

**AN IRONIC INTERSECTION OF REALITY AND FICTIONALITY:
TLÖN, UQBAR, ORBIS TERTIUS**

**GERÇEKLIĞİN VE KURGUSALLIĞIN İRONİK BİR KESİŞİMİ:
TLÖN, UQBAR, ORBIS TERTIUS**

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ABSTRACT

The irony of reality and fictionality in *Tlön, Uqbar, Orbis Tertius* by Jorge Luis Borges makes us rethink about exactly what both reality and fictionality/unreality are, and also surprises the reader with the common aspects of the construction processes of reality and fictionality. Fictionality takes the place of reality and this is carried out surprisingly by means of an encyclopedia accepted as the information source for reality. While making an irony of reality and fictionality in the text, Borges follows an encyclopedic style of language and sometimes goes on writing his narration like an

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article including many footnotes and references; that is, he uses the presentation form of reality by disrupting reality and gives the fictionality the reality appearance in the same presentation way. *Tlön* is a narrative in which a parallel concept of reality and its gradual, inevitable encroachment dominate every aspect of everyday reality where alternative universe is seen to prevail. In an environment like that where reality is lost, what is said in the name of reality becomes doubtful and the question of how real they are preoccupies one's mind. In this context, this article aims to show how the irony of reality and fictionality is created in the story, ironically draw our attention to what consists of the base of reality and to reveal how the assumptions of reality and fictionality are unsettled.

Keywords: Tlön, Uqbar, Orbis Tertius, Borges, reality, fictionality, irony, encyclopedia.

ÖZ

Jorge Luis Borges'ın *Tlön, Uqbar, Orbis Tertius*'taki gerçeklik ve kurgusallık ironisi, hem gerçekliğin hem de kurgusallığın/gerçekdışılığın tam olarak ne olduğu hakkında yeniden düşünmemizi sağlar ve gerçeklik ve kurgusallığın kurulma süreçlerindeki ortak yönleriyle okuru şaşırtır. Gerçekliğin yerini kurgusallık alır ve bu, gerçekliğin bilgi kaynağı olarak kabul edilen ansiklopedi aracılığıyla şaşırtıcı bir şekilde gerçekleştirilir. Borges, metinde gerçekliğin ve kurgusallığın ironisini yaparken ansiklopedik bir dil kullanır ve bazen de birçok dipnot ve kaynakça içeren bir makale gibi anlatıyı yazmaya devam eder; yani gerçekliği bozarken bunu gerçek bir şeyin sunum biçimini kullanarak yapar ve aynı sunum şekliyle kurgusallığa gerçeklik görüntüsü verir. *Tlön*, paralel bir gerçeklik kavramının ve onun kademeli, kaçınılmaz ihlalinin, alternatif evrenin egemen olduğu görülen gündelik gerçekliğin her yönüne hükmettiği bir anlatıdır. Gerçekliğin yitirildiği böyle bir ortamda, gerçek adına söylenenler şüpheli bir hal alır ve bunlar ne kadar gerçektir sorusu insanın aklını meşgul eder. Bu bağlamda makale, söz konusu öyküde gerçeklik ve kurgusallık ironisinin nasıl yapıldığını göstermeyi, gerçekliğin temelini nelerin oluştuğuna ironik olarak dikkat çekmeyi ve dolayısıyla gerçeklik ile kurgusallığın kabullerinin nasıl sarsıldığını ortaya çıkartmayı amaçlamaktadır.

Anahtar Kelimeler: Tlön, Uqbar, Orbis Tertius, Bogen, gerçeklik, kurgusallık, ironi, ansiklopedi.

Introduction

Jorge Luis Borges, who makes a different blend of a different past, is a 20th century poet, story writer and also a translator. He was born in Argentina in 1899 to a family of English descent who lost all his property. He grew up in an environment full of literature in a bilingual family. At the age of nine, he translated Oscar Wilde's *The Happy Princess* into Spanish. While he was in different countries for various reasons, he saw some cultures and their historical past closely. He also learned German, French and Latin. When he returned to Argentina in 1931, he began to write continuously for one of the country's most important magazines. He worked in the library for a while. He created a unique narrative technique by combining prose and poetic language. In 1955, he lost his eyesight. As a writer who sees and makes people see life not with his eyes but with the magnificent depths of his mind and emotions, he wrote many works, most of which have been translated into many languages. When he died in 1986, he had already become one of the most important writers of his age.

Although Borges is known for his fantastic short stories not similar to any others, Borges, beyond being a good reader and writer, is like an librarian of the universe, literature itself that stands before you in every reading. He thinks about the life through the books he read; the paths of his thought sometimes lead him to a short story such as *The Labyrinth*, and sometimes to literary analysis, such as *The Discussions* or *Other Inquisitions*. Borges is a person of many worlds and moods, even though he is Argentinian in the origins and emotions of his writings. It is not possible to define his writing as traditional, modernist or postmodernist, but with his modern stance, Borges has been a frequent destination for many names in both modernist and postmodernist thought. Many writers and thinkers such as Foucault, Eco, Manguel, Derrida, Márquez, Calvino have been influenced by him. The character of the blind librarian Jorge da Burgos in *The Name of the Rose* is Borges, and Eco admits that there is no better librarian than him (Parker, 1990, p. 843). Borges with his thoughts and suggestions on literature has been also included to today's modern age as well as Heidegger, Benjamin, Derrida and Calvino. For all these reasons, the reader can find himself in a literary museum when he/she is a guest of his writing. In these respects, *Tlön* can be given as a very good example from Borges that summarizes him.

The story in *Tlön*, in which reality and the fictionality are reflected together and the leaps in time and space are made, deals with the problem between the reality and the

fictionality. By exemplifying the metafictional strategies and techniques Borges uses to erode all kinds of ontological boundaries in *Tlön*, he creates the speculation that the fictional reality, freed by the dissolution of the interplanetary boundaries, could seep into our world and directs the reader to an ontological inquiry process (Arargüç, 2011, p. 84). The text begins as a detective story based on a conspiracy theory. The reader finds himself within an investigate on the civilization constructed by a secret intellectual community in the 17th century who “dreamed” to create a planet called Tlön with all its physical and metaphysical laws, epics and legends. In the second part, the detective story is cut; the philosophical explanations are given on the planet “Tlön”, the life, and the concepts of Tlön. The narration continues as encyclopedic articles. Towards the end of the work, the first-person narrator prophesies that some objects from the fictional world of Tlön will seep into our world and our world will gradually turn into Tlön. So, *Tlön* turns into a narrative dominated by the notion of a parallel reality and its gradual, ineluctable encroachment on everyday reality to the point where the alternative universe takes over (Rollason, 2009, p. 13). By doing so, the narrator tries to give the impression that what he tells is real by using real people, real works and real places. Borges makes irony from the fictional world to the non-fiction world in *Tlön*, where reality and fictionality erode each other.

The term “irony” is written as a subtly humorous perception of inconsistency, in which an apparently straight forward statement or event is undermined by its context so as to give it a very different significance (Baldick, 2001, p. 130). Another description is that irony refers to the technique of implying something very different from what one is ostensibly saying (Quinn, 2006, p. 222). In another one, it is stated that irony underwent a transformation from a rhetoric and literary device to a broad-ranging, all composing idea and its attitude, sometimes called Romantic or cosmic irony, developed from the belief that life is inherently a mix of opposites and the most appropriate response to its double-edged nature is to assume the role of a detached, knowing spectator (Quinn, 2006, p. 223). At times these days, the word *ironic* is used to mean surprising and incongruous, but strangely fitting (Mikics, 2007, p. 160). In the light of these definitions, it would not be wrong to claim that Borges tries to corrupt the understanding of encyclopedia in the eyes of people in the text by shaking its usual place, and then despite that, he gives some information about *Tlön* and *Uqbar* by using encyclopedia. There is a subtle irony here because we come across a doubt against reality and unreality seems very normal. All these things are given in an encyclopedic style and

this style is sometimes similar to an article. The meaning exceeds what have as reality and we find ourselves in opposite edges. What he does for encyclopedia at first breaks our belief in how reality comes to us, but he goes on talking about an imaginary country / world in this broken way still. Here, irony is seen to depend for its effectiveness on the belief in and exploitation of difference and distance between words or events and their contexts (Childs, 2006, p. 123). Similarly, Borges ironically appropriates ideas and images from mathematics and science in order to question and perhaps invalidate aspects of a common-sensical world. The mixture of how real reality is and how unreal unreality is with each other creates an ironic atmosphere in the reader's mind in *Tlön*.

Discussion

“Protests have always been raised against the realist belief that there is a hidden reality behind the phenomena waiting to be discovered and represented. In antiquity, skeptics denied that humans, with their limited capabilities of perception and reasoning, could ever achieve knowledge of underlying essences, necessities, causes and laws. In the late Middle Ages, the nominalists argued that we can observe what actually happens, but we cannot ascertain in the mechanisms behind what we observe. In the eighteenth century, David Hume concluded that knowledge about underlying causes is impossible, while Kant held that we can never have access to things in themselves but only to things as perceived, filtered, and interpreted by us. At the turn of the century, empiricists like Ernst Mach rejected the idea that our descriptions of reality could be anything more than probable hypotheses, always subject to test and likely to be rejected.” (Dapia, 1997, p. 94)

There are two parts in the story. How the discovery of *Uqbar* happens is explained in the first part, written in the first person: “I owe the discovery of *Uqbar* to the conjunction of a mirror and an encyclopedia” (Borges, 2011, p. 17). The relationship of the mirror and encyclopedia remains as a symbol throughout the course of the story because “Bioy Casares recalled that one of the heresiarchs of *Uqbar* had stated that mirrors and copulation are abominable, since they both multiply the numbers of man” (Borges, 2011, p. 17). However, they learn the exact information about *Uqbar* from the encyclopedia; “For one of those Gnostics, the visible universe was an illusion or, more precisely, a sophism. Mirrors and fatherhood are abominable because they multiply it

(universe) and extend it” (Borges, 2011, p. 18). When finishing the story, we cannot help thinking that an encyclopedia is also abominable because it reflects the universe and makes an illusion, which leads to multiply the universe like a mirror. A parallel universe of Borgesian exegesis is in process of creation, doubling and mirroring the world of the master’s texts, and the imaginary world of *Tlön* mirrors and doubles that of familiar reality, so a risk exists that mirrors may distort more than they reflect (Rollason, 2004, p. 119). Hence, Borges draws our attention to the function of encyclopedia and causes us to be in doubt about whether we take correct knowledge about one world/universe from encyclopedia or whether it multiplies our knowledge, world and universe. Encyclopedia can multiply reality and even create unreality as in the story. This makes our relationship to encyclopedia ironic because any encyclopedic information should be objective and create the same in people’s mind, but in this instance, it multiplies reality and so it looks no real reality. Therefore, this supports the idea that encyclopedia reflects and distorts reality like a mirror.

The point of view of encyclopedia in the story is very remarkable and ironic. As we read the story, we feel as if any encyclopedia might not be reliable. The name of the encyclopedia in their villa is not correct: “The misleading encyclopedia goes by the name of *The Anglo American Cyclopaedia* (New York, 1917), and is a literal if inadequate reprint of the 1902 *Encyclopedia Britannica*” (Borges, 2011, p. 17). It is very strange because the narrator cannot find what Bioy read about Uqbar in a copy of the same encyclopedia in the villa. On the other hand, Bioy informs the narrator the following day that he finds the article on Uqbar in another copy of the same encyclopedia; “The volume which Bioy brought was indeed Volume XLVI of *The Anglo-American Cyclopaedia*. On the title page and spine, the alphabetical key was the same as in our copy, but instead of 917 pages, it had 921. These four additional pages consisted of the article on Uqbar” (Borges, 2011, p. 18). Afterwards, they go to the National Library to check the information, but they do not find anything regarding Uqbar. The following day, the narrator’s friend Carlos Mostronardi catches sight of the black and gold bindings of *The Anglo-American Cyclopaedia* in a bookshop, goes in and looks up the volume, but there is not the slightest mention of Uqbar (Borges, 2011, p. 20). Consequently, it can be concluded that any of the same encyclopedia may be different from each other, any article may be added in it, and this article may not be in the other copies, so the encyclopedia seems to be out of control and so does reality. This makes the information source and reality ironic because they can be changeable.

The second part of the story begins with the first-person narration like the pre-

vious one, but it turns into the encyclopedic language on page 22 suddenly, which changes the narrative form of the story. This is one of Borges's usual story-writing techniques. Calvino points out his style in that way:

“The reasons for my fondness for Borges do not end here, but I will mention only the main ones. I love his work because every one of his pieces contains a model of the universe or of an attribute of the universe (infinity, the innumerable, time eternal or present or cyclic); because they are texts contained in only a few pages, with an exemplary economy of expression; because his stories often take the outer form of some genre from popular literature...” (Calvino, 1993, p. 70)

He takes the outer form of encyclopedia and goes on writing his story in this format. We find some information about Tlön from an encyclopedia, *A First Encyclopedia of Tlön*, Volume XI, sent to Herbert Ashe a few days after his death (Borges, 2011, p. 21). Borges uses this language change to make fiction real, so there can be said to be an irony here again between reality and language: Can language create a reality? Or, can reality have a language of its own? What if language can create reality? Does this mean reality may be a fiction? If so, Borges presents us with a model of un/real universe made up of language, words. The presenting irony interrogates our source of reality and blurs what we know as reality. Does what we consider reality depend on a cotton thread, that is, a language, sentences written in an encyclopedia? Is reality a fiction? On this point, the irony arouses our suspicion of our reality.

Another ironic point about un/reality stands out in the story again because an unknown encyclopedia from an unknown place appears suddenly and it can be accepted as a knowledge source and referred to Tlön. In addition to the eleventh volume referring to both subsequent and preceding volumes, some people talking about or denying the existence of these volumes are mentioned (Borges, 2011, p. 22). All these people are real; a poet, a writer, a philosopher or a critic, but do not have a real connection to Tlön. Great thinkers like Hume, Berkeley, and Schopenhauer are also in the story, but they do not have a connection to Tlön, either. Nearly all these people are real, but the events are not. The entrance of Tlön to our world begins with Buckley's suggestion: “The twenty volumes of the Encyclopedia Britannica were then in circulation; Buckley suggested a systematic encyclopedia of the imaginary planet” (Borges, 2011, p. 31). As seen here, fiction creates multiple worlds, and worlds which are larger than their

textual depiction (Nicol, 2009, p. 119). The world Borges creates is bigger than the one we live, so we begin to doubt the concept of reality.

In 1944 (4 years after Borges wrote this story), a reporter from Nashville uncovers the forty volumes of the *First Encyclopedia of Tlön*, which affects the world so deeply that the international press overwhelmingly hails the ‘find’; manuals, anthologies, summaries, literal versions, authorized reprints, and pirate editions of the Master Work of Man pour and continue to pour out (Borges, 2011, p. 33-34). It is informed that someone will discover the hundred volumes of the *Second Encyclopedia of Tlön* a hundred years from now (Borges, 2011, p. 34). The appearance of these encyclopedias and its influence on the world show that man’s knowledge source is open to any intervention; so is reality. Reality can be vulnerable to anything. Unreality can get into an encyclopedia and be very active. These make our point of view of knowledge sources dirty and convert reality into an illusion. The irony of reality introduces the same question again: What is reality?

There is another interesting ironic point about Tlön and Uqbar. The narrator and his friend find and read some information about Uqbar in the Volume XLVI of *The Anglo-American Cyclopaedia*. The first impression regarding Uqbar is that it is a real geographic section in the world because three places of the fourteen names mentioned are real; Khurasan, Armenia, and Erzurum. So is one of the historical names, Smerdis (Borges, 2011, p. 19). However, it is understood that Tlön is an unknown world in the second part of the story: “... now, chance was showing me something to be reckoned with. Now, I had in my hands a substantial fragment of the complete history of an unknown planet, with its architecture and its playing cards, its mythological terrors ...” (Borges, 2011, p. 21). Such a lot of information about this unknown world gives an impression that Tlön is a real world or planet, but things are very different from the ones we are used to. The reader encounters the reality game of fiction here. As Waugh says, literary fictions are only linguistic realities, and they construct an imaginary world with referential status as an alternative to the world we live in, through language, with its unique concepts (Waugh, 1984, p. 100), like Tlön.

Nevertheless, it is clear in the later pages that Tlön is a gigantic idea or an enormous project in order to invent a country and a world. One of the founders of this idea says that mortal men are capable of conceiving a world to demonstrate to the nonexistent God (Borges, 2011, p. 31). In that case, Tlön looks an imaginary place. Once again, the case changes and the world of Tlön becomes concrete in this world.

A magnetic compass whose blue needle longs for magnetic north, whose metal case is concave and whose letters on the dial correspond to those of one of the alphabets of Tlön is among the silver table service the Princess of Faucigny Lucinge receives from Poitiers and this is the first intrusion of the fantastic world into the real one (Borges, 2011, p. 32). Another intrusion occurs in a grocery store belonging to a Brazilian. The narrator and his friend see some mysterious cones beside a dead man. They are made of a metal which does not exist in this world (Borges, 2011, p. 33). The earth begins to become Tlön by the end of the story. Our idea about Tlön continually changes: a real place in our world, another world, a imaginary world and then a world entering to our world. The Tlön project ceases to be a secret and some objects from Tlön appear in the world, which means that Tlön disseminate its (unreal) universe. There is an extreme case of ideas influencing reality. Reality draws attention to itself once more and makes an irony of itself: does ‘writing/language’ create reality or does reality create ‘writing’? In fact, we read the destroying of our reality. We read how reality can be established/broken easily. The ironic atmosphere in the story does a great harm to the place we put our realities on and we cannot help asking this question of ourselves: Does reality continually change? If so, what is the position of our present realities?

That there are extreme people on the base of the allegation about Uqbar is very ironic: “Then Bioy Casares recalled that one of the heresiarchs had stated that mirrors and copulation are abominable, since they both multiply the numbers of man” (Borges, 2011, p. 17). Moreover, the comparison of thinkers with heresiarch is very interesting and ironic: “After the problem had been stated and restated for hundred years, one thinker no less brilliant than the heresiarch himself, but in the orthodox tradition, advanced a most daring hypothesis” (Borges, 2011, p. 27). Another ironic point is that the person, Ezra Buckley, putting forward the idea of Tlön, is an atheist and wants the work to have no truck with the imposter Jesus Christ (Borges, 2011, p. 31). In addition, the person playing a role in clarifying the general understanding of an unlikely thesis is a heresiarch (Borges, 2011, p. 26) and he can stir a storm there (Borges, 2011, p. 27). That people like heresiarchs are very active in establishing un/reality, that they can intervene in encyclopedia, and that they can plot the course of knowledge and thought make us think about who are at the source of reality or unreality. This irony breaks our confidence in reality because its source is ambiguous, so the questions of ‘what the source of reality is and who is there’ become our topics of the agenda.

Another ironic part in the story is that some of its writing style is reminiscent of

a scientific article. This proves that unreality can be written in the same manner as the style of writing reality. There are totally six footnotes in page 19, 25, 26, 27, 31 and 34. From page 22, the narrative language turns into an encyclopedic one and sometimes like an article, which makes us feel as if there was something to be proven. These footnotes prepare a real environment for an unreal thing. For example, “Haslam has also published *A General History of Labyrinths*” is the first footnote. Haslam is entirely a fictional character, but maybe it is based on Burges’s English ancestors because it is his paternal grandmother’s maiden surname. In the second one, there are a real person, Bernard Russell and a citation from one of his books, *The Analysis of Mind*. In the third and fourth ones, some interesting information about Tlön is given such as “...All men who repeat one line of Shakespeare are William Shakespeare (Borges, 2011, p. 27). In the others, we can find something about what kind of man Buckley (also fictional) is and about the problem of the matter which some objects from Tlön consists of. This form increases persuasiveness. Is a paper form or an encyclopedic style enough to create a reality or an unreality? Can many writings we read in these forms make up our realities? In this case, is their reality indisputable? It seems that Borges brings them into sharp relief in the text and he implies an ironic attribution to the fact that a certain writing style can create un/reality.

In the text, the situation about *hrönir*, which is called a secondary object (Borges, 2011, p. 29), is also ironic, so we can have a *hrönir* of an object, its copy. Even a *hrönir* can produce its *hrönir* and it can produce another one and so on; “the *hrönir* derived from another *hrön*, and the *hrönir* derived from the *hrön* of a *hrön* – exaggerate the flaws of the original; those of the fifth degree are almost uniform; those of the ninth can be confused with those of the second; and those of the eleventh degree have a purity of form which the originals do not possess. The process is a recurrent one; a *hrön* of the twelfth degree begins to deteriorate in quality.” (Borges, 2011, p. 30). It can be concluded from these sentences that there are copies of an object and there are also many copies of those copies. This process is recurrent and copies begin to move away from the original object and even from its copies, so many objects deriving from the same object but different from one another come into being and the original object is lost and all of them intermingle. It is impossible now to distinguish which one is which. This draws the picture of what reality actually is. Is our reality a *hrön* or not? Is there any original reality? If so, where is it or which one? Or, can anything have more than one reality, all of which may be different from one another? What can we expect to see in

that ironic picture of un/reality? Who can say that our reality is not a *hrön*? In this case, could encyclopedia be a *hrön*? As a matter of fact, all fiction is fiction, all art is deception, and the world of all great writers is a world of dreams, with its own logic, its own rules, its own coincidences (Nabokov, 1988, p. 32), but Borges extends the fictional boundaries to the realm of reality and makes his dream world feel as if it exists there as well. Borges is very successful in placing a deep doubt about reality inside us, which makes our relation skip with reality ironic.

Conclusion

In *Tlön, Uqbar, Orbis Tertius* where reality gets lost and becomes ambiguous, the irony of un/reality makes us face our own un/reality, breaks off us from our own reality and takes us to an imaginary world. “In *Tlön*, The encyclopedic dimension becomes explicit and essential to the narrative... The story begins with the (fictional) *Anglo-American Cyclopaedia* of 1917, described as a reprint of the (real) Tenth Edition (1902) of the *Britannica*; it moves into the fantastic with the (real) Bioy Casares’ (imagined) location of a preternatural copy of the *Cyclopaedia*’s volume XLVI, containing an apocryphal entry on the (invented) country Uqbar,” (Rollason, 2009, p. 16) so reality is within fictionality/unreality and fictionality/ unreality is within reality. While distorting reality, Borges uses idealism as an inspiration source; “Centuries and centuries of idealism have not failed to influence reality” (Borges, 2011, p. 29). Idealism enables man to multiply his world and universe, so he can find himself in a big puzzle like *Tlön* where everything can be correct or where everything is wrong; “*Tlön* may be a labyrinth, but it is a labyrinth plotted by men, a labyrinth destined to be deciphered by men” (Borges, 2011, p. 34). Our own reality is really a labyrinth in which we become lost, because there is not an objective reality and everybody seems to live in the same world, but actually lives in a different one. Reality is perceptual and changes from person to person. A person or a book like a mirror multiplies reality. Similarly, all our past is only a fiction; “Now, in all memories, a fictitious past occupies the place of any other. We know nothing about it with any certainty, not even that it is false” (Borges, 2011, p. 34). Therefore, it can be said that by means of ‘*Tlön, Uqbar, Orbis Tertius*’ Borges explores the realm of human consciousness. What we know as reality is what is written in an encyclopedia or a scientific script like an article. Writing creates reality and we find realities there. Borges converts reality into a text and establishes a relationship between man and reality which is inevitably mediated by the necessity of a reading (Arrojo, 2022). The more we visualize objects and settings, the more we can

move away from reality and come near to unreality. This leads to a disagreement in our world and the designation of Borges as a magic realist has created critical dissension largely because of his close with the fantastic (Simpkins, 1998, p. 140). With the help of irony Borges makes, he weakens our reality understanding and destroys our reality grounding. How valid are the sources of reality? Is it impossible to obtain unreality with the same sources? We can understand that we live ironically in multiple realities without a reality. In this point, a question concerning whether a thing exists if it is not perceived takes our mind away and we see that the Tlönian view is primarily based on perceptions which deny existence of any underlying reality. Therefore, we float in a denial of what looks to be reality. This challenge destroys our boundaries between fiction and non-fiction, reaches our real world and then threatens our realities. We begin to watch how reflection, replication, reproduction, language, encyclopedia etc. can corrupt our reality. An irony of reality comes on the scene and we can by no means sort out fact and fiction within the text or our world. *Tlön, Uqbar, Orbis Tertius* is really an ironic narration which carries a message about that there can be unreality in reality and reality can be a fiction.

Etik Beyan

“An Ironic Intersection of Reality and Fictionality: *Tlön, Uqbar, Orbis Tertius*” başlıklı çalışmanın yazım sürecinde bilimsel kurallara, etik ve alıntı kurallarına uyulmuş; toplanan veriler üzerinde herhangi bir tahrifat yapılmamış ve bu çalışma herhangi başka bir akademik yayın ortamına değerlendirme için gönderilmemiştir. Bu araştırma etik kurul kararı zorunluluğu taşımamaktadır. Makale, Etik Kuralları Yayın Etiği Komitesinin (Committe on Publication Ethics - COPE) yazar, hakem ve editörler için belirtilen kurallardan yararlanılarak oluşturulmuş olan Anasay dergisi etik kuralları çerçevesinde yazılmıştır.

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