at the literature, there is no single and clear definition of biography, which is based on more than one philosophical and scientific thought and discipline. However, it can be accepted that the first definition of this compound word, which is formed by the combination of the words "bios" and "graphie", i.e. life and drawing, made by John Dryden in 1683 as "writing human life" is an agreed definition (Ateş, 2022). In Turkish, this genre is called "hal tercümesi". The definition of the word "biography" in the Current Turkish Dictionary includes the expression "CV" (TDK, 2023). The life story of each person is certainly unique, but the life stories worthy of being told are about the subjects of events that have left a trace for humanity. In this context, the life stories of the people at the centre of these events and situations are as important as the events and situations that left a mark on humanity. According to İsen, since it is people who bring events into being, the determination of their life stories is also the subject of biography (cited in Çelik, 2022). According to Best (1987), "The narration of an individual's life; a literary genre emerging from the combination of elements of history and literature disciplines; a work in which short life stories woven with bibliographic information are collected" constitutes the definition of biography.

Biographical novel is one of the three subcategories of biography, together with scientific biography/monography work, necrology, in which the experiences of the person whose life is to be studied are combined with a fluent fiction" (Çelik, 2022). This type of novel is "works in which the life of

a real person who is known for his/her achievements in a field in the society or who has left a mark in the society with some of his/her characteristics is narrated both by adhering to real information, documents and findings and within the fiction of a novel that includes the fictional world." (Çetin, 2013: 232). While biography remains at the intersection of history and literature as a disciplinary field, the biographical novel finds its expression at the intersection of informative texts and literary texts. At the intersection of informative and narrative genres, it contains the characteristics of both and feeds from both.

According to Babacan (2019) "The objective knowledge of biography blends with the subjective fiction of the novel and becomes the name of a narrative event-centred genre. In other words, in the biographical novel, biography represents objective knowledge and the novel represents fiction. One of the names used for this genre in the literature is non-fiction fiction / (non-fiction fiction novel)."

This novel genre is particularly present in Turkish literature after 1950 (Türk, 2016: 35). "In his article titled "The seesaw of biography and biographical novel", Doğan Hızlan writes: 'Biography and biographical novel are separated by a thin line. In fact, these two genres stand in balance at the two ends of a seesaw. In one, fiction is the weighty element, in the other, real documents. Therefore, we should say that there are deep differences between the biographical novel and biography.'" (cited in Babacan, 2019).

The biographical novel in Turkish is a genre that has recently started to develop. The first examples of biographical novels in Turkish coincide with the Republican Period (Dürder, 1971). The first example of the genre in our literature is Hasan Âli Yücel's (1932) "Goethe, the Novel of a Genius". This was followed by Mehmet Emin Erişirgil's "The Novel of an Idea Man: Ziya Gökalp" and "The Novel of an Islamist Poet: Mehmet Akif Ersoy" by Mehmet Emin Erişirgil. After these works, Tahir Alangu's (1986) "Ömer Seyfeddin: The Novel of a Nationalist Writer" was published (Apaydın, 2001).

Looking at the literature, there are many studies on biographical novels. In Betül Öztoprak's (2017) study titled "An Investigation on the Common Elements Found Between the Biographical Novels Featuring Kel Mehmet



Efe of Atçalı and Keloğlan Fairy Tales", the assumption that the novel is fed by genres such as fairy tales, epics, folk tales, masnavîs that existed before it, and an intertextuality relationship in biographical novels is examined by revealing the obvious features between the characters.

İbrahim Biricik (2017), in his study titled "Biographical Elements in the Sources of Sabahattin Ali's Works, Novels, Stories and Poems", states that it is natural for every fictional text to be more or less parallel to the author's life, and then expresses how much the work of art should reflect or not reflect the reality by citing some theorists as witnesses. However, even though the work is realistic and bears traces of the author's biography, it reveals that the reality of the fictional text does not change.

Aytekin Erkmen (2014), in his master's thesis titled "Biographical Novels on the Life of Yûnus Emre", states that the author's making his heroes speak in the language of Yûnus' poems is an example of the concept of intertextuality in a biographical genre.

Derya Kılıçkaya (2015) in her study titled "History of Culture and Science in the Novels titled Kaplumbağa Terbiyecisi and Mihri Müşfik Hanım'nin İzinde Adlı Romanlarda Kültür ve Bilim Tarihi" (History of Culture and Science in the Novels titled Kaplumbağa Terbiyecisi and Mihri Müşfik Hanım'ın İzinde Adlı Novels) analyses the elements of culture/science reflected in the works within the framework of biographical novels within the framework of an intertextuality relationship between art, culture, science and literature. In this study, a comparison of the male and female artists of the period was made through references and it was concluded that Osman Hamdi Bey was one step ahead. In addition, it is concluded that the works are good examples of biographical novels in terms of both describing the period and cultural and scientific references.

People who have become public figures have some dominant characteristics that have provided added value to humanity and have been found valuable in the eyes of people. Just as meaning cannot be evaluated without context, people who stand out in society cannot be evaluated independently of their own lives. The aim of this study is to determine the elements of intertextuality in the biographical novel "Ben Gönen'de Doğdum", which tells the story of Ömer Seyfettin, who stands out in Turkish literature with his characteristics such as patriot, democracy lover,

Turkish lover, master storyteller. In this context, determining the elements of intertextuality in the biographical novel "Ben Gönen'de Doğdum" constitutes the problem of this research. In order to realise this aim, answers to the following questions were sought:

- Through which genres is intertextuality established in the biographical novel "Ben Gönen'de Doğdum"?
- How is intertextuality established in the work?
- What is the frequency and total number of elements that establish intertextuality in the work?

## **Methodology**

### **Research Design**

In this study, document analysis method, one of the qualitative research designs, was used. Document analysis involves the analysis of written materials containing information about the facts and phenomena targeted for research (Yıldırım & Şimşek, 2018: 189). According to Wach (2013), this method is preferred to meticulously analyse the content of written documents. In this study, using document analysis, the elements of intertextuality in the biographical novel are meticulously identified and the contribution of these elements to the text is revealed.

### **The Work Analysed in the Study**

In this study, the work consisting of 544 pages titled "Ben Gönen'de Doğdum (Ömer Seyfettin Biographical Novel, Long story of a short life)", which is Ömer Seyfettin's biographical novel written by Salim Nizam, is the review material. The 1st edition of the work published by Ötüken Neşriyat in Istanbul in 2022 was examined in this study.

### **Data Analysis**

The research data were analysed with descriptive analysis technique. While applying descriptive analysis, the data obtained are summarised and interpreted according to some previously determined themes (Yıldırım & Şimşek, 2018). In this study, the sub-questions clarifying the research question were answered with the findings obtained from the intertextuality elements sought in the text. While analysing the data, the sentences of the novel were quoted verbatim with the page numbers.



### Validity and Reliability of the Study

In order to increase credibility in the study, direct quotations were made from the data obtained from the artefacts. In order to ensure reliability in the research, as well as for expert triangulation (Yıldırım & Şimşek, 2018), the data were confirmed by submitting them to the opinion of a field expert faculty member and two branch teachers.

### Findings

In this section, the findings of the study are given. The frequency of different texts in the novel was determined according to genres, and the works repeated in different places were included only once. Examples and findings to answer the sub-questions are as follows:

-Through which genres intertextuality relationship is established in the biographical novel "I was born in Gönen"; the findings obtained from the text for the question are as follows:

-Poetry-based genres were identified in the novel:

Example 1.

*"Sabâ eser gusûn-ı ter ki murg-i aşka lânedir.  
Fısıldaşır sükût eder, bu bir güzel terânedir."*

"Look, Enis! This is a poem by Tevfik Fikret! In aruz poetry, you will put dots and dashes under short, long, open and closed syllables!" (p. 180-181, poem)

Example 2.

"He tied his horse to a carob tree. He lit a cigarette while walking on the marble road. He thought about the heroism of the Amazon women in the story of the founding of the city in an old legend. As the solid stones and mossy rocks turned into fireballs under the hazel sun, he took off his fez and wiped the sweat from his forehead. How many times the Iliad and the Odyssey had come to life on these solid marble stones." (p.233, epic)

Example 3.

"Oil money, candle money,  
My master's dead, candlemas money,

Coal in the coal cellar,  
 A lifetime for the ladies,  
 He's coming down the stairs,  
 He gives us money,  
 Make it a tenner,  
 Make it a nickel,  
 Let's keep him,  
 Thanks to my sister-in-law." (p.153, mani-rhyme)

**Table 1.** *The presence of poetry in the novel " Ben Gönen'de Doğdum"*

Text	f
Poetry (text)	15
Poem and Anthem (By Name Only)	12
Epic	4
Mani - Nursery Rhyme	4
Total	35

When Table 1 is analysed, it is seen that the poetry genre is frequently used in the work (f=35). It is understood that most of the quotations are made from the text itself (f=15), references are made from time to time with the names of the works (f=12), and intertextual relations are established by including epics (f=4) and manis (f=4) in the work.

-Informative texts were identified in the novel:

Example 4.

Finally Eşkâl-i Zaman was published as a book. Otherwise, I would have to keep all the newspapers of Tasvir-i Efkâr at home." (p.490, newspaper)

Example 5.

As a result of the great earthquake that occurred in Istanbul at 12:24 on 10 July 1894, Sultan Abdülhamit II called on Greece and the experts from the Athens Observatory prepared the earthquake report as follows.

*"The earthquake struck three times at 24 minutes past 12 o'clock in the afternoon on 10 July 1894. These tremors accounted for the entire destruction. A second or two before the first movement, violent sounds were heard underground, as if carriages were passing. This movement was the mildest of the others and even the*

*furniture did not move. The movement lasted for 4.5 seconds and increased in intensity. The second tremor following the first one was very violent and lasted for a long time. It continued for 8.9 seconds with increasing intensity. The result of this tremor was great destruction. The third tremor, which was milder than the second one, lasted for five seconds. The person who prepared the report tries to show the extent of the movement by stating that the earth was like a wavy sea during the earthquake. These three consecutive tremors lasted for 17, 18 seconds in total. The centres of the three movements move in the north-east and south-west directions by a few degrees. Based on their own investigations, telegrams from the governors and other information they received, Eserinisti and his colleagues had a clear idea of the intensity and duration of the earthquake in various places and identified the curves of the earthquake passing through places of the same intensity. A map of these areas is attached to the report." (p.130, informative report)*

Example 6.

20 February 1906 / Kuşadası

Reverend Hakkı Tariq,

Tonight, at my faithful green-covered desk, which is the companion of all my life's endeavours, at my beloved books, I am beginning to write the following lines in the peace and tranquillity that the sweetest occupations leave in our souls with the dream of a true lover of literature... Ömer Seyfettin (p.238, letter)

Example 7.

In the house in Feneryolu, the women of the neighbourhood gathered that evening, the Qur'an was recited, prayers were offered and sherbets were drunk after the deceased (p.394, religious text).

Example 8.

On 19 February 1915, he read the headline article of the newspaper Tasvir-i Efkâr with excitement:

"We Sank Two More Big Armoured Battleships of Our Enemies" (p.432-433; newspaper report)

Table 2. *The presence of informative texts in the novel "Ben Gönen'de Doğdum"*

Text	f
Newspaper, magazine, article (citation by name only)	28
Report, document, textbook, brochure, speech at a rally, defence (verbatim quotation)	13
Telegram and letter (verbatim quotation)	12
Religious texts	11
Newspaper report (verbatim quote)	10
Total	74

When Table 2 is analysed, it is understood that references to newspapers, magazines and articles by name only are frequently encountered. It is seen that various documents (f=13), telegrams and letters (f=12) of the period are also used to strengthen the provability of the biography. It is understood that references to religious texts (f=11) and quotations from newspaper news (f=10) are also used.

Event-based texts were identified in the novel:

Example 9.

No matter how cheerfully he laughed and laughed, his mind was always confused. Ömer knew that her mind was on the novel *The Flower of Ruins*. Therefore, he would suddenly leave the room and leave her alone for a long time to write more comfortably in this room. (p.486, novel)

Example 10.

"Don't worry, sir. We'll be publishing in large size soon. Ömer started to send his new stories. Everyone admired his simple and plain language in *Spring and Butterflies*. Literary authorities recognise him now." (p.304, story)

Example 11.

"After watching Manakyan Efendi's *Dalila* the other day, I wrote a play similar to it and showed it first to Enis and then to my teacher." (p.127, theatre)

Example 12.

He looked at the ripe ox-grapes above his head with an appetite like the cunning fox in Aesop's story "The Fox and the Grapes". Since the day he came here, he had become very interested in animal stories. (p.222, fable)

Example 13.

Enchanted by this emerald colour reminiscent of Muslim houses, he opened this friendly letter and began to read its first lines, as if clinging to the wing of the phoenix that took the old-headed Zal to Mount Elbrus. (p. 300, legend)

Example 14.

"I don't know how much literature I can talk while the war bells are ringing, but I have started a new story. It is called: Primo Turkish Boy." (p. 332, story)

**Table 3.** *The presence of event-based texts in the novel "Ben Gönen'de Doğdum"*

Text	f
Novel	25
Story	20
Theatre	9
Tales	7
Legend	3
Toplam	64

When Table 3 is analysed, it is understood that intertextual relations are mostly established through novels (f=25) among event-based genres. It is also understood that intertextual relations were established through stories (f=20), theatre (f=9), fairy tales (f=7) and legends (f=3).

-It was determined that the novel referred to some contents without using the title of the work:

Example 15.

While looking for a Turkish shop for a long time, it was a great reward for him to come across a small bookshop and to find Maupassant's French books on the shelves. He spent more than half of the money in his pocket on these books. (p.370, via the author...)

Example 16.

For some reason he asked me to find and read books about Alexander the Great's Battle of Granicus (p. 74, through personalities...).

For some reason he asked me to find and read books about Alexander the Great's Battle of Granicus (p. 74, through personalities...).

**Table 4.** *The changes made to the narratives through the persons*

Person	f
Referring to the name of a poet or author (without giving the title of the work)	29
Referring to narratives through historical or legendary personalities	3
Total	32

In Table 4, it is seen that references were made to authors and their literary styles (f=29) without mentioning the names of the works. At the same time, it is understood that references (f=3) were made to event-centred narratives involving some historical figures without naming the author or the work.

The findings for the sub-question of how intertextuality relationship is established in the work are as follows:

- a. While establishing intertextual relations in the novel, it is seen that in order to strengthen the provable aspect of the biography genre, newspapers, announcements, telegrams, etc. of the period are frequently quoted verbatim or the names of the newspapers are given:

Example 17.

"Çakırcalı Mehmet Efe, born in the village of Türkönü in Ödemiş, killed Tekir Ali Aga residing in the village of Barutçu. The incident took place yesterday evening around 20 p.m. Our Ayasuluk detachment arrived at the scene within half an hour, and after the clash, the perpetrators, despite close pursuit, lost their traces in the mountains and disappeared into the darkness." (p.231, telegram)

Example 18.

"Mahmut Şevket Pasha, the commander of the Third Army, was looking at the newspaper Le Figaro on the sofa. He picked it up, looked at the date on



it and examined the front page.

"Old issues of Le Figaro. So you follow French newspapers." (p. 280, periodical)

b.In the novel, Ömer Seyfettin's own works that shaped his literary life were given to some chapter titles, and the events that happened to the author were blended with fiction and his life was told:

Example 19.

"Eighth First Prayer

The White Pavilion - 1889"

(p. 51, title of a story by Ömer Seyfettin)

c.In the novel, texts such as poems and mani are sometimes quoted in their entirety, sometimes only the titles of the texts are quoted, and sometimes there are references to the texts through the author:

Example 20. Loneliness

The sun is setting... of the night on the plain,

Their shadow grows, grows, turns yellow,

Woods, running water, cool,

It fluctuates and darkens with the wind.

Birds do not sing, nests are empty...

Invisible A gleam in the distance, pity me

I'm an orphan, now that I'm travelling this road...

Not even the sky wears its stars!

Old scars, ugly, horrible stains He's a guide, my poor horse,

He suspects this and neighs...

Night comes; desolation seems to fade,

And my soul sleeps, wakes up, every step,

My horse's hoofbeat becomes a lullaby.

Ömer Seyfettin (p.224, poem)

Example 21.

The people gathered in front of Kışla-yı Hüma-yun -Sarıkişla-, carrying Ottoman flags and accompanied by a military band, came in front of the Government House, sang the Hami-diyye Anthem and marched to Kordon, chanting "Long live the Sultan!" (p. 264, poem/march)

Example 22.

It was not the story he had been working on all morning; it was not like any of Maupassant's stories." (p. 222, reference to the work through the author)

-The findings for the sub-question "What is the frequency and total number of the elements that establish intertextuality in the work?" are as follows:

**Table 5.** *Intertextual references from the biographical novel "Ben Gönen'de Doğdum"*

Quoted texts	f
Informative text types	74
Event-based text types	64
Poetry based text types	35
References to narratives through persons	32
Total	205

In Table 5, it is determined that intertextuality is established through many (f=205) different elements in the novel. It is understood that intertextuality is mostly established through informative texts (f=74), followed by event-based genres (f=64), poetry-based genres (f=35) and through the author and the protagonists (f=32).

### Discussion and Conclusion

"Ben Gönen'de Doğdum" is a biographical novel that tells the story of Ömer Seyfettin's linguistic and literary personality that developed in the triangle of family, patriotism and military service. Biographical novels both document the development of the aspect that made the person whose life is discussed famous through a number of documents and illuminate the characteristics of the period through the skillful fiction of the author of the novel. As is true for every narrative, texts are filtered through many previous narratives. Özer (2013), while identifying intertextual relations in his work, revealed that although the work he analyzed was written about a

hundred years before the emergence of intertextuality, the concept that finds the expression of intertextuality today has been used in the formation of texts since ancient times. Specifically, the genre of biography and biographical novels realize their genre characteristics through their relations with other texts. Apart from this, the existence of intertextuality elements opens a space for the author of the biographical novel to construct and justify the event. The elements of intertextuality used in this novel shed light on the last period of the Ottoman Empire and its relations with the West through important publications of the period. In addition, since it is a biographical novel centered on a person who stands out with his writing, texts are skillfully used to convey both the linguistic movements and the literary conditions of the period through other prominent literary circles of the period.

Ömer Seyfettin is a patriotic, soldier, nationalist, Turkish-loving, teacher, writer and poet. While novelizing such a personality, both the environment in which he was raised and culturally nourished and a world formed by his own understanding and products should be fictionalized. For this reason, many text types were used in the work and many references and quotations were skillfully made within the fiction of the work. As indicated in the findings, it is seen that the works contribute to the work with the "reference (quotation, hidden quotation, reference)" and "collage" techniques, which are elements of intertextuality, both with the name of the works and with a quoted piece.

In Kaygısız's (2011) study titled "Bir Tereddüdün Romanı'na Metinlerarasılılık Bağlamında Peyami Safa'nın Hayat ve Eserleri Üzerinden Bakmak", it is revealed that intertextuality elements are encountered under many titles such as quotation, reference, allusion, and hidden quotation. And also Doyumğaç (2016) states that Ömer Seyfettin refers to many social events in his stories. This shows that Ömer Seyfettin uses intertextuality a lot in his books. In this study, on the other hand, "Ben Gönen'de Doğdum" is analyzed through text types, and quotations and references are analyzed through the text itself, its title, genre and author.

While some of the elements of intertextuality in the novel are mentioned once in the text, the works of his own production such as "Yeni Lisan, Efruz Bey", which marked Ömer Seyfettin's life, are repeated many times in the text. Apart from these, while Ömer Seyfettin's life was shaped around his

writing, it is seen that there are frequent references to the works such as "Thousand and One Nights Tales etc.", which were extremely effective at a young age, and "Maupassant stories etc.", which were introduced at a later age.

In "Ben Gönen'de Doğdum" (I was born in Gönen), it is seen that both Western works (mostly French writers and poets) and Eastern works (Şehname etc.) are preferred. In addition, it is also seen that artists of the Tanzimat period and after (Namık Kemal, Tevfik Fikret, etc.) are also fed. On the other hand, Ömer Seyfettin's military and artistic circle (Mustafa Kemal Atatürk, Mehmet Ziya Gökalp, Ali Canip Yöntem, Aka Gündüz, Yakup Kadri, etc.) were quoted within the framework of works and historical speeches.

In the book, Ömer Seyfettin's family and friend environment, the neighborhoods he grew up in, his literary nourishment both directly through direct works and indirectly through the experiences that led to the birth of the author's own works, and the language responsibility that emerged as a requirement of his patriotic personality were conveyed in the novel by using appropriate texts. In addition, it is seen that many situations such as the use of publications such as newspapers and magazines to depict the political environment in relation to the echoes of the nationalism movement, the rising ideology of the period, in the Ottoman Empire; the description of the war conditions through letters and telegrams are constructed through intertextuality.

This work, which is rich in elements of intertextuality, constitutes a narrative of the period from his birth to his death on the axis of Ömer Seyfettin's life and literary personality and a successful example of the biographical novel genre. Intertextuality, which constitutes the argument of the texts and is termed as a superstructure element, is a powerful instrument that can make a biographical novel built around the biography of an author, as in this example, not only evaluated within the framework of the characteristics of biography, but also an important work of the postmodern movement.

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