Making Fiction from the Textscapes of History: A Study of the Select Novels of Orhan Pamuk

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DENNIS JOSEPH

Centre for Research and Postgraduate Studies in English
St. Joseph's College (Autonomous)
Devagiri, Calicut
(Affiliated to the University of Calicut)

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Centre for Research and Postgraduate Studies in English
St Joseph's College (Autonomous)
Devagiri Kozhikode 673 008 Kerala India
Tel 0495 2359903 email snagesh9@yahoo.com
Mob 9961010743

S Nagesh MA PhD
Head of the Department of English

CERTIFICATE

This is to certify that the corrections/ suggestions from the adjudicators have been incorporated in the thesis of Mr. Dennis Joseph.

SUPERVISOR
Dr. S. NAGESH. MA, PhD.
Associate Professor
Department of English
St. Joseph's College
Calicut - 673 008
Dr. S. Nagesh

Associate Professor & Head

Department of English

St. Joseph's College, Devagiri

Calicut.

Calicut

10 April 2017

Dr. S. Nagesh
Associate Professor of English
Centre for Research and Postgraduate Studies in English
St. Joseph's College, Devagiri
Calicut

CERTIFICATE

This is to certify that the thesis entitled **"Making Fiction from the Textscapes of History: A Study of the Select Novels of Orhan Pamuk"** submitted by **Mr. Dennis Joseph** to the University of Calicut for the award of the degree of Doctor of Philosophy in English is an original record of observations and *bona fide* research carried out by him under my supervision and guidance and that it has not previously formed the basis for the award of any degree or diploma or similar titles.

Calicut **Dr. S. Nagesh**

DECLARATION

I, Dennis Joseph, hereby declare that the thesis entitled **"Making Fiction from the Textscapes of History: A Select Novels of Orhan Pamuk"** submitted to the University of Calicut for the award of the degree of Doctor of Philosophy in English is an original record of observations and *bona fide* research carried out by me under the guidance of **Dr. S. Nagesh**, Associate Professor of English, St. Joseph's College, Devagiri, Calicut and that it has not previously formed the basis for the award of any degree or diploma or similar titles.

Calicut **Dennis Joseph**

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Chapter 1

Introduction

Constantly a focus of media polemics in Turkey and one of the most prolific and widely discussed writers of the century and winner of the Nobel Prize in literature for 2006, Ferit Orhan Pamuk has established himself as the most prominent and distinguished literary figure of Turkey since the 1980s. Apart from being avant-garde, he is also the most widely translated author in Turkey right from the early 2000s. He is also often found in a paradoxical position of being both "an icon of serious literature as well as a spectacle of popular culture". (Goknar 2013: 1). As the first work which made Pamuk's writing accessible to English-language readers, *The White Castle,* which appeared in Turkish in 1985 and was translated to English in 1990 evoked considerable interest among readers and critics and was widely reviewed in prestigious literary magazines. In The New York Times Book Review, Jay Parini wrote that "a new star has risen in the east." (Parini).

Juxtaposing in his works, history with postmodernity and magic realism with socio- cultural realism and multi- narrative voices, as an all- in- one mixture with a complex multiple narrative paradigm, Pamuk creates a vast and kaleidoscopic aesthetic experience that overwhelms his readers. Paul Berman in The New Republic called Orhan Pamuk "extravagantly talented". Pamuk's debut in English was thus more ostentatious than that in Turkish. Though he started writing as early as in 1974, his first work appeared in English only in 1990. And with the other works which came out in the decade, Pamuk evoked an

unprecedented critical response in the Turkish literary system, as well as outside Turkey, sparking many literary debates and polemics. This becomes surprisingly interesting when one sees that most of the writings of Pamuk moves around his own personal experiences, family life or acutely private reflections about his own innermost feelings. But the way he incorporates these private emotions into the social and political as well as cultural paradigms of Turkey gives the multiple viewpoints to his oeuvre which is constantly being praised by critics, even after almost a decade of the Nobel Prize now. This could also be the aesthetic framework which substantiates the reception of the writings of Orhan Pamuk. Focusing on this aspect of the personal perspective that Pamuk employs in many of his novels, Michael Mc Gaha observes that

> More than most novelists, Orhan Pamuk writes mainly about himself and his family and, rather than trying to conceal that fact, actually enjoys calling attention to it. His novels combine revealing, usually self-deprecating details about the life of real Orhan with Walter Mittyesque-or Quixotic-day dreams about the Orhans that might have been, such as the famous news paper columnist, the painter, and the poet. (2008: xi)

Orhan Pamuk was born in Istanbul in 1952 into an already established and prosperous family of engineers. He and his family lived in the district of Nisantasi, which belonged to the Westernized section of Turkey. He finished his high school studies from Robert College of Istanbul and then enrolled in the Architecture Department ofIstanbul Technical University. But after three years Pamuk became disillusioned with his technical curriculum and discontinued his studies in order to

'build apartment houses' because to Pamuk the latter implied a kind of lifestyle and architectural approach which destroyed the old texture and historical image of Istanbul (Turkish Daily News. 10-12-2006). Obviously, he has been interested in the aesthetics of Ottoman architectural beauty and the old buildings of Istanbul, which he later used in many of his writings. He then entered the Institute of Journalism at Istanbul University, but that was not to become a journalist, but just to delay his military service and obtain a university degree

In contrast to most Turkish literary figures, Pamuk continued to write full time, dedicating his career to literature completely. Writing was not a pastime for him. In his foreword to *Other Colors: Selected Essays and a Story* Pamuk points out that he writes about ten hours a day at a table in his room. Writing thus, on a ten-hour-a-day schedule, he finished his first novel, *Darkness and Light* (in Turkish: *Cavdet Bey and His Sons*) in 1978. Though it was not widely received by the Turkish readers of that time, Pamuk became the co-winner of the Milliyet Publishing Novel Award for 1979.

This study also has a special significance in the literary scenario of Kerala, where Pamuk is one of the most widely accepted Western novelists, perhaps after Latin American writers. Ten of his works have been translated into Malayalam and all of them are best sellers. This researcher has also translated and published two of Pamuk's novels into Malayalam (*My Name is Red* and *Istanbul*, both published by D C Books, Kottayam)

As Michael Mc Gaha says in *Autobiographies of Orhan Pamuk*, more than many other contemporary novelists, Orhan Pamuk writes a lot about himself and

his family. Gaha also points out that, Pamuk is never trying to conceal this fact; he enjoys calling attention to this too. In fact, his family and his city are often described as his two greatest loves, and he likes to experiment with placing his own self in various contexts of Istanbul, various historical junctures and situations.

OrhanPamuk belongs to a wealthy, secular middle-class family of the city of Nisantasi. He was born into a family of engineers and as he himself says, the wealth of the family came from his grand-father who built rail- roads and factories. Pamuk was the son of a businessman whose investments plundered the fortune. Pamuk was always surrounded by relatives and servants, but frequent arguments and tussles between his mother and father and the sense of losing the family's happiness and togetherness cast his youth into uncertainty and periodic sadness. Pamuk had a natural bent of mind and penchant for art and so, he was set on becoming a painter. After studying architecture for three years at Istanbul Technical University, Pamuk left the course aspiring to pursue his passion - art and painting. He spent the years 1985-1988 in the United States where he was a visiting researcher at Columbia University in New York and for a short period attached to the University of Iowa. Currently, he lives in Istanbul (Turkey) where he dedicates most of his time writing books.

Becoming a writer was not an easy task for Pamuk; his family did not approve of his decision to shift from architectural studies only to become a writer, since future and a means to earn a livelihood was uncertain in the latter case. His father did support him with financial assistance till he was thirty- two. Pamuk says in an interview that at the age of twenty- two, something happened in his head that gave him a realisation that some screw was loose (Lau). It was then that he gave

up painting and began working on his maiden novel. This is the reason the book *Istanbul* reads its last lines as '"I don't want to be an artist,' I said. 'I'm going to be a writer"'(Pamuk, 2005: 334) and the explanation to these lines is not there.

> He then ensconced himself in his mother's home in Istanbul for the next eight years and wrote several novels without being able to publish a single line. 'All I did was read and write. I had no friends,' recalls Pamuk. 'For eight years, I didn't get involved in the life around me. In other words, I didn't live. I lived under my mother's roof and didn't earn a penny.(Qantara)

In a 1994 article, Judy Stone writes, "Pamuk says that when he began writing he felt very unsure of himself. Four months at the Iowa Writers Workshop, however, convinced him that "being a writer was a very normal thing in America. So I got rid of some of my tension." She continues, "As a youngster, he painted, then decided he would apply his artistic skills to architecture. But he dropped out of engineering school to start writing. Later, he earned a degree in journalism from the University of Istanbul. Living at home with no need for an outside income, he wrote diligently from age 22 to 30" (Iletisim Publishing)

Pamuk calls the penchant to write as a "demon" (Lau)and he asserts the fact that the place where a writer writes should be secluded from the family place claiming that these social and filial bonds "kill the imagination" (Lau). As a result Pamuk has always opted for a working place away from his house. Pamuk adds,

> We were living in an apartment for married students and didn't have any space, so I had to sleep and write in the same place. Reminders of family

> life were all around. This upset me. In the mornings I used to say goodbye to my wife like someone going to work. I'd leave the house, walk around a few blocks, and come back like a person arriving at the office. (Daily Routines)

In the same source as above, Pamuk claims that he works almost ten hours a day. He says that he enjoys it and feels as easy and rejuvenated working on his writings as a child enjoys playing with his toys. He says "Yes, I'm a hard worker... People say I'm ambitious, and maybe there's truth in that too... It's work, essentially, but it's fun and games also" (Lau)

Pamuk has said that growing up, he experienced a shift from a traditional Ottoman family environment to a more Western-oriented lifestyle. OrhanPamuk's books have been translated into 61 languages. In 2005, Pamuk also proved worthy of Germany's most coveted Peace Prize of the German Book Trade. Pamuk has been named among the world's hundred intellectuals by *Prospect* magazine. TIME magazine chose him to be among the hundred most influential persons of the world in 2006. Writing about the way Pamuk is well received around the world, his English translator Guneli Gun observes:

> Pamuk, who has deliberately set out to become a world-class writer, has borrowed the attitudes and strategies of Third World authors writing for the consumption of the First World. Not only does he know all the tricks; he never misses one. His work translates like a charm precisely for the same reason Isabel Allende's work travels easily into English: English is, in fact, the common language *behind* the various languages out of which the new

> world-voice is being created—like world rock music—the destination of which is also the United States. (World Literature Today, No.1)

Pamuk gives lectures once a year in Columbia University. At the age of 54, he received the Nobel Prize for Literature, becoming the second youngest person to receive the award in its history. Apart from three years in New York, Orhan Pamuk has spent almost all the time of his life in the same places and areas of Istanbul, and he still lives in the same apartment where he grew up. Pamuk is a full time writer and has been writing novels for more than 30 years. Pamuk is an honorary member of the American Academy of Arts and Letters. He is also a member of the Chinese Academy for Social Sciences. In 2014, he got three awards, the Mary Lynn Kotz Award(USA) for his book, *The Innocence of Objects*, Tabernakul Prize from Macedonia and the European Museum of the Year Award from Estonia. He also holds honorary doctorate from more than ten universities around the world. Guneli Gun further writes about the achievements of the writer:

> Pamuk's achievement is indeed considerable. At thirty-nine, he has four major novels under his belt. The first, *Cevdet Bey ve Oğlulari* (*Cevdet Bey and His Sons*), is a bildungsroman which tells the three-generation saga of an upper-class Istanbul family. The second, *Sezsiz ev* (*The Silent House*), a modernist novel told from five different perspectives, deals with a week spent by four siblings, who represent four distinct generations, at their dying grandmother's country house during a dark period in Turkish political history (1981), when the different generations of Turks were actually at one another's throats. The third, which is enjoying a good run in

> the West, is the recently translated *Beyaz kale* (Eng. *The White Castle*), an intriguing postmodernist novel ostensibly about a seventeenth-century Venetian slave and his Ottoman master, who resemble each other so much that they end up swapping identities. (World Literature Today, No.1)

Pamuk started writing full time around the end of the 1970s and had to struggle to carve his niche as a writer/ novelist for two long decades. It was only in the last decade of the twentieth century that he became a major writer of the world. "He is unusual in achieving both mass market success and critical acclaim for his complex, postmodern novels which tackle big themes - cultural change, identity crises, east v west, tradition v modernity"(Parini). The rest is history and Pamuk is now one of the fastest selling authors outside and inside his home country. A major reason for him to have gained accolades is perhaps the debatable political issues he handles in his novels.

After the remarks he made at the time of an interview with a Swiss magazine in February 2005 about the alleged genocide of Kurds and Armenians in Anatolia between 1915 and 1917, Orhan Pamuk was charged by the Turkish state prosecutors with "insulting Turkishness" - an offence which carried a prison sentence of up to three years as a penalty. Later he got support from some renowned authors from around the world like Gabriel García Márquez, John Updike, Gunter Grass and Umberto Eco. It is said that Pamuk was forced to live outside his country for many months fearing death threat messages though this incident did not bring the courage of Pamuk down and he maintained to write the realities of his city. Pamuk sometimes used to travel with bodyguards, especially

during night but he now feels relatively safe. But this entire happening did some good to the public of Turkey, which was already subdued and suppressed by the ongoing riots and tussles. That was to shake the people and nudge them to prop up audaciously and express whatever they wanted to. Even though the charges were dropped on January 22, 2006, his Nobel Prize award still found mixed responses, both of pride and anger among Turks. On the other hand, as Pamuk intended, the criminal case brought international attention to freedom of speech in Turkey.

When Pamuk started his career in the 70s, the most popular kind of novels was the 'village novels', that is, novels reflecting the economic and social problems and situations of the peasants and focusing on social conditions rather than individual characters. The novels of the time considered the individual as a 'tool' for depicting these social conditions. Novelists of that time generally used realism as their main artistic device and literary tool. Pamuk was the first writer in Turkey to make an aesthetic deviation and a shift from the structures of social realism of this kind of writing. He made the art of novel writing more complex by incorporating the framework of history and tools of postmodernism. Unlike the earlier writers, he also focused on the technicalities of novel composition by adopting his writing to the contemporary European literary paradigms.

The most striking feature of Pamuk's works is perhaps the twin aspects of historicity and the dichotomy of the East- West dilemma. It seems that OrhanPamuk'suse of "Turkish" modernist/ postmodernist techniques prove helpful in the integration of his writing style into other literary systems as well. However, this unique and seemingly difficult preference was to meet with strong reaction

within the Turkish literary system. Each of Pamuk's works represents a non-stable image/ identity keeping Ottoman or Turkish history as the underpinning. The dominant recurring theme is always history- be it modernism in *Silent House* (1983) or a postmodern allegory in *The White Castle* (1985) or historiography and postmodernism in*My Name Is Red*. All the characters - usually also shown as symbols- are oriental and national at the same time. Most of the characters directly address the readers from the classic Ottoman era. Goknar observes:

> Not only does OrhanPamuk question the meta- narrative of Turkish secular nationalism (Turkism) in its various manifestations, he is thoroughly engaged in the work of interrogating the possibility of national transformations. This is most evident in his representation of Ottoman history, which broadly contains any number of secular national "taboos," including multiethnicity, multilingualism, cosmopolitanism, religion, and homosexuality, among others. Still, Pamuk is not interested in history with a capital H; he is in the writerly pursuit, rather, of new imaginative spaces. His technique of compounding points of view in narrative (the very medium through which identity is reified) to destabilize fixed identities has been a characteristic of his work. (The Free Library)

OrhanPamuk's works are known to be postmodern and at the same time evoke resonances of the vibrant and aesthetically colourful historic period of Ottoman Empire which lasted from 1301 to 1922. The Ottoman historical novel started with the rise of magic realism and non- realist kinds of writings around 1980s. The importance of the Ottoman theme to Pamuk is seen through the

method of intertwining the 17th century Ottoman Turkey/ Istanbul with the postmodern existential and political issues. History is not presented as a remote set of stories in time, instead he places it in the present day political and social scenarios, juxtaposing situations and events.

Pamuk's first novel, *Darkness and Light*, which was later published with the name *Mr. Cevdet Bay and His Sons* won the Orhan Kemal Prize in 1983. It describes the story of a small shop owner in Turkey and his sons. The novel covers three generations from the beginning of the century. On a subtle level, it is also the story of the Turkish Republic's private life which moves as a parallel theme in the novel. Turkey's The Modern Novel Website observes:

> *(Darkness and Light*) is not like his later books, in that it is a realist family saga, set over three generations, rather than a post-modernist work that he is better known for. Cevdet Bey has taken over his father's timber shop and converted it into a lighting and hardware shop, where he has done very well, thanks to a city lighting contract obtained by bribery. The first part of the novel is set in 1905 and follows a day in the life of Cevdet Bey. He is thirty-seven years old and has got engaged to a pasha's daughter but is dealing with a sick and cantankerous brother. The second and main part is set between 1936 and 1939 and follows Cevdet Bey's three children and, in particular, Refik, his second son and Refik's two friends. All three are unhappy with their lot, even though they come from prosperous families, unhappy with the way Turkey is going and unhappy with Turkey's place in the world. The final part is set in 1970 and follows Ahmed, Refik's son,

> and his artistic endeavours and his romantic relationship. While not of the quality of his later works, this is is still an interesting family saga that gives a portrait of Turkey in the twentieth century, albeit from the perspective of the prosperous. (The Modern Novel Blog)

Pamuk's second novel *The Silent House* was published in 1983. It was different from the first novel in technique and structure. Like the first novel, *The Silent House* also became a success. Reviewing the novel, Francine Prose wrote in *The New York Times*, "The book is dense, threaded through with ideas about history, religion, memory, class and politics. But it never seems didactic because the reader comes to realize that these reflections are aspects of the inner life: plausible components of the characters' psyches" ('Broken Homeland'). With this historical novel Pamuk stepped into a more technically complex and elusive world of story telling, with a style marked by the typical aspects of postmodernism. Interestingly, Pamuk here borrows the postmodern literary devices that are associated with the contemporary Western experimental writers, and uses them to depict the situation of the Turkish predicament and the political and social crises the people undergo.

Postmodern fiction, as we know, generally takes as its subject the medium of fiction and re-creates reality out of that subject of fiction. In a more literary sense, postmodern fiction generally moves away from specificities like time and space or particular frames. It invents a world of its own and exists in an imaginatively constructed platform which often makes the story exotic and amusing. Pamuk, on the other hand, uses postmodernism to create a sort of meaning which is tangentially involved with history and thus represent Turkey as

what it was and what it is now in the entire oeuvre of his writings. The textscape he uses is the history of Turkey, its cultural life and its dilemmas. It is also abundant with the aesthetics and scholarship of the Ottoman Empire's glorious past. But it is not a direct portrayal of what is old and its scenes, understandably, conventional realism would fail to depict what Pamuk wanted to show, and in his writings he naturally resorted to more complex narrative domains of postmodernism and magic realism.

The Black Book is a deliberately complex postmodern novel open to many interpretations; its complexity has kept away even the most adamant readers, some of whom have criticized the long and complex sentences, finding them even odd and ungrammatical. The complexity of the situations is intertwined with complex narrative paradigms. Some critics also praised Pamuk for his ability to innovate on Turkish syntax. Publishers Weekly wrote, "Turkish novelist Pamuk's inventive, digressive new novel is a dazzling arabesque stuffed with fantastic tales, metaphysical thought experiments, dreams, symbolic fables, absurdist humor, childhood memories, social and political satire and excursions into history."('The Black Book').The polemics over *The Black Book* brought Pamuk so far into the limelight that whatever he did and wrote evoked the interest of the media. The English translation of *The Black Book* made Pamuk an international figure as he gave a mysterious look to the city Istanbul in this novel. Istanbul got a literary dimension; it became something like an aesthetic capital of the world.

The postmodern twist obvious in the novel is the 'text- within- the - text' structure and the inclusion of newspapers columns as a tool to develop narrative

and the back- and- forth movement. These temporal disruptions then use other magical/ surreal or fictional symbols and devices arousing an engrossing mood.

> Although the metafictional devices in *The Black Book*—which mostly reinforce the theme of doubleness, of the merging of identity—are belabored at greater length and do induce a state of prolonged tedium in their humorlessness, they aren't much more interesting in *The White Castle*, which focuses on doubling and identity shifts even more intensely. In neither book would I necessarily call these devices "hijinks," since they are not flaunted in a spirit of exuberance or creative mischief but seem labored and perfunctory; in both of them the metafictional elements serve little purpose aside from heightening the sense of portentousness to a level that can't finally be sustained.(Green).

The English translation of his next novel, *My Name is Red* that came out in 2001 and sold 160,000 copies, is the most postmodern of the writings of Pamuk. No sooner had it appeared than it was on the agenda of the critics and reviewers. Hywel Williams of 'The Guradian' wrote, "Orhan Pamuk's novel is a philosophical thriller constructed around the clash between these two views of artistic meaning, which is also a chasm between two world civilisations. Great fiction speaks to its time; in the week of the American suicide bombings, this outstanding novel clamours to be heard." ('Culture Clash') In 2003 it was nominated by three libraries-the Universitäts-und Landsbibliothek Bonn, Hartford Public Library (USA), and Bibliotheques Municipales, Geneva, Switzerland for the world's most lucrative literary prize: the International IMPAC Literary Award

The novel was critically acclaimed, catapulting Pamuk to the stature of the most important writer of Turkey. The curious pattern of the narrative devices adopted by Pamuk made this novel a new experience of reading, with multiple narrators like the colour red and even the dead characters. The narration took a kaleidoscopic nature with these diverse perspectives. The relatively short chapters and the mysterious plot enhance the mystery that is hidden in this novel.

His novel *The New Life*, about young university students influenced by a mysterious book, was published in Turkey in 1994 and became one of the most widely read books in Turkish literature. *Snow*, which he describes as 'my first and last political novel,' was published in 2002. In this book set in the small city of Kars in northeastern Turkey, he experimented with a new type of 'political novel,' telling the story of violence and tensions between political Islamists, soldiers, secularists, and Kurdish and Turkish nationalists. In 1999 a selection of his articles on literature and culture written for newspapers and magazines in Turkey and abroad, together with a selection of writings from his private notebooks, was published under the title *Other Colours*.

Istanbul is a poetical work that is hard to classify, combining the author's early memoirs up to the age of 22, and an essay about the city of Istanbul, illustrated with photographs from his own album, and pictures by Western painters and Turkish photographers. OrhanPamuk says in one of his interviews that when he read the historical details of the Ottoman Empire and other Turkish chronicles, he learnt new perspectives and new angles for his works:

> Of course, I spent a lot of time reading books and looking at pictures, but I rarely thought that of it as "research." I've always enjoyed what I was reading and I read what I enjoyed. Ottomans were great record keepers and the records of the governor of Istanbul were well kept and published. So, for hours I used to read the prices of various clothes, carpets, fish or vegetables in Istanbul markets in a given year. This led to interesting discoveries; for example, I learned that barbers also performed circumcisions or pulled teeth for the right prices. As for researching the paintings, that was more personal because beginning at the age of six I've always thought that I would be a painter. When I was a kid I used to copy the Ottoman miniature that I came across in books. Later, I was influenced by Western painting and stopped painting when I was twenty when I began writing fiction. (Randomhouse).

Being from an architectural and painting background, it was easier for Pamuk to lend his characters those touches that were tough for a non- artist. This makes the novels of Pamuk vividly closer to life, despite a rush of historical details in it. This did lead to a conflict between Turkish (Islamic) aesthetics and Western aesthetics. Pamuk's ways of analyzing and representing the world is obviously different from other contemporary Turkish authors, since he relies entirely on Turkish history and its glorious past inorder to depict the complexities of the society. It is not just a fictional retelling of the past; on the other hand, he uses the contemporaneity of the past and the historic nature of the present. The textscapes of his novels thus become the representations of fiction and history at the same time. The word textscape here is used to describe the body of narrative world in

Pamuk's novels. The study focuses on this aspect of the narrative world of his writing, being formed by the Ottoman history of Turkey. Hence, the writing becomes an elaborate world of 'textscape' spread across a vast historical period of the Ottoman era of the country. It is a slow narration, moving across time and space of historical contexts that are repeatedly seen in different novels of the writer. This textscape is formed according the perspectives that each novel focuses upon.

In the context of perpective, (this idea is treated elaborately in *My Name is Red*, during a discussion between characters about perspective in painting) Pamuk says,

> One is that of seeing the world through the eyes of any individual person—looking at things from our humble point of view. The other is seeing the world through God's eyes, from high above as the Islamic painters did, and perceiving the totality of, say a battle from above. The latter is more like seeing with the mind's eye, rather than the eye itself. (Randomhouse)

The dominant presence and profundity of history in Pamuk's works address this issue of establishing an Islamic (Turkish) identity specific to his narrative. All his novels take the creative impetus either from an acute sense of the history of Turkey or from an overwhelming cultural polemics, which is historically formulated and carried out, between the East and the West. When it comes to the second aspect, his works become intensely political too. Issues like freedom of expression, national and universal terrorism and human rights become the fundamental paradigms of discourse in his political novels. Thus, he uses history

not just as a passive and fictional outfit, but to make a serious interpretation of the political situations of the present too. This is how Pamuk incorporates history into his textscapes of writing.

The Silent House (1983) for example is set in a small town near Istanbul, called Cennethisar. Set in 1980, the silent house carries an environment of great tension. Through the character Faruk (who is a historian in the novel) the readers get a glimpse of the history of Ottoman world.

> In *Silent House,* it was through my grandmother's monologues that I tried to penetrate this world between sleep and wakefulness. There are traces of that same world in *The White Castle*, which also explores the shadows between dreams and reality, imagination and history. But it was in *The Black Book***,** which I began in 1985, that I felt I found my own voice. I was 33 years old at the time, living in New York, and asking myself hard questions about who I was, and about my history. I spent all my time in my room in the Columbia Library, reading and writing. During my time in New York, my longing for Istanbul mixed in with my fascination for the wonders of Ottoman, Persian, Arab, and Islamic culture. *The Black Book* was a book that took me a very long time to plan, a book that I wrote without knowing exactly what I was doing, feeling my way forward like a blind man. I am still surprised that I was able to finish it. (Nobel Prize Official Website)

In *The Black Book,* the newspaper columns (written by one of the characters who work for a newspaper) are the way the socio- political events are

unveiled. The start of political issues, coming of the saviour, the assignation invitation etc, are all recorded with the help of the column- method Pamuk uses in the novel.The columns are, in a sense, documented history.

In novels like *My Name is Red,* and *The White Castle*, history works as a major textscape which frames the entire narrative. It also places the narrative in a creative context where the literary frame is entirely transported into the realms of a postmodern juxtaposition of the real world and the world of fiction. In such works, the vast historical knowledge of the writer is what amazes the readers.

Istanbul, Memories of a City (2005), perhaps the most gloomy and melancholic of Pamuk's works, is a deep analysis of the history of the city, of its old buildings, streets, pavements, paintings and people. The profound pictorial representations bring solid history with abstract brush strokes.

The essential Turkishness that is usually seen in various inconsistent contexts like secular nationalism, European orientalism, Islamic Mysticism, etc are ultimately represented and addressed through historical narratives, like the presentation of the multifaceted cultural history of Istanbul over Anatolian nationalism. But the novelist never ties the plot entirely in history alone, for example, in novels like *The White Castle*, it is evidently seen as both historical and modern at the same time. Pamuk sees the present of Turkish life through its past, may be a kind of juxtaposition of the Eastern blood with a Western body, thereby transforming both form and content.

In a sense, the readers see history getting translated into the present, and vice versa.

> The narrative of *The White Castle* removes us from the confinements brought on by the 1980 military coup. Pamuk, as stated, experienced three coups before he was thirty. His character, Darvinoglu, reminds us that the geographies that are crossed through translation are not just linguistic but political and social, historical and psychological. They involve navigating and trying to escape incarcerating discourses of Orientalism and nationalism, even using the former to subvert the latter (a narrative technique Pamuk makes more refined use of in *My Name Is Red*). The two resembled one another.... The two of us were one person! This now seemed to me an obvious truth." In fact, they are so adept at mimicry that they translate themselves out of fixed sites of identity. This process, the movement from division to unity and back, fundamentally questions distinct notions of "target" and "source," "self" and "other," or even "author" and "translator." Master and slave engage in sessions of communal writing, and finally they begin to pass for each other such that we don't know which is which. The point is not whether they do, indeed, switch (on which counts many reviews are misleading) but rather that they are indistinguishable. (Goknar 2013:102)

The complexity of *The White Castle* lies in the way it shuttles between the ‘past’ and the 'present' and 'self' and the 'other' making it metafictional, postmodern and metahistorical. The master and the slave start getting along in the text so well that towards the end we forget which one is the master and which one is the slave.

In *My Name Is Red* OrhanPamuk contrasts the new Ottoman socio- cultural developments with the Turkish nationalism of the 1980s. But the style of historical depiction here is different from the other texts- it pictures the history of the Ottoman using visual and historically sensual imagery. The novel also has the use of intertextuality when it uses the Koranic story, mystic romance and parables.

Erdag Goknar, translator of *My Name is Red*, observes,

> (*My Name is Red*) is set in the sixteenth century yet still informed by a multivalent gesture that recalls present-day Turkey. In its multiplicity of narrators and aesthetic self-consciousness, the novel becomes Pamuk's "large canvas." Here, the "translations" are multifold, occurring furiously and incessantly between image and text, life and death, God and man, man and woman, color and speech, object and consciousness, miniature and portrait, second and third dimension, etc. The redeeming unity... is an aesthetic one of style-in-narration. The failed creation of the illuminated manuscript in the plot is compensated for by the author's creation of a text that is "beyond depiction": the novel he has written. Narrative redemption is the moral of Pamuk's world. (2013:133)

This aesthetic appreciation of the form and content under the critique of Turkish and Ottoman culture and history respectively becomes the locale for the novel for OrhanPamuk. The structural aspect of *My Name is Red* is that it has been narrated using multiple voices and therefore view- points. The voices are that of a dead- body, a horse- like image, a dog, red- colour, a gold- coin that has (it says) changed 560 hands and lastly, death.

My Name is Red is often described as an encyclopedia of Islamic art history.

> Certainly those of us who know little to nothing about Ottoman or Islamic art are able to discover a great deal about it from reading *My Name is Red*. The encroachment of "Western" notions of perspective and individual portraiture on tradition-bound practice of Islamic manuscript illumination is a fascinating subject, and Pamuk handles it very adroitly, allowing us to understand both the strengths of traditional Islamic art and the limitations that make even some of the master practitioners of Istanbul begin to look at Western ("Frankish") art with some envy. (Green).

The writer places himself in different historical contexts of Turkey, revealing a vast kaleidoscopic view of the grand and colourful and yet melancholic history of the Ottoman Empire. In works like My *Name is Red, Istanbul, Memories of a City* and *The White Castle*, almost similar fictional contexts are repeated with brilliant experiments of historical references.

As the first important writer from Turkey to focus on Ottoman history to interpret contemporary politics and social situations of the country, Pamuk's novels offer a significant scope for this kind of an analysis, which can bring out the notion of the power of history in creating literary texts. All the novels selected for this study have direct references to Ottoman history. Even those novels set in contemporary times reflect a very powerful sense of history, thus forming a textscape ofvarious aspects of history of the country. In many novels, this sense of history is worked out as the depiction of the eternal East-West conflict that is continuously present in Turkish life. Hence this study also focuses on this

recurring theme in Pamuk – the East- West dilemma, which is a historically formulated fact in Turkey.

This depiction of history as a vivid backdrop to society makes all his characters reflectors of social tropes and cultures. How these characters become interpreters of history are tried to be focused upon. The way history adds to the formation of narrative texts are also tried to be explained. This in turn, leads to the inquiry of certain similarieies in his works with reference to history; consequentially, the analysis leads to theories of intertextuality and cultural correlations between works. Certain select novels of Pamuk are analysed in the light of theories of intertextuality.

The study tries to bring out the importance of Orhan Pamuk as a writer who uses history in a special way to create and develop an analysis of contemporary Turkish society and also to focus on the latent political and cultural issues that place Turkey in the postmodern context. Accepting the German Book Trade 2005 Peace Prize, Orhan Pamuk said "It is by reading novels, stories and myths that we come to understand the ideas that govern the world in which we live" (2007:344). And the stories and myths Pamuk uses in his works make readers feel the trauma and agony of life in contemporary Turkey. Characters, even when they are placed in specific historic contexts, signify the perennial human predicament, thereby underlining the repetitive nature of history in human lives and the notion of how lives are shaped by contextual formulations.

The narrative is having a certain power that makes the readers 'live' the pages. Even for a reader who doesn't know anything about Turkey or Istanbul, the

encyclopedic vastness of the narratives and the obscure stories and anecdotes that arise from them give a sense of the history of the country. As Erdag Goknar observes,

> Pamuk's novels develop through a catalogue of genres and literary styles from the realism of *CevdetBey* to the multiperspectival modernism of *Sessizev* (*The Silent House*); from the Ottoman historical allegory of *Beyaz kale* (*The White Castle*) to the metaphysical detective story of *Kara kitap* (*The Black Book*); from the mystical Sufi metafiction of *Yenihayat* (*The New Life*) to the historiographic postmodernism of *Benimadımkırmızı* (*My Name Is Red*); and from the literature of conspiracy and coup in Snow to the unrequited love and Istanbul material culture of *Masumiyetmüzesi* (*The Museum of Innocence*). These eight novels, published between 1982 and 2008 (in Turkish), rehistoricize dominant literary tropes, revise Turkish literary modernity, and redefine Turkishness while in the process putting the Turkish novel into an international constellation. (2013: 35)

OrhanPamuk's works are widely received in Turkey, though the attitude towards the writer by the Turkish readers is ambivalent. His novels have the elements of all kinds of writing styles, political, historical, socio-political and auto- biographical elements as well as elements of postmodernism and magic realism – the oeuvre of Orhan Pamuk covers all. Works showing Turkish and Kurd nationalists, revolutionary Islamists, girls who are committing suicide because they are prevented from wearing head scarves or disillusioned left-wingers looking for God, Pamuk's works discuss all aspects of Turkish national

and personal life.But at the same time, when he is discussing these aspects, he does not take them as isolated realities. That's why, when talking about the political aspects of *Snow*, Pamuk says this:

> I'm not writing a political novel to make propaganda for some cause. I want to describe the condition of people's souls in a city. The city is called Kars and it is situated in the outermost north-easterly edge of Turkey, but it is a microcosm which to some extent stands for Turkey as a whole.(Green)

He calls himself a Cultural Muslim who belives in the notion of combining religion with history and culture and does not believe in the usually accepted and religiously formulated human- God relationship. This could be seen undoubtedly as the reason Pamuk chooses to discuss explicitly and unabashedly on bold and taboo themes. His works and positions usually attract heated debates and contentions.

> OrhanPamuk is hugely popular and can take almost any liberty he chooses in national or public debates; he especially likes to use the medium of live television because the programmes are broadcast uncensored. Pamuk enjoys so widespread popularity that he was able to publicly support Salman Rushdie in the course of the fatwah, and even his harsh criticism of the Turkish government's Kurdish policy he survived completely unscathed. Nevertheless the Turkish government courted him by offering the highest cultural honour which Pamuk categorically refused to accept. (Almas)

In one of his interviews, when asked about the cultural positions and its associated risks Pamuk is taking by voicing his thoughts openly about the already-sensitive politics; he answered that this emotional vent is a 'wonderful thing' and this habit of being alone and constructively pouring in his thoughts in a closed and peaceful room is like a drug to him.

He says he gets "depressed" when he doesn't do it- "I continue to have this ritual, believing that what I am doing now will one day be published, legitimizing my daydreams. I need solitary hours at a desk with good paper and a fountain pen like some people need a pill for their health" (Lau). On being further asked about the motive behind writing novels and whether he does it for himself, Pamuk says that the authors' fame and name is very short lived these days. His impetus to write more and more comes from within and his love for being by himself all the time nudges him to write; "This belief that your books will have an effect in the future is the only consolation you have to get pleasure in this life" (Lau). Pamuk says that he is equally aware of the conscious effort to write not only for the national audience but also to be able to reach out to a wider international audience:

> There is a problem of being aware of one's readership, whether it is national or international. I cannot avoid this problem now. My last two books averaged more than half a million readers all over the world. I cannot deny that I am aware of their existence. On the other hand, I never feel that I do things to satisfy them. I also believe that my readers would sense it if I did. I've made it my business, from the very beginning, that whenever I sense a reader's expectations I run away. Even the composition

> of my sentences—I prepare the reader for something and then I surprise him. Perhaps that's why I love long sentences. (Lau)

Turkey has developed a mixed kind of feelings for OrhanPamuk. His interest in portraying the 'realistic' Istanbul and the socially- culturally 'infected' society has always kept him in the media circuit. He has been harassed mentally, threatened and publicly attacked many a times. He defines literature, in his Nobel Prize speech as:

> ... what a person creates when he shuts himself up in a room, sits down at a table, and retires to a corner to express his thoughts – that is, the meaning of literature. ... When a writer shuts himself up in a room for years on end, with this gesture he suggests a single humanity, a world without a centre. (Nobel Prize acceptance speech 2006)

Readers have always wondered how 'Turkish' is Orhan Pamuk. Pamuk is a born Turk and his writings are full of Turkish characteristics and features- culturally and historically/ politically enriched. Hence Turkish history and characters being developed by this overwhelming historic consciousness become a major mode of inquiry in his writings.

> Internationally, I am perceived to be more Turkish than I actually see myself. I am known as a Turkish author. When Proust writes about love, he is seen as someone talking about universal love. Especially at the beginning, when I wrote about love, people would say that I was writing about Turkish love. When my work began to be translated, Turks were proud of it. They claimed me as their own. I was more of a Turk for them.

> Once you get to be internationally known, your Turkishness is underlined internationally, then your Turkishness is underlined by Turks themselves, who reclaim you. Your sense of national identity becomes something that others manipulate. It is imposed by other people. Now they are more worried about the international representation of Turkey than about my art. This causes more and more problems in my country. Through what they read in the popular press, a lot of people who don't know my books are beginning to worry about what I say to the outside world about Turkey. Literature is made of good and bad, demons and angels, and more and more they are only worried about my demons. (Nobel Prize acceptance speech 2006).

Pamuk's spent his childhood by reading classics - in one of his interviews he talks about the library he has at his home with a huge number of books – and this wide reading helped him in analyzing his countries socio- political conditions from a historical perspective. In another interview he says that this confidence of expression comes from his belief in the power of fiction;

> For it is by reading novels, stories and myths that we come to understand the ideas that govern the world in which we live; it is fiction that gives us access to the truths kept veiled and hidden by our families, our schools, and our society; it is the art of the novel that allows us to ask who we really are. (Nobel Prize acceptance speech 2006)

After winning the Nobel prize in 2006, The Swedish Academy praised him saying that, "in the quest for the melancholic soul of his native city [he] has

discovered new symbols for the clash and interlacing of cultures" (Lau). The atmosphere and mood of Snow may not be known to the West, but gave a glimpse to the world that Pamuk lives in and "humanizing the demons they are so often confronted with by a media determined to portray things in black and white." (Faber Book Club).

Whenever a writer wishes to bring a revolution through his works, he is no longer strange to controversy. Sources say that Pamuk was the first writer from an Islamic country to speak out publicly in defence of Salman Rushdie after the fatwa on his life was issued. He has continuously been in the media for criticizing Turkey's treatment of the Kurds in some or the other way. In 1998, he rejected the acclaimed title of 'State Artist' saying, "For years I have been criticizing the state for putting authors in jail, for only trying to solve the Kurdish problem by force, and for its narrow-minded nationalism . . . I don't know why they tried to give me the prize". (The Telegraph). Pamuk believes that women are the worst sufferers in any political crisis. Thrice removed from the power structure, these women find it hardest to survive and come as the last ones on the country's priority list.

> Some of my secular readers were furious that I showed so much empathy towards a young girl who wears a head scarf of her own free will. I can understand that, especially when it comes from women. Women are the hardest hit by political Islam. My detailed descriptions of the cruelties of a military coup offended some nationalists. And some didn't like that I sympathized with the Kurds. But these are all just elements of our complicated history. (Lau)

Many of the contemporary authors affect and are affected by reading the variety of world literature. Being a voracious writer, Pamuk has also inadvertently picked up newer and bolder contemporary styles in the literary world.

> Pamuk acknowledges the influence of Dante on his novel *The New Life* and Joyce's *Ulysses* on *The Black Book*. John Updike has compared Pamuk's intellect and descriptive skill to Proust, but writers more commonly cited as the progenitors of Pamuk's style of postmodern narrative trickery are Kafka, Jorge Luis Borges, Italo Calvino, Garcia Márquez and Salman Rushdie. (The Guardian).

The use of magic-realism - mixing remote, magical and dreamy or even super- natural imagery and symbols - to depict contemporary situations can be attributed to Garcia Márquez and also to Salman Rushdie. Those aspects of presenting powerful, bold and contentious characters could perhaps be coming from the influence of Proust.

Pamuk graduated from Istanbul University in 1977 and then he started to do his masters programme in journalism. The next year his parents got divorced. Subsequently, he turned to serious writing. When he finished his first novel, *Cevdet Bey and His Sons*, it was compared to Thomas Mann's *'Buddenbrooks*'(1901). It took four years for Pamuk to complete the novel. The influence of 19th century realist novels was quite visible in this first work. As Michael Mc Gaha observes, the length of the novel– the novel runs to more than six hundred pages – and the large number of characters and the omniscient third

person narrative style, all these factors remind the readers of this grand influence Pamuk had.

His second novel, *The Silent House*, which Pamuk took three years to complete, was also a family story told from several perspectives (an artistic style which he later mastered to the full extent in novels like *My Name is Red*) and reminds the readers of the style of Virginia Woolf and William Faulkner in their conceptual treatment, artistic style and multi- vocal levels of expressions. The influence of William Faulkner is clearly seen in this novel. In an interview, Pamuk said,

> *The Sound and the Fury* was very important to me when I was twenty-one or twenty-two. I bought a copy of the Penguin edition. It was hard to understand, especially with my poor English. But there was a wonderful translation of the book into Turkish, so I would to put the Turkish and the English together on the table and read half a paragraph from one and then go back to the other. That book left a mark on me. The residue was the voice that I developed. I soon began to write in the first person singular. Most of the time I feel better when I'm impersonating someone else rather than writing in the third person. (The Paris Review)

The Silent House is also conceived as a much darker novel when compared to *Cevdet Bey*. It portrays the mismatched life of his maternal grandparents. These early novels also show a steady increase in their technical sophistication, which we see Pamuk using in the later novels. In novels like *My Name is Red* the technical mastery moves even beyond the story telling aspect, and Pamuk can be seen more

interested in the mastery of the art of the novel, rather than revealing a story sequentially as such.

His other novels have also been compared to European novelists such as Italo Calvino, James Joyce and Franz Kafka. These comparisons are not to be seen as an inability to recognize the originalities and idiosyncrasies of an individual literary voice; Pamuk's originality can be seen in his attitude towards the use of Turkish national history and its various manipulations in contemporary social life of its people.

It could be seen that the writing style, content and the contemporary issues that Pamuk uses in his works have always been sensititve and risky. As in the novel *Snow*, Pamuk travelled to the city of Kars actually despite the fact that the city was most vulnerable to destruction in the 1990s.

In fact, Michael Mc Gaha even calls him "the man the Turks love to hate". In February 2005, after the publication of his seventh novel, *Snow*, in the interview Pamuk gave to the Zurich Das magazine, he criticized the Turkish nationalists' positions for their views that the whole world was trying to conspire against Turkey. He argued for Turkey's joining the European Union. He also strongly argues for the freedom of speech in Turkey in that interview. To the interviewer, Peer Teuswen, he boldly argued in favour of the thirty thousand Kurds and a million Armenians who were massacred in Turkey. He complained that no Turkish nationalist mentions these incongruities in Turkish history, and the Turks hate him for annoying their memories. The Turkish nationalists only talked about the atrocities committed by Armenian and Kurds against the Turks, and they often

highlight the number of Turks who happened to die in the struggles. The Turkish government has constantly denied the charges of the systematic elimination of one million Armenians between 1915 and 1923.

After the interview was published, Pamuk found himself the target of a wide spread hate campaign. Turkish national dailies like 'Askam' and 'Vatan' even went to the extreme of asking "Is freedom of speech freedom of treason?'. Another daily, 'Hurriyet' called him "the black writer", alluding to the novel, *The Black Book*. Turkish journalist and writer Fatih Altay wrote that Pamuk is deliberately showing Turkey's bad image to the world. His political dissent made him criticize the literary style of Pamuk too. In 'Hurriyet' he wrote that Pamuk's writing was slow, boring, monotonous and repetitious. He even wrote that Pamuk's worldwide popularity is coming from his translators' skills and the English speaking readers should thank the translator.

The governer of Sutculer district of Turkey even ordered to take all books by Pamuk from all the libraries and book stores and to destroy them. Anti-Pamuk demonstrations were held and his photographs were torn to pieces. He even had to cancel his German book tour, he couldn't stay in his home country either, and he had to flee to London and stayed two months there and in New York. From London, he told the media persons that no one read his novels in Turkey and he is criticized only for his political views. "Political polemicists and columnists do not read novels there" (Gurria-Quintana)

While the hate campaign was brewing in Turkey, Pamuk was selected for Germany's most prestigious litrerary award, the Friendenspreis (Peace Prize).

Previously, writers like Octavio Paz, Mario Vargas Llosa and Susan Sontag had received this prize. The citation praised Pamuk for his attempts in bringing together Europe and Muslim Turkey closer. The combining of Oriental narrative traditions with the stylistic elements of Western modernity in novels like *The White Castle, My Name is Red* and *Snow* were especially praised. In his acceptance speech, Pamuk talked about the importance of the art form of the novel. "Novels free us from the narrow confines of our identity", he said. He also addressed the East-West question which could be seen as a major motive in his novels.

In 1979, his first novel *Darkness and Light* won the first prize during the Milliyet Novel Competition. This novel also brought Pamuk the famous Orhan Kemal novel Prize of Turkey. He was awarded Madarali Novel Prize (Turkey) for his novel *The Silent House* in 1984. *Beyaz kale* (The *White Castle*, published in 1985) was Pamuk's first work to receive an official English translation, and this novel introduced him to the English speaking world and he was awarded the Independent Foreign Fiction Prize in 1990. In 1991 a film based on Orhan Pamuk's screenplay and directed by the critically acclaimed Turkish director Omer Kavurwas was screened at Antalya Golden Orange Film Festival, which is the most important film festival of Turkey. His novel *My Name Is Red*, which is the intriguing story of the miniaturists in the Ottoman Empire of 1591, established Pamuk's international reputation. It was this novel that contributed to his Nobel Prize and many other awards including Prix du Meilleur Livre Étranger (Best Foreign Book Prize) and Grinzane Cavour Prize, an Italian literary award, both in 2002. This novel also brought the International IMPAC Dublin Literary Award in

2003. In 2006 he was also honoured with Distinguished Humanist Award from Washington University. He was also awarded the prestigious Norman Mailer Prize for lifetime achievement. For *The Innocence of Objects* he was selected for The Mary Lynn Kotz Award in U.S.A.

The Nobel Prize in Literature, which was awarded to Orhan Pamuk in 2006, made him the first Turkish citizen to win such a prize and one of the two youngest persons to get this prize ever in the history of Nobel. The academy said: "in the quest for the melancholic soul of his native city, Orhan Pamuk has discovered new symbols for the clash and interlacing of cultures" (Nobel Prize Press release). Orhan Pamuk delivered his Nobel Lecture on 7 December 2006, at the Swedish Academy, Stockholm. The lecture was delivered in Turkish where he allegorically spoke of relations between Eastern and Western civilizations using the theme of his relationship with his father. Orhan Pamuk became Sweden's best-selling recipient of the Nobel Prize in Literature. Pamuk's books broke the record and sold over 200,000 copies.

It is said that Pamuk's father had a very strong influence on the cultural and aesthetic growth of the young Pamuk. As a result, Pamuk was always very sensitive to the socio-political realities and identity crises as a member of the upper class society. He says that literature was the channel and medium that emancipated his pent- up thoughts and emotions as a citizen of Turkey who wished to change the society through his works.

He says;

> What literature needs most to tell and investigate today are humanity's basic fears: the fear of being left outside, and the fear of counting for nothing, and the feelings of worthlessness that come with such fears; the collective humiliations, vulnerabilities, slights, grievances, sensitivities, and imagined insults, and the nationalist boasts and inflations that are their next of kind ... Whenever I am confronted by such sentiments, and by the irrational, overstated language in which they are usually expressed, I know they touch on a darkness inside me. We have often witnessed peoples, societies and nations outside the Western world – and I can identify with them easily – succumbing to fears that sometimes lead them to commit stupidities, all because of their fears of humiliation and their sensitivities. I also know that in the West – a world with which I can identify with the same ease – nations and peoples taking an excessive pride in their wealth, and in their having brought us the Renaissance, the Enlightenment, and Modernism, have, from time to time, succumbed to a self-satisfaction that is almost as stupid. (Batuman).

All of Pamuk's works are different from each other in a sense, and also have a common aspect of Turkishness which binds them together at the same time. Some of them have echoes of Borges, Dostoyevsky and Proust, while some have completely autobiographical allusions and anecdotes. His family and his city run through almost all of his writings. Along with this extremely personal set of images, Pamuk also takes on the existential issues that are abundantly found in modern European literature. But one difference can be observed here, he covers all

these existential and philosophically melancholic issues in the fables and ancient stories of Turkey like the Sufi allegories about the quest for the hidden self and arabesques that could be coming from *The Thousand and One Nights*. Again, unlike any other modern novelist, Pamuk spends a lot of time describing his city. Infact in a recent interview which appeared in *The Guardian*, he says that he loves to wander along his city with his iphone, and he takes photos and videos, especially at midnight, so that he can document the city life, its melancholy and its gloomy night life, which he later uses as his raw material. As Pamuk has repeatedly said, his city never makes him tired; his entire crerative energy is coming from his city. Like Marcel Proust, Orhan Pamuk has spent many years of his life in the same room in which he was born, all by his books and thoughts, nothing else. After all, this solitude is the only reason of his thought. Staying in his apartment and observing the city, out of such everyday details, he weaves stories. Based on this 'defamiliarisation' of day- to- day observations and anecdotal incidents, Pamuk collects the raw- material for his fictions.

This thesis tries to view Pamuk in the light of a pattern of the repeating shades of Ottoman history, a pattern of symmetry and the dilemmas of East – West conflict, as history works as a major inspiration in Pamuk. And even when he writes about the tensions between the East and the West, or about the hidden symmetry of the lives/ situations of characters, he is trying to formulate it historically. Existential dilemmas of characters and spiritual ideals like Sufism are also analysed in this thesis.

In the second chapter, novels directly dealing with history are grouped together (*The White Castle* and *My Name is Red*). These novels are set in the past. They analyse historical situations through multiple perspectives, and through multiple characters. The fictional aspect of history is also represented in these novels, as the historical situations painted in these novels evolve as pointers to the present. The dilemmas of the present can be seen clearly reflected in the past in these novels. Daphne Grace observes:

> Both Pamuk's novels *The White Castle* and *My Name is Red* present history as unstable, a "fiction" constructed by multiple voices and multiple selves. Both character and narrative are fluctuating and non-stable; especially in the display of multiple fragmented – often inanimate – narratoes in *My Name is Red*" (105)

The novels which discuss the hidden symmetry of life, *The New Life* and *The Black Book* are analysed in the third chapter. The novels explore the relationship between cultural identity and the search for inner happiness in life. While *The Black Book* draws comparisons to the literary elegance of Salman Rusdhie, *The New Life* takes the concept of search beyond the postmodern novel, by incorporating patterns of repetitions and cultural complexities.

In the fourth chapter, another repeatedly present theme in Pamuk, the East – West dilemma, is analysed in the three works, *The Museum of Innocence, Snow* and *Istanbul*. East – West conflict is a repeating theme in Pamuk, infact almost all of his novels either directly or indirectly deal with this theme. Both personal and cultural conflicts resulting from this polarity of the space are continuously visible.

Pamuk analyses the predicament of Turkey from the point of view of these cultural conflicts, which define the textscapes of his works.

The fifth chapter briefly introduces the theory of intertextuality, which is used to find out the relationships between different texts. A historical background of the theory and its evolution are also briefly mentioned here. In the sixth chapter, all the above mentioned novels are analysed from the perspective of the theory of intertextuality, revealing the ways how these three concepts - history, hidden symmetry and East –West conflicts - are repeatedly seen and how they influence mutually. The textscapes, formed from history and its contemporary revelations/ influences on characters are analysed. The recurring elements of Sufism are also analysed in this chapter.

In an era where reading fiction is continuously challenged by various forms of digressions, Pamuk still remains the most widely read author of contemporary times. The fear of the 'death of the novel' is all around, but, in the September 2015 issue of *The Guardian*, Pamuk strongly argues that "the business, and the human instinct, to read and write novels, thank God, is continuing." Philip Roth, in 2009 said that "novel reading would be a 'cult-like activity' within 25 years, while Will Self recently went so far as to declare the novel to already be dead". (The Guardian).

Inspite of the fact that Orhan Pamuk is the fastest selling writer in Turkey, and also outside Turkey, critical studies about the author are largely absent in the English language. Being a politically active writer who is known for his open statements which have created political tensions in Turkey, much of the

concentration is on the ‘political Pamuk’, rather than the writer as such. Even after one decade of the Nobel Prize, he is still in the best seller list worldwide, yet not many literary studies about the author have been published in the English language. Perhaps this is due to the fact that his literary fame has been eclipsed by his political positions in Turkey. Much of the writings about Pamuk move around the political angle. “Famous Authors” website observes:

> Pamuk is a controversial person in his native Turkey. He seems to have a desire to expose the rottenness in society and therefore publicly touches on issues like ethnicity, race and controversial historical details that are regarded as taboo in Turkey. He has been threatened and vilified for his opinions, but he will not back down because he believes writers must write to inform and create awareness of issues that are real and that need to be acknowledged and addressed. (“Orhan Pamuk”)

Chapter 2

Textscapes of the Ottoman Past: *The White Castle* and *My Name is Red*

The Ottoman Empire, which was established after replacing the Byzantine Empire in the Eastern Mediterranean, was one of the largest as well as longest empires that ever existed in history. The empire was sustained and inspired by Islamic religious ideals. The empire was founded by Sultan Osman I (1258 – 1326) in 1299. It began as one of the many small states that emerged after the end of the Seljuk Turks. But soon it absorbed all the other states and by the second half of the fifteenth century, during the reign of Sultan Muhammed II, the empire consisted of all the other Turkish dynasties. They called the region, Anatole, which means 'sunrise' in Greek, (figuratively, 'East'), or Anatolia. This region of Anatolia was like a bridge between the East and the West, connecting the Middle East and Europe. The empire reached its height during the reign of Sultan Suleiman the Magnificent who ruled Turkey from 1520 to 1566. At the height of its glory, the empire included countries like Turkey, Egypt, Greece, Bulgaria, Romania, Macedonia, Hungary, Palestine and Jordan. During this period, Ottoman Empire expanded until the gates of Vienna. But after the Battle of Lepanto of 1571, the empire began to decline gradually. By the First World War, the Ottoman Empire faced its end.

Both *The White Castle* and *My Name is Red* are set in the Ottoman times, and make use of Ottoman history directly. The first novel is set in 17th century Istanbul and the second one is set in the year 1591, a century earlier, in the same city. Both novels make use of ample historical resources and the social life of

sixteenth and seventeenth centuries are described in detail. The rich and colourful details of the Ottoman sultans' lives and the dilemmas of the common peoples' lives are portrayed in minute detail.

History is used in these novels to substantiate the search motive that is repeatedly seen in Pamuk. The existential crisis, the consequent search for ones identity, and the resulting trauma from this unfulfilled search are discussed in detail in these two novels. An individual's crisis of seeing his double is analysed in *The White Castle*, while *My Name is Red* focuses on the identity crisis resulting from the dilemma of a failure to see oneself from a stable perspective. Daphne Grace says:

> Pamuk's two novels are interesting to compare in their explorations of self and other, and the human search for higher knowledge. While a postcolonial perspective elucidates how the other is defined and depicted, with all its connotations of the uncanny or the unwanted, it also becomes clear that what is left more ambiguous is not the other, but the self. Knowledge of the "I" is lacking. To define the "I" in contrast to the other obviously remains grossly inadequate not to say inaccurate. Moreover it is fear of the other, whether racial or gendered, that is at the root of much if not all of violence in the world today. Without recourse to the unbounded self that underlies the other four levels of the mind–the levels of senses, mind, intellect and ego—there cannot be a non-changing objectively-verifiable knowledge. Hence the search for self by authors or characters in these novels can never be complete—although a vision of that

completeness may be glimpsed (as in the revelation of wonder on first seeing the white castle). (109)

The White Castle followed the complex and experimental novel, *The Silent House*. Conceived as a straightforward novella, *The Silent House* is seen as a metaphor ofTurkey in 1980, whereas *The White Castle* represents the noble ideals of the country. It was Pamuk's desire to compose a short novel, after completing *The Silent House*. *Cevdet Bay* had already won the Orhan Kemal Novel Prize and in 1984, *The Silent House* had brought him the Madarali Prize for the best Turkish novel of the year. Now, he wanted to write a novel, which described the story from a single narrator's point of view. Pamuk had later discarded this style in later novels like *My Name is Red. The White Castle* was published in 1985. Pamuk had become quite famous in Turkey by now, and the novel sold sixteen thousand copies' in the first year itself. With *The White Castle*, Pamuk became the new literary sensation in Turkey.*The White Castle* was also the first novel of Pamuk to be translated into English. It was translated by Victoria Rowe Holbrook, the daughter of actor Hal Holbrook and a post doctoral fellow at Columbia University. The English translation was published in 1990 and it got Britain's Independent Foreign Fiction Award in the same year.

The White Castle can be understood only if one knows the features and traits ofPamuk's other novels. In spite of an interesting historic setting and a very powerful story, it was tough for the non- Turkish readers. The novel questions the existential paradigms of a human being and is told in a fairy- tale manner. The hero Hoja, whose name literally means 'master', is a Turkish scholar with wide

reading and knowledge who wants to make a weapon for the Turkish Sultan's military activities in Europe. In the 17th century, a young and learned European scholar who is travelling from Venice to Naples is attacked and imprisoned and then taken forcefully to Constantinople. There, curiously, he is given to another person, who is also a scholar and 'exact double', the Hoja. Hoja, by the end of the story, becomes a symbol of a similarity between the two characters. By presenting these two twins, Orhan Pamuk is telling the story of the encounter of the Turk with his slave, the Western Other. Part two of the novel begins like this:

> The resemblance between myself and the man who entered the room was incredible! It was *me* there... for that first instant this was what I thought. It was as if someone wanted to play a trick on me and had brought me in again by a door directly opposite the one I had first come through, saying, look, you really should have been like this, you should have come in the door like this, should have gestured with your hands like this, the other man sitting in the room should have looked at you like this. As our eyes met, we greeted one another. But he did not seem surprised. Then I decided he didn't resemble me all that much, he had a beard; and I seemed to have forgotten what my own face looked like. As he sat down facing me, I realized that it had been a year since I last looked in a mirror. (1991: 13)

Days, weeks, months and years pass and the characters find each other getting more and more intimate. The slave guides his master 'hoja' not only in Western science and technology but in a wide range of subjects from medicine to pyrotechnics. But Hoja wants to seek answers to more existential questions, why

he and his captive are the persons they are ("Why am I what I am?") and whether, given knowledge of each other's most private and intimate secrets, they could actually exchange their identities. This is also a repeated theme that we see in other novels too, this perennial question, why am I what I am? For Pamuk, writing fiction is a way of answering this question. Most of the novel describes the ups and down of the two characters, the twenty five years old relationship between them. A homoerotic attraction is also suggested, though nothing sexual happens. The two men remain unmarried throughout their period of life together, they even visit brothels together. The two characters collaborate on various things and projects, like firework displays, working against the plague epidemic and books. At the same time, they are antagonistic too. They live like double, mutually exclusive opposites. As Daphne Grace continues to observe, they have a "desire to gain knowledge over the other, and to defy and control the other", which "results in a battle for existence between the two men. They have become literal opposites, like the face and its image in the mirror" (106)

The story takes a twist when the weapon is ready and it is stuck in the tough terrains in Poland. Surely a statement against the abuse or knowledge and the forceful taking of other cultures, this defeat also reflects the real failure of the Ottoman Turks to conquer the West in the sixteenth century, when their armies were stopped at Vienna. This character finds its binary opposition in the Italian slave who is gentle and literature- loving. The continuous light clashes between the master 'Hoja' and the Italian slave reveals the fact that humans have nothing to do with their cultural roots' in the sense that they behave quintessentially as humans first.

> Despite much intriguing details about about East and West the interesting fact about *The White Castle* is that-its characters explore personality traits that have little to do with ethnic stereotypes. Hoja is outgoing, adventurous, impulsive, awed by science and reason. The Italian is a dreamer, storyteller and instinctive survivor. Yet they belong together and compensate each other. Apart, each misses the other, as if to say, the melding of their complementary qualities adds up to a whole person or, on a larger scale, a healthy nation. (Parla).

The way both the protagonists share their 'ideas' and 'things/ belongings' with each other ignites the feeling of something like a "clash of civilizations" without anyone bossing or dictating the other. Both are heard and treated equally. The fact that the story ends with the Hoja living like an Italian in a non- Turkish land and the "dichotomies" between the East and the West vanish leaving behind a strong connection between the master and a slave. Every reader can relate to the warmth of the language and themes of this novel. *The White Castle* can be called a bitter reaction to the omnipresent question of identity that strips us off our reality as a human and makes us assume the 'questionable' colonial outlook.

> What I'm trying to do here is to make a game of it and to show that it doesn't matter whether you are an easterner or a westerner. The worst way of reading—or misreading—the book would be to take very seriously the ideologies, the false consciousness, the stupidities that one has about these notions. The problem of east or west has been a huge weight for Turkish intellectuals. (Stone).

The theme of "doubles" has a special relevance with reference to the Turkish predicament. Pamuk says in an interview conducted by Aida Edemariam:

> Ninety-five percent of Turks carry two spirits in their selves. International observers think there are the good guys — seculars, democrats, liberals — and the bad guys — nationalists, political Islamists, conservatives, pro-statists. No. In the average Turk these two tendencies live together all the time. Every person is fighting within himself or herself, in a way. Or maybe very naively, carrying self — contradictory ideas. (*The Guardian*)

Pamuk had already been familiar with sixteenth and seventeenth century Turkish history, because he has been using it in *The Silent House*. He placed the new novel in the second half of the seventeenth century, according to him it was an extravagant and colourful period in Turkish history. He also made use of books written in earlier and later centuries. Some of these books were in fact written by actual captives, Europeans who were held in Turkey and Pamuk's descriptions of life of a captive are true and historical in this novel.

The White Castle discussed the East-West question that has always haunted Pamuk, the dilemma of identities split across the conceptual differences between the East and the West. Even president Bush quoted Pamuk in one of his speeches, describing his works as a link between the East and the West.

> The 'bridge' metaphor received an official acknowledgement from the White House too, in the 2004 NATO summit in Istanbul, by the then US president George W. Bush, who, interestingly, in his address to the summit quoted Pamuk's words to argue against the idea of 'clash of civilizations',

> defining both Orhan Pamuk's 'work' and 'the republic of Turkey' as 'a bridge between cultures'. (Gurcaglar 289)

President Bush called Pamuk as a great writer of our times and mentioned the role of his works in finding a synthesis between civilizations and cultures. According to President George Bush, Pamuk's works brought the idea that people in other continents and countries are also exactly like all people, there are no differences.

The influence of *Don Quixote* is also noted. The Venetian story from beginning to end shows references to Cervantes' Eastern story. Michael Mc Gaha observes:

> In some ways *The White Castle* seems like a mirror image of *Don Quixote*. The narrator is an Italian scholar who, like Cervantes, was captured by Turkish pirates and enslaved. *Don Quixote* is presented as a translation of an Arabic manuscript by a Muslim author whose reliability is questioned on a number of occasions by the text's "translator" and "editor"; they suspect him of wanting to portray the books protagonist, who is of course Christian, in the worst possible light, and also scorn all Muslims as proverbial liars. *The White Castle* is presented as a seventeenth century manuscript, supposedly discovered and stolen by the historian Faruk Darvinoglu in an archive in Gebze. (92)

Don Quixote is about the relationship between the idealistic Don Quixote and his servant, the practical Sancho Panza. It is commonly accepted that Don Quixote and Sancho Panza are the two sides that co exist in every individual's life,

and it is also observed that the two characters, when they are opposite, also exert an undeniable influence on each other, thus complementing each other's lives. The Hoja's unconscious influence on the Venetian is described as this:

> After the wedding celebrations were over, I saw Hoja no more. I felt easier away from the probing eyes of this curious man who watched me constantly, but it wasn't as if my mind didn't wander back to the exhilarating days we'd spent together. When I returned home, I would tell everyone about the man who looked so much like me and yet had never referred to this haunting resemblance. (Pamuk 1991: 19)

The White Castle asserts the concept of oneness of humanity, that triumphs over all diversities of cultural, racial and ideological segregations. As Dr. N.S.R.Ayengar writes, "the fact that the characters in the novel exchange their identities so successfully compels us to pose and ponder over the question: Are not human beings basically the same everywhere?" (Fringe)

John Updike in the New Yorker compared Pamuk to Borges, Calivino and Proust. He also criticized the novel for its vagueness. Some critics felt that the novel does not give a detailed picture of the life of the seventeenth century. But critics like Jay Parini defended this by saying that *The Whire Castle* was not conceived as a histotical novel, according to Parini, the fictional aspect of the novel is more important.

The theme of a sense of doubleness is further explored in the next novel which is also directly set in Ottoman history. *My Name is Red* has the themes of individual crises arising from the sense of doubles and conflicts arising from the

eternal East-West enigma of Turkish life. As John Updike writes, “Pamuk's ingenuity is yoked to a profound sense of enigma and doubleness. The doubleness, he has said, derives from that of Turkey itself.” (New Yorker). Though similar to *The White Castle*, *My Name is Red*, published in 1998 in Turkey is different from its previous novel, *The New Life*, which was published four years earlier. *The New Life* is full of pessimism and melancholy, but in contrast, *My Name is Red* has the beauty and joy and colorful world of the miniature paintings of the Ottoman era. Orhan Pamuk himself says that he enjoyed writing this novel that was fun. At the same time, the intellectual and postmodernist elements dominate the narrative. *The New Life* is supposedly the least successful novel by Orhan Pamuk in terms of public reception and reviews, whereas *My Name is Red* is his most popular and successful one. It is as if Pamuk had perfected the art of the novel with this book. Compared to the previous five novels, *My Name is Red* can easily be termed as a classic for its full exploration of artistic techniques, its narrative strategies, and its beautifully poetic use of language and the display of a wide rage of characters, even unusual and strange ones which readers normally do not see in a novel. As in *The Silent House*. Pamuk uses multiple narrative voices here. The eleven narrators are presented sequentially, unlike in *The Silent House*. So the readers are not confused here, as each chapter's heading tells who the narrator is. As in *The White Castle*, Pamuk also explores the questions of the East-West dilemma and its tensions, this time in relation to artistic techniques and conceptualizations of artistic realities from the point of view of Ottoman miniature painters. The poetic evocation of the historic Istanbul is also presented in a beautiful way. As noted by many critics, the

architectural quality that is aesthetically distributed throughout the chapters is quite visible in this novel, more than in any other previous novels. The influence of Pamuk's initial years of engineering education is obviously evident in the construction of this novel. Richard Eder of The New York Times says,

> *My Name Is Red*, is by far the grandest and most astonishing contest in Pamuk's internal East-West war. Translated with fluid grace by Erdag M. Goknor, the novel is set in the late 16th century, during the reign of Sultan Murat III, a patron of the miniaturists whose art had come over from Persia in the course of the previous hundred years. It was a time when the Ottomans' confidence in unstoppable empire had begun to be shaken by the power of the West -- their defeat at Lepanto had taken place only a few years earlier -- as well as by its cultural vitality and seductiveness. (‘My Name is Red’)

Explaining the architectural quality of the novel, Gordon S. Grice of the New York Journal of Books comments,

> Reading an Orhan Pamuk novel sometimes feels more like studying a painting or experiencing a work of architecture. His pages are filled with observed details and impressions – color, texture, light, shadow and spaces – elegantly described. This shouldn’t be surprising, since Pamuk’s childhood passion was to become a painter and three years of his university training were to become an architect. What is truly remarkable is the way that his painting and architectural sensibilities are so powerfully conveyed using only written words. (‘My Name is Red’)

Structurally, this novel resembles *The Black Book* a lot. The incidents of *The Black Book* are unfolded during the ten days of January in 1980 in Istanbul. *My Name is Red* presents nine days of Istanbul in the winter of 1591, it begins on a Tuesday and ends on the following Wednesday. As in *The Black Book*, *My Name is Red* also makes use of an epilogue which happens after thirty years of the incidents described in the story. Celal's newspaper columns come in between the narrative of *The Black Book*, where as *My Name is Red* presents nine parts, a story teller tells each evening in a coffee shop. This novel also uses the style of a detective novel, as this is a murder mystery too. Pamuk himself has said that he used the structure of the detective novel to hang his stories on it, like a clothesline. As in *The Black Book*, in *My Name is Red* too Pamuk uses a lot of traditional Ottoman Turkish fables and stories. As Mc Gaha has pointed out, the colours in their titles indicate the mood of these novels; the first novel presents the darker, complex and chaotic side of human life while the second one gives a nostalgic world of beauty, refinement and passion. Everything speaks in the novel, including the colour red, and the whole book is about colours, the pleasure of seeing.

In *Other Colours*, Pamuk writes:

> *My Name is Red* was a huge labour, undertaken with childish enthusiasm and heartfelt seriousness, drawing many things from my own life and designed as a classic that would speak to the whole country. If I now proudly claim to be sure I will succeed in this aim, am I being too sure of

> myuself? My fragility, my filth, my depravity, and my shortcomings – they are not in the fabric of the book, in its language or its structure, but they can be made out in the characters' lives and stories. (272)

It is a historical novel in the sense that it captures a particular time of the Ottoman era, the age of Sultan Murat III of sixteenth century. But unlike an ordinary historical novel, the story is narrated through multiple narrators and perspectives. So what matters in this novel is not just history, but how the situations formulated by history are viewed by different characters, including inanimate ones. Esra Almas writes:

> *My Name is Red* appears as a retrospective story, which is more about the present and the future than about the past. Yet literature is a medium of storytelling in which form is equally important as content. As a "voice" in the novel reminds us, "it's not the content, but the form of thought that counts" (MNR 353– 354). In this novel, which is narrated through multiple voices, perspective is neither transparent nor does it offer direct access to its object. On the contrary, the use of multiple perspectives draws attention to perspective itself, encouraging us to look "at" it rather than "through" it. The novel invites its readers to adopt an unsteady vantage point that requires constant reconfiguration and readjustment. (qtd in Afridi and Buyze 2012: 79)

The theme of the East - West dilemma is addressed in detail in the novel. Pamuk writes in Other Colours:

> All my books are made from a mixture of Eastern and Western methods, styles, habits and histories, and if I am rich in it, thanks to these legacies. My comfort, my double happiness, comes from the same source: I can, without any guilt, wander between the two worlds, and in both I am at home. Conservatives and religious fundamentalists who are not at ease in the West, as I am, and idealists modernists who are not at ease with tradition, will never understand how this might be possible. (2007: 264)

The theoretical artistic formulations of sixteenth century Islamic miniature painters are placed in contrast with the European theories, particularly the Italian Renaissance theories of art during those times in detail. Many pages of the novel are devoted to these lengthy artistic discussions and the philosophy which form the conceptual body of the paintings of those days. The strict Islamic interpretations of art maintained that no animate objects are to be portrayed fearing idolatry, Ottoman miniature artists used to illustrate texts with drawings of characters and animals. They were essentially visualizations of the text and were true to the text in every respect, the artist did not have any freedom to deviate from the text, whatever be the imaginative possibilities. ("...a miniaturist who took up the brush without the care and diligence to read the text he was illustrating was motivated by nothing more than greed"-Pamuk: 2001). This kind of painting originated in Persia and was highly stylized and traditional and had elaborate laws and conventions for portraying each characters represented in the text. The personality of the artist was of no importance, it was the object in the painting that was given supreme importance, and painters did not even sign their works. Ottoman paintings were narrative, they just presented scenes from story.

Renaissance paintings on the other hand, were highly descriptive; the paintings had an existence apart from the literary text. On the contrary, Islamic miniature painting placed the eye over the mind negating any possibility of imposing a man made hierarchy over the natural display of things in nature. The idea was that human beings have no right to alter the images provided by God. But, after the renaissance art came to Turkey, many Ottoman miniaturists feared that their art and its style would be forgotten and would perish. Pamuk himself has expressed this fear of being lost in his Nobel acceptance speech, titled as "My Father's Suitcase", "I write because I am afraid of being forgotten...I write because I have a childish belief in the immortality of libraries, and in the way my books sit on the shelf"

The incidents of the novel take place during the reign of the Ottoman Sultan Murat III (1574 - 1595), the grandson of Sultan Suleyman the Magnificent. Because of the influence of his first wife, who was a Venetian named Safiye Sultan, Murat had developed a taste for Venetian art. Sultan Murat was great patron of miniature paintings and he wanted his miniaturists to work for him according to the European styles. Orhan Pamuk did a lot of research in this and *My Name is Red* is the most historical of novels he wrote. But he does not follow historical details exactly, for he distorts historical realities for the sake of artistic effects. He himself has said that writing a historical fiction was a "sort of camouflage" for him, he wanted to indirectly comment on the problems existing in the contemporary times by writing about the similar situations which existed in another remote period of time. And Pamuk's storyteller in the evening coffee shop in this novel becomes a powerful alternative who can boldly talk about the

corruption and hypocrisy of the society. Since most of Pamuk's writings are about his own life and family and city, this camouflage cleverly helped him to openly discuss such issues without hurting the feelings of people near him. It was also noted that one couldn't write about such issues in Turkey without offending the government, the army, the Islamists or the nationalists.

My Name is Red's English translator Erdag Goknar writes about this aspect of history getting deliberately reflected in the contemporary Turkish social life:

> Though sixteenth-century Ottoman Istanbul provides the setting, the dilemmas experienced by the characters, including issues of style, ideological affront (whether to Islam or the nation), breaking with aesthetic tradition, money and fame, family, love, authority, belonging, jealousy, rage, all relate to present-day Turkey, and specifically, Pamuk's own cosmopolitan world of the Istanbul author. More than love story, detective story, philosophy of art, or historical fiction, *My Name is Red* is a narrative of transnational literary modernity that liberates the author from constraints of secular modern time, geography, history and ideology. This allows him to do what he does best, that is pen Sufi-inspired elegies on the separation of lover and beloved, lament the loss of cosmopolitan cultural histories, interrogate identity, and valorize Istanbul as the site of narrative production; and in the process, redefine what the novel can be. (2013: 149)

My Name is Red moves around two plots: one, the broader and philosophic plot which covers the discussions on whether it is acceptable to adopt a European style in miniature painting, by replacing the role of the eyes with role of the mind, by distorting the visual hierarchy in depicting scenes, by altering the perspectives, known as the “Frankish” style; two, the more personal story of Shekure and her two children, Orhan and Sevket, and the hero, Black ("Kara" in Turkish), who is Shekure's lover. Obviously, the first plot is coming from the novelist’s wide knowledge of Ottoman history, its art, its great miniature painters and their artistic philosophy. The second story is entirely based on the novelist's childhood memories and experiences, in which his own mother and brother come as characters. Pamuk has famously remarked about this in one of his interviews:

> Orhan is not my alter ego; he is me. Most of the details and some of the anecdotes of the lonely mother and son's relationship are derived from my own experience. I also kept my brother's and mother's names in the story. The rivalry between the brothers, their constant quarrels, fights, and their negotiations about peace, and jealousy of their mother are autobiographical. By carrying the details of my childhood into my historical novel, I hoped to give it a personal dimension. ("A Conversation with Orhan Pamuk")

Shekure's husband is missing after a war and she is living with her children Orhan and Sevket in her husband's house. Her husband was a cavalryman and was fighting with the Safavids, he has not returned home for four years and is believed to be dead. His brother, Hasan is trying to marry her in her

husband's absense. In order to escape Hasan, she decides to move back to her own house, to live with her old father who is a miniature artist. Her mother's elder sister's son Black was in love with her. Enishte Effendi, Shekure's father was against their relationship and Black had to leave Istanbul because of his love for her. He was serving in the army and was travelling through distant and lonely lands like Persia, Baghdad and Arabia, holding various posts of the government. Being a miniature artist he also did illustrations for wealthy Orromans.

Black comes home, as Enishte Effendi had asked Black to return, to help him to solve the mysterious disappearance of one of his miniature master painters named Elegant Effendi who was engaged in the work of a secret book of paintings for the Sultan Murat III. He had started the work of *The Book of Festivities*, under the supervision of the Head Illuminator, Master Osman. Enishte Effendi had his three assistants to help him; named Butterfly, Olive and Stork. They were known by their workshop names. The Sultan wanted to complete the book for the celebrations during the thousandth year anniversary of the Hegira. The book was meant to be given as a gift to the Venetian Doge. (The Chief Judge). The Sultan also wanted to show the world that he could make use of the style of the Franks as well as the Franks themselves. Since the book was to be made in the Western style, he wanted it to be a secret project. Black sees this as an opportunity to resume his courtship with Shekure, but he has to find out who is the murderer of Elegant Effendi first. The mystery of the brutal murder is unfolded through the views of the characters.

Apart from the wonderful world of miniature paintings and the vibrant and colourful world of the Ottoman history, *My Name is Red* is also important from certain other angles too. Shekure is often described as the most vivid female character Pamuk has created. She is "elusive, changeable, enigmatic and immensely beguiling" (Eder). John Updike praises her by saying hers is a welcome female voice in the novel. Shekure's ability to understand her children and all the other characters is portrayed in detail. Her children are the centre of her world. She is presented as elegant, beautiful and adorable in her attitudes and behavior.

My Name is Red carefully follows the lives of artists, their relentless and intense efforts for artistic perfection and their lonely and sad lives in pursuit of art. This idea is also explored in *The New Life*. So, apart from all the historical details and detective story line, this novel is also about art and artists. The multiplicity of themes is highlighted through the refreshingly original storytelling method which continuously keeps a constant variety throughout the chapters. The eleven different first person narratives give the novel this artistic ingenuity. Pamuk said that he wanted the story to be narrated in an entertaining, light and amusing way. Impersonating other characters was a favorite technique Pamuk enjoyed.

To bring such variety to a murder mystery was a great effort. As in other novels, Pamuk covers themes within themes and ultimately, readers find it difficult to find out which theme is important in the story. Dick Davis of The Times Literary Supplement says that "to say that *My Name is Red* is a murder

mystery is like saying that *The Brothers Karamazov* is a murder mystery: It is true, but the work so richly transcends the conventional limitations of the genre as to make the definition most irrelevant". Davis further writes,

> This novel is then formally brilliant, witty and about serious matters. But even this inclusive description does not really capture what I feel is the book's true greatness, which lies in its managing to do with apparent ease what novelists have always striven for but very few achieve. It conveys in a wholly convincing manner the emotional, cerebral and physical texture of daily life, and it does so with great compassion, generosity and humanity. (TLS)

Another important aspect of this novel is its readability. *My Name is Red* is very easy to read compared to the other novels of Pamuk, because he has made deliberate attempts to make it simple in style and language. The Turkish American Erdag Goknar's translation is also an important factor here.

When asked whether the entire chapter- sequence and the layout of the novel was preconceived or not, Pamuk said in an interview that he planned everything before except the last chapter which he always writes in the end.

> *My Name Is Red*, for instance, has many characters and to each character I assigned a certain number of chapters. When I was writing, sometimes I wanted to continue "being" one of the characters. So when I finished writing one of Shekure's chapters, perhaps chapter seven. I skipped to chapter eleven, which is her again. I liked being Shekure. Skipping from one character or persona to another can be depressing. (Paris Review)

The title of 'red' also has certain symbolic value in the novel. Nishevita J. Murthy makes certain observations about the identity of the color 'red' here. About the relevance of the color red, *My Name is Red* raises certain questions in the opening chapter itself. It gives the readers the hint that the murderer is the illuminator who has the knowledge of the origins of the usage of the color red among the miniature painters of Ottoman times. She further observes that this assumption is strengthened by Master Osman because he tells that the use of the red color was introduced into Ottoman art world by the influences coming from Mongol and Chinese illustrators. (It is based on these assumptions that they narrow down the murderer to be Olive, after the careful analysis of the rare and old paintings of masters from the Sultan's treasury). Murthy says, "at the simplest level, therefore, associating the murderer with this historical knowledge seems to support the title". She goes on to elaborate the relevance of the red color:

> The implication of 'red' in the chapter "I am Red", however, problamatizes specificity of identity. Red appears as an intangible force that controls emotions. As it speaks of its creation from vegetable dyes, the color red impresses upon the reader the rustic nature of its existence, the miracle of coming into being, as well as its pervasiveness that is often overlooked. It fills gaps and gives meaning to an illustration with its vibrancy. It exists in a realm of transcendence that is beyond rational comprehension. It is into Red that Enishte's soul dissolves, hinting that Allah is Red. In this case, 'Red' takes on a note of mysticism, love, dissolution and fluidity. (159)

Seen from this angle, the title of this novel rejects any attempts of a finality and fixation and individualism and suggests that identity is above particularity. To quote Nishevita J. Murthy further,

> …however the emphasis on naming indicates the importance of the singular, where there is a single resolution to the murder within the detective novel. In the process, the 'Name' and 'Red' in the title bring the principles of specificity and universality into ambivalent co-existance, suggesting that realism can co-exist with symbolism. (159)

My Name is Red is a twentieth century novel that represents a fictional world of the sixteenth century Ottoman era. In his book *Other Colors*, Pamuk says that once he wanted to become a miniature painter, but when he could not materialize his dream, he wanted to write a novel about the glorious miniature painters of Istanbul. He decided to set his novel in the sixteenth century, Sultan Murat III's time, because after the Sultan's reign, miniature painting tradition gradually began to decline. In *My Name is Red* Pamuk explores the reasons for this decline. The novel itself can be compared to Enishte Effendi's book, *Book of Millennium*, because the book was trying to capture the age of Sultan Murat through realism and symbolism, through artistic techniques coming from West and through existing Ottoman miniature traditions.

Though Orhan Pamuk generally doesn't resort to humour and satire in his writings, *My Name is Red* makes use of satirical elements a lot. History in totality is represented as a sort of satire here. The space of a sixteenth century setting doesn't allow the writer to explore the possibilities of satire and humor much, still

Pamuk manages to make use of these elements by inventing certain characters who go beyond the ordinary realms of a historical narrative. To capture Sultan Murat's rule and its pluralistic realities, a ventriloquist-storyteller who enacts the characters is presented.

The coffee house functions as a space for this satirical criticism of social structures of society. The coffee houses of Istanbul had a historical role of an alternate space of socializing in the mid sixteenth century. Though Dervish lodges and taverns existed as social spaces for dialogues between members of Ottoman society, coffee houses had an undeniable position in society, by giving a space for an assorted group of people to meet and socialize. They were venues of social criticism too.

Coffee was introduced in 1543 AD in Istanbul by merchants from Aleppo and Damascus. The Ottoman rules were generally intolerant to coffee, actually it was not coffee who was the villain, instead the Ottoman authorities were afraid of the coffee house culture that was fast spreading in Istanbul during the sixteenth and seventeenth centuries. Like their European counterparts, the coffee houses also became places of intellectual discussions, they attracted cultural and literary figures and artists and musicians. So, unlike the other spaces described in the novel, like the Sultan's majestic palace interiors or the miniaturists' highly serious and quiet workshops or the head illuminator Enishte Effendi's household, or the studios/ houses of Butterfly, Olive and Stork, the coffee house offers a hilarious and jovial space for the assorted group of Istanbul people to gather and exchange stories and asides. It was a noisy place of laughter, ridicule and fun. This space of

irreverence is also seen to be reflected in the technique of the narrative. The storyteller in the coffee house dramatizes the characters in the Sultan's book - Tree, a Woman, Dog, Horse, a Coin, Death, the colour Red, Satan and two Dervishes find their voices through this storyteller from the coffee house.

As Murthy observes,

> The figure of the Dog, for instance, satirises religious fanaticism in Istanbul under the Hoja of Erzurum. The Tree presents a humorous survey of the differences between Frankish and Ottoman techniques of illustrations, and provides historical reasons for changes in miniature techniques. Similarly, Satan counters accusations that hold him responsible for encouraging humanistic impulses within illustrations. The color Red speaks of mysticism as the truth of human existence. By contrast, the Coin captures a socio-economic and political reality, where trade relations with the west make the Frankish influence on paintings inevitable. The ventriloquist-storyteller uses satire to generate an alternative history of Murat's reign. In the process, he establishes plurality as the distinctive feature of reality and illustrates the way styles transform theme. (152)

The Tree in the novel makes a very important statement at the end of chapter 10, "I am a Tree", when it says that "I don't want to be a tree, I want to be its meaning". This is indicative of the philosophy of the miniaturists of the time: they believed the pictures had no separate existence from the story, the illustrations get meaning only when they are part of a story. The Tree is here

refuting the idea of Western realism and favours Ottoman symbolism in miniature painting. The variety of characters in *My Name is Red* thus can be seen to have very important roles within the structure of the novel.

Chapter 3

The Hidden Symmetry: *The Black Book* and *The New Life*

Concieved as a history of Turkey, a detective story, a mystery and a philosophical enquiry of identity, *The Black Book*, Pamuk's fourth novel, was written in New York. Living in a foreign place, Orhan pamuk was able to look his homeland with detached and different eyes. In Turkey, he was like a Westerner living in Turkey. He had spent his early years reading the great western writers of the nineteenth and twentieth centuries. But once in New York, he began to discover how Turkish he was. He also discovered the intellectual complexities and self-consciously playful overtones of writers like Jalal ud-Din Rumi of the thirteenth century and Sheikh Galip of the eighteenth. The stylistic elegance of their writing and the way these authors reused the ancient stories of China, India and Persia, giving them new artistic twists and stylistic layers of meanings in the most complex ways attracted Pamuk. He wanted to revive that brilliant and artistically superior tradition and to retell them in a contemporary language and idiom. He put Istanbul at the centre of this attempt, combining themes, characters and story lines from Rumi and Galip. He used the romance version of the twentieth century's quest, the detective novel, for this purpose. He also used the encyclopedic collection of small things, like newspaper articles etc. which we later see in works like *Istanbul* and *The Museum of Innocence*, to create a playful re writing of the ancient history.

Written during the three years between 1985 and 1988, this highly evocative collage style work became a huge success immediately. The novel is

seen as a celebration of the pleasures of reading and writing. It is also a warning against the problems of confusing literature with life. As in *The White Castle*, in this novel too, Pamuk continues to focus on the questions of identity, raising serious discussion on the issues of originality and imitation. In the year of its publication (1990) it went through four editions and sold thirty two thousand copies. Later, an edition of critical essays on the novel was published with a map and photographs about the incidents and important places described in the book. The English translation of the novel, by Guneli Gun, a Turkish American novelist, was published in 1994.

A major source of inspiration for *The Black Book* came from *Ulysses*. Joyce's portrayal of Leopald Bloom's wanderings through Dublin on June 16, 1904 can be seen to have a direct influence here. Pamuk was trying to do for Istanbul, what James Joyce had done for Dublin. Pamuk was also influenced by one of the greatest works of Ottoman literature, *Beauty and Love*, written by Sheikh Galip. (Translated into English by Victoria Rowe Halbrook). Other parallels can also be easily found, as The Independent observes,

> Pamuk is formidably well read and there are sly parallels with other novels which revolve around conspiracy theories, notably Eco's *Foucault's Pendulum* whose characters manifest an obstinate (and apposite) determination to solve mysteries stretching back to the Crusades. Another obvious influence is the Arabian Nights, whose model of convoluted, unfinished tale-telling Pamuk sometimes adopts as Galip wanders disconsolate through the streets of the ghostly snow-lined city.(Smith)

The story takes place in Istanbul in January 1980. The incidents of ten days are narrated in the novel, from Thursday, January 10th to Saturday, January 19th. The final chapter also contains an epilogue about the military coup of September 12, 1980. Thirty-three year old Turkish lawyer, Galip is living with his wife Ruya in Istanbul. Ruya is the half sister of Celal Salik, the famous news paper columnist. Celal is also Galip's cousin and Galip loves Celal's newspaper columns very much. One evening while returning from his work place he finds that his wife Ruya has left him, leaving a note saying that she would get in touch with him. Ruya did nothing in her life, except read detective novels and she had no children. She has left the apartment without taking most of her belongings. Galip attends a family dinner that evening and he lies, telling the family that Ruya is sick. After searching for a clue in the entire apartment, through her belongings and then telephoning her old friends, he concludes that she must have gone back to her old husband. But that proves wrong, as he manages to locate her old husband only to see that he has remarried and has two children now. He also admits that he hasn't seen Ruya for years. It is understood that Ruya's fifty three year old half brother Celal is also missing and Galip concludes that they might be staying together somewhere secretively. Galip begins to search for Celal. He searches for him in every possible corner of the city, including brothels.

He seeks the help of his friend lskendar, who takes him to a night club. The people at the night club tell him different stories; one of them happens to be a novelist too. All of them, then move to a mannequin workshop. A woman in the group, named Belkis, tells him that they studied together in the middle school. From Suleyman the Magnificent Mosque, they go up the minaret and from there

Belkis tells him that she loved him when they were in school. She takes Galip to her apartment and they spend the night together there. Next day, Galip sees Celal's newspaper column he decides to read all the columns written by Celal in order to locate him. The next day he goes to the apartment where Celal once lived with his mother.

The second part of the novel begins with Galip's telephone conversation with the person who used to supply Celal his materials for the news paper columns. But that attempt also gives him no results. Galip reads Celal's old columns again. In one of the columns, he finds Celal writing about Rumi, and he begin to realize that his situation is almost close to Rumi's, when Rumi is searching for his soul mate Shams, who had been killed by Rumi's jealous disciples. Rumi's search had been an adventure, an allegory a Sufi had to undergo in order to attain enlightenment. Galip starts to think that his situation is similar to Rumi's and it could be part of a game that Celal or Ruya had planned for his benefit. Celal, who is beginning to lose his memory, might be training him to write his columns.

There are a lot of religious and historical references that include detailed discussions about Hurufism (from the Arabic word huruf, which means "letters"), a fourteenth century sect which believed that the letters written on our faces could trace us back to our origin and could answer certain hidden secrets about individual lives. According to this group, the twenty eight letters of the Arabic alphabet are the means by which God created the universe and manifested himself. The combinations of these letters could be seen on human faces, since human

beings are made in God's image. As part of his search for the secret of Celal's mysterious disappearance, Galip finds a document, a book named *Mystery of Lettersand Loss of Mystery*, which further increases the mystery. In the mirror, Galip also sees the combination of letters on his face. He assumes that Celal might already have seen those letters. In a sudden creative energy, he writes three news paper columns at the same time, and delivers them to the news paper office.

The next day, a woman with the name Emine calls and says that she and Celal were lovers before and she finds a coded message in his column in which he writes about meeting her. Then Galip tells her that it was an old column, it was just reprinted. Galip also get threatening calls about murdering Celal from a person named Mehmet, who happens to be the husband of Emine. Mehmet wants Celal to meet them. Galip again becomes confused about the whole affair, thinking that Celal is cleverly playing a game on him. Being curious, Galip promises Mehmet that he would meet him and his wife the next night outside his apartment. He also calls Iskender and tells him that he would bring Celal, and that Iskender can bring his friends, the BBC journalists for interviewing Celal. Then, as promised to Mehmet, he awaits them at 9 in the night, but Mehmet and his wife don't turn up. He tells Iskender that Celal had asked him to do the interview for him, and he can tell the BBC journalists that he is Celal. Galip gives the interview to the BBC people, in which he says the story of the Ottoman prince Osman Celalettin, who "discovered that the most important question in life was whether or not one could be oneself'.

On returning, he finds Celal lying dead outside. He had been killed by a gun. He tries to find Ruya in their apartment, but she is still not there, then he

returns to Celal's apartment. The next morning, he comes to know that Ruya's dead body is also found outside. During the funeral, Galip tells the news paper editor that Celal has left columns for the paper in his apartment.

The names Galip and Celal are important, and any average Turkish reader would immediately recognize the similarities between Turkish writers Sheik Galip (1758 — 1799) and Jalal ud - Din Rumi (c.1207 — 1273). Celal is pronounced as Jelal in Turkish language, and the Arabic form of Celal is Jalil, so the similarity is obvious.

Galip, is also a common name in Turkish, which means "victor'. Mac Gaha observes that this is the modern man's gaining control of his destiny by killing (and therefore in a sense also becoming) God. Jale Parla says, (*The Black Book*'s) "concrete structure might be said to rest on the paradigmatic possibilities of the simple sentence Galip looking for Ruya, finds Celal and kills him, unintentionally killing Ruya, too", which the author does not tire of exploiting. The sentence might be read as "the novice, looking for an ideal, finds the master and kills him, unintentionally killing the ideal, too" or "a man, looking for identity, finds his double and kills it, unintentionally killing his former self, too" (Parla)

The Black Book is presented as a mystery, with no solutions attached with it. The entire novel moves around this secrecy, the intense attempts to break the code of the troubled existence. The questions, ‘who am I?’ and ‘what am I?’ are addressed throughout the novel.

> *I Must be myself*, I said over and over. I must forget these people buzzing in my head, I must forget their voices, their smells, their demands, their

> love, their hate, and be myself, *I must be myself*, I told myself, as I gazed down at the legs resting so happily on the stool, and I told myself again as I looked up to watch the smoke I'd blown up to the ceiling; I mjst be myself, because if I failed to be myself, I became the person *they* wanted me to be, and I cant bear the person they want me to be; if I had to be that insufferable person, I'd rather be nothing at all. (Pamuk 2006: 181)

In chapter nineteen, "Signs of the city", Pamuk writes,

> How to enter the secret world of second meanings, how to break the code? He was standing on the threshold - joyful and expectant – but he had no idea how to cross it. In Ruya's detective novels, when the puzzle was solved and the murky second world revealed itself, it would burn bright for a few seconds, only to recede into the shadows of the first world for lack of interest. (2006: 217)

Galip once tells Ruya that the only detective novel worth reading will be the one in which even the writer doesn't know who the murderer is. The novel never reveals the killer's identity, unlike in a usual detective novel, the murder is taking place at the end of the novel too. The novel uses the kind of ambience and mood that can be seen in Italo Calvino's and Jorge Luis Borges' works. Sufism also finds its crucial role in formulating the ideological concepts of this novel. The novel is rich in allusions to Western literature in general, and more explicit references to Eastern literature are abundant. The beginning of Chapter 31 directly echoes the opening lines of Dante's *Divine Comedy*. Many references are also seen

to the Turkish classic, *Beatify and Love*. Each chapter of the novel presents a corresponding news paper column.

Pamuk had spent four years at Istanbul University studying journalism, and some of the news paper columns in *The Black Book* are classic pieces of this genre. (But Pamuk has also pointed out that he took two months to write each of these columns, while news paper columnists wrote their columns in a day, which accounts for the poetic beauty of these columns). The long and complex sentences and style of writing was also criticized in Turkey. It also questioned the -normal grammar rules and adopted a very special kind of literary style. In a paper presented at the conference in Hamburg in 1991, Norwegian linguist Bernt Brendemoen praised Pamuk for his stylistic innovations by saying

> Orhan Pamuk, by using long and elaborate periods as a general stylistic principle, uses the language in a way no other contemporary novelist has done, he has been forced to solve some syntactic problems writers who express themselves in a more traditional way do not have to the same extent, that is how to apply the discourse principles of spoken language on long syntactic structures. (Brendemeon)

There are many Turkish readers who are also offended by the novel. Nationalists claimed that the novel insulted the Turkish Republic, secularists found elements of fundamentalism in the Sufi motifs Pamuk used in the novel, religious Muslims criticized Pamuk's playful handling, of great and iconic figures like Rumi, the suggestion of the homo sexual relationship between Rumi and his friend Shams and the implication that Rumi was responsible for Shams' death. Some

critics also found fault with Pamuk's treatment of the character Ruya, who is largely kept absent from the novel except for the first chapter. Even here, she is found sleeping. She is presented as a mystery in the entire novel. She is also said to be modeled on the character Beauty in the Turkish classic *Beauty and Love*, where Beauty is presented as an ideal beauty, who exists only in the lover's mind. So, Ruya, whose name means 'dream' in Turkish, could be seen as a higher, even abstract symbol rather than a character living in the world. Pamuk once even admitted that he felt he did not explain Ruya sufficiently in the novel.

The Black Book is also criticized for its complexity, for being too much cerebral and too complex to function successfully. Jale Parla points out that Orhan Pamuk is a writer who does enormous amounts of research before writing each novel; his novels fuse research and creativity. According to Robert Irwin, *The Black Book* is described as an encyclopaedia of esoterica; it is an amalgamation of medieval and modern literary techniques. *The Black Book* is also known as the most difficult and most untranslatable works of Pamuk. It was translated into English by Guneli Gun, a Turkish American novelist who was teaching creative writing and women's studies at Oberlin College, Ohio. The translation became as controversial as the novel. The translation was also criticized for its lack of the richness of the Turkish language and recontextualising the text.

It is in *The Black Book* that Pamuk is said to have found a voice of his own. He adopted a style which he had never tried before in any of the previous novels, an attempt to make a peculiar blending of the East and the West, of the traditional and the postmodern, ancient and the most contemporeary, the

European and the Turkish notions of story telling. This later became the typical Pamuk style in novels like *My Name is Red.*

Pamuk also wrote a screenplay based on the novel *The Black Book.* The movie, "Gizli Yuz" (Meaning, the secret face) was directed by the prominent Turkish director Omer Kavur. The movie is an exploration of the unconscious mind. The movie is about the frantic search of a young man for his lost woman. In the process of his search, he also moves into his own unconscious mind and rediscovers himself.

In*The Black Book*, Orhan Pamuk tried to explore the rich heritage of his country, its mystic religious literature and the intellectual perception of the complexities of its cultural life. While writing that novel in New York, Pamuk used to spend long hours studying the wonderful world of the Turkish miniaturists in the Metropolitan Museum of Art. He wanted to write a novel about the miniature painters of his country. In fact he started writing it and spent almost two years on it. The novel was conceived as an autobiography of a single miniaturist of the Ottoman times. It was an effort that required great intellectual concentration for the writer, and he could not continue it after the time consuming previous novel's work. So he decided to drop the project about the miniaturist artist's story' for a while and decided to write another novel, which he wanted to be quite different from *The Black Book*, a more simple and poetic and lyrical one. Obviously, the influence of the German romantics became visible in the new project, and he conceived the new novel with friendly and familiar themes and a lyrical linguistic style.

The very title of the novel, *The New Life*, suggested a world of transcendental existence, an another world, which could be seen as the longing of all Pamuk heroes generally. The title also reminds one of Dante, his autobiographical work, *Vita Nuova* (meaning, 'the new life')in which the poet talks about how he gets transformed into a mature world with the help of his love Beatrice. Described as an "exercise in postmodernist metaphysics",*The New Life* "is all the more remarkable in that it is a novel self-conscious to an extreme, with shadowy non-realist characters and tiny threads of plot that constantly evade recognizable design, as if a carpet weaver had suddenly become color-blind." (Thomas)

The hero of the novel, Osman, is presented as the alter ego of the writer himself. He talks about Osman. who wanted to become a writer at the age of twenty two. The excitement and anxieties of Osman in trying to become a writer is captured in detail in the opening sections of the novel. Then the novel moves into the triangle love affair, Osman loving Canan, and Canan loving Mehmet. Gamin is also presented as Ruya of *The Black Book*, a character with no details, a vague and shadow like person. The novel is also a quest story, where Osman is seen as following the disappeared Canan, he goes for long and lonely journeys in search of her. It becomes obvious after a certain time that Osman is not actually searching for the real Canan, but she is after the more abstract concept of Canan. (The name Canan is derived from the word "can" which means "soul" or "beloved" in Turkish language). Once he finds Canan too, but he understands that she still loves Mehmet. Now, Osman's quest is different. He wants to find out Osman and kill him in order to get the love of Canan.

Osman also discovers that the book which he got influenced by has been made to be read by him by Mehmet and Canan. It is also shown that actually Mehmet wanted Osman to kill him, the way we see Celal is making Galip to kill him in *The Black Book.* There are also references to Celal's death in *The New Life.* To his shock, Osman also finds out that he is a character in the novel, *The New Life*, written by his father's friend. He was not leading a free life, instead he acts according to the will of the writer, and his actions and life are scripted by his creator. Mehmet's father, the character of Doctor Fine (Guneli Gun translates the Turkish name Narin, which means "slender, delicate, tender-. as Fine) is introduced to satirize Turkish contemporary life such as their love with conspiracy theories. Doctor Fine is of the opinion that books are part of a great conspiracy to destroy the Turkish culture. He is also working hard to save Turkey from the clutches of Westernisation. Mehmet had faked his death by exchanging his wallet with a dead man's body in a bus accident. Thinking that his son is dead, Doctor Fine wants to kill the book's author and he hires people for that. But the murderers accidentally wound Mehmet. Doctor Fine adopts Osman to compensate his dead son and then gives all information to Osman which he gets from his hired assassins. Osman, on the other hand uses this information to trace and murder Mehmet. In spite of his ardent nationalism, Doctor Fine gives the names of Western watches to his four hired assassins, like Omega, Seiko etc. Though these are imported from the West, according to him, they symbolize traditional Turkish national life. Doctor Fine's conspiracy theories are used in a comical way in order to criticize the national Turkish attitudes. Doctor Fine even considers trains as images of Western influence and he believes buses represent Turkish culture

more. (Most of the railway tracks were built by British, French and German companies after the nationalization of railways in 1927 in Anatolia and in fact, Pamuk's grandfather was a railway construction engineer who made the family's fortune from it).

As Galip in *The Black Book*, Osman in *The New Life* is after an absolute truth which he feels as constantly moving away from him and keeping him in a continuous state of dilemma. Even when he understands that Canan is no longer in Turkey as she has married and moved to Germany, he still finds himself after her. The melancholic and even melodramatic overtones fill the novel in these sections. There are also sections where the reader comes across a curious mixing of the sublime and the mundane aspects. Perhaps, this could be the reason many critics have pointed out the novel to be incomprehensible. Talat S. Halman says this novel is “a mystery wrapped in a conundrum engulfed in enigma" (229). Mc Gaha observes that the novel really does defy interpretation. The metaphysical nature of the novel is highlighted in the words of Saman Hashemipour:

> Pamuk's novel is about spiritual desire in ideology controlled times which manages to serve arranged shares from the first to the last page. The New Life is a book about a book. "The book", whose subject we never learn, reminds "the book" of Orwell's 1984, infuses the protagonist with light, possesses his thoughts, occupies his every moment and propels him, finally, on a search for the book's meaning for him and for the new life that it has promised. We witness people turning their lives overturned, pursuing after an unknown aim, traveling to distant settings, traveling in

> circles, just moving until they find the thing they are sure they will be familiar with when they reach it. It is also an advisory tale about reading. Pamuk is known as a stylist, but the enigmatic book within the book invokes world's three major Abrahamic religious books, *Alice in Wonderland, The Communist Manifesto,* Orwell's *1984,* and the likes. By so many peculiar motives, double-entendres, irregularities, and convergences, The New Lifemeasures out its surprises carefully by making one come about several What-ifs and various questions about Life. "The book" itself is extraordinarily unclear that makes Pamuk's prose amusing. The reader is never given any grasps of "the book" and is only capable of understanding of its power through the reactions of the characters. At the end of the book, we are implying that "the book" young Osman reads is the one we are reading. (Journal of Basic and Applied Scientific Research 992)

Jale Parla takes the novel as a bildungsroman, but she makes one observation here, as in the classical bildungsroman, the hero's journey ends in a meaningful way, but *The New Life* presents no meaningful ending in that sense. The entire novel is about the meaning of life and the continuity of the process in which one grooms oneself to find out that meaning. It also shows the frustrations of the people. Andrew Mango observes that *The New Life* is “a novel of depression and disappointed hopes”

The title of the novel is about the power of a book and how magnificently it can change the life and destiny of a person. *The New Life* shows how magically

the character gets a 'new life' and then spends his whole life in search of the new life the book promises him. Pamuk writes:

> The more I turned the pages, the more a world that I could have never imagined, or perceived, pervaded my being and took hold of my soul. All the things I had known or considered previously had now become trivial details, but things I had not been aware of before now emerged from their hiding places and sent me signals. Had I been asked to say what these were, it seemed I couldn't have given an answer while I still read on; I knew I was slowly making progress on a road that had no return, aware that my former interest in and curiosity for things were now closing behind me, but I was so excited and exhilarated by the new life that opened before me that al creation seemed worthy of my attention. I was shuddering and swinging my legs with the excitement of this insight when the wealth, the multiplicity, and the complexity of possibilities turned into a kind of terror. (1997: 5)

The novel uses the technique of stream-of-consciousness. The story constantly moves up and down between the past and the present as it is moving in the human mind, it describes the events in a non- chronological way. *The New Life* opens with the claim "I read a book one day and my whole life was changed-. This line remains the central aspect of the novel and also the nearest summing up of the whole novel. Osman happens to see 'The Book' in the hands of a beautiful woman in college. Mesmerised by the charm of the book, Osman purchases 'The Book' from a roadside pedestrian shop on his way hack home. The book gets

transformed into a symbolic object and it is guiding Osman through the path leading him to a beautiful, enlightened and magical new world where there lies the possibility of a new life- a better life; he gets obsessed with finding that life, even if it means discarding his present and turning his hack on home and family. Pamuk writes, “The coincidence that I loved and accepted with joy, thinking it was life itself, turns out to be mere fiction constructed by someone else”. (1997: 165). This magical quality is the outer layer of the novel, and the deeper meanings are playfully hidden beneath.

The New Life, like Pamuk's other works, explores the continuous conflict between the East and West.

> *The New Life* certainly touches on the eternal conflict between East and West, a theme that has run through all of Pamuk’s work (it’s poetic justice that the city in which he has lived most of his life straddles both Europe and Asia). But it can also be seen in more general terms, as an allegory about the different ways in which people respond to works of art and how they appropriate certain works for themselves, bringing their own hopes and desires to them – and in the process often setting themselves up for disillusionment. In this context there is great poignancy in the narrator’s ultimate discoveries about the book and how it came to be written, and his uncovering of the mundane truths behind the little signs that have come to mean so much to him. (Jabberwock)

As discussed before, this is a theme that has run through all of Pamuk's works and highlights the fact that Istanbul/ Turkey itself lies between Europe and

Asia. But it can also be seen in more general terms, as an allegory about the different ways- strange and imaginative both- in which people respond to the works of art and how they accept certain works for themselves, bringing their own hopes and desires to those works. In this context one could see a certain importance in the narrator's ultimate discoveries about the book and how it came to be written, and his uncovering of the mundane truths behind the little signs that have come to mean so much to him. It is obvious that *The New Life* is an example of metafiction and that it can be considered as a work of referential literature that is constantly drawing attention to itself rather than allowing the reader to move into the fictional world. This happens quite frequently in all of Pamuk's works - for example as in the multiple first-person narratives by a number of characters of *My Name is Red*, or Snow, where the curtain dividing real life and art is almost literally discarded. As Saman Hashemipour observes,

> *The New Life* is a self-referential work that continually underscores itself. The anxiety, charm, and passion activated by the book transports at a frightened speed, often leaving the readers confused with turn of events, leaving the reader with unanswered questions by baffling spaces of truth and imaginary merge, which makes the work complex. The New Lifelives and moves as the book within the book. (*Journal of Basic and Applied Scientific Research* 991).

Chapter 4

The Individual Conflict: *Snow, Istanbul, The Museum of Innocence.*

The theme of individual and social conflicts resulting from a misplaced existential space is repeatedly seen in these three works. The personal conflicts and frustrations the characters undergo in these novels are resulting from an intense sense of an incompleteness they carry within. (Though *Istanbul* is not a novel, it is also included in this group because of the similarity of the sense of conflicts the self portrait of the author bears in this work.)

Along with *My Name is Red, Snow* is described as the transitional novel that established the international reputation of the writer and led him to the Nobel Prize. Admitted by Pamuk himself as written to explore his own spiritual dilemmas, *Snow* is the first novel in Turkish history which got published with a huge advertisement campaign. Publicity campaigns were done on Turkish television, and the book was widely received by Turkish readers. Pamuk himself had become a media celebrity in Turkey unlike any other author in the history of the country. After *Cevdet Bey and Sons*, *Snow* was also the most straightforward and accessible book Pamuk wrote. It came in 2002, and talks about the political incidents that took place in 1992 in the city of Kars. It is presented in the form of a political thriller and shows the political positions and perspectives as well as the intolerances of the Islamic fundamentalist forces and the members of the secularist government ofTurkey. The most important aspect of this novel is that it presents these two sets of characters in equal ways, the frustrations and anxieties of these

two groups of people are given equal space and the novelist takes no sides as in a usual political novel that the readers are familiar with. *The Guardian* writes:

> *Snow* deals with some of the large themes of Turkey and the Middle East: the conflict between a secular state and Islamic government, poverty, unemployment, the veil, the role of a modernising army, suicide and yet more suicide. Pamuk's master here is Dostoevsky, but amid the desperate students, cafés, small shopkeepers, gunshots and inky comedy are the trickeries familiar from modern continental fiction. (Buchan)

Set in the city of Kars, in the north east of Turkey, Snow is the only explicitly political novel Pamuk ever wrote. The novel discusses the dilemmas of an upper class person, about political and religious views that shape the predicament of his life It elaborates Pamuk's long engagements with the various forms of political discourses resting on the traditional binary, secularism versus Islam. But this binary operates only on the surface level in *Snow.* Being a continuously visible presence in the Turkish media, Pamuk initially follows this binary by describing secularism as a liberal philosophy and outlook in life that negates the state sponsored religious activities, and Islam as a movement with a fundamentalist interpretation of the religious text and a powerful organizational structure which is aimed at the revivalism of religious ideals in life. But later in the novel readers see Pamuk conflating positions, suggesting ways how both glorify their past referring to Kemalism and Islamism. Pamuk also suggests the "silencing" act of both these positions: secularism talks nothing about the absolute or permanent values in life and the issues of how to address the moral values and

codes that shape human life, while Islam silences every dissenting voice against religion and any attempt of a possible alternative interpretation of the scriptures. As Mirze Santesso suggests, in *Snow*, Pamuk concentrates on how both discourses finally fail, how they cancel each other out and consequently generate moments of silence.

Pamuk has revealed the motivation behind writing *Snow*, about what happened to him after he went ahead to help the leftist authors and modern liberals of Turkey in 1990s and consequently, how he became a part of the political movement inadvertently. The novel discusses issues of conflict between Kemalism and other forms of local Turkish political and religious extreme movements. Kemalism was Turkey's founding ideology which advocated a rigid separation of religion from state and politics. As in the previous works, *Snow* also discusses issues of the civilization and encounters between the East and the West and its cultural polemics reflected in the contemporary lives of Turkish people. While *My Name is Red* and *The White Castle* take Ottoman themes to discuss issues of the East – West encounters in the intellectual and cultural world of Turkey, *Snow* takes contemporary politics to discuss the same theme. Set in contemporary times, the novel makes use of intensely political discussions. It is the fight between characters who long for the secular and modern lives and those who want to adopt fundamental religious ideas in their lives. As a January 2005 review says,

> *Snow* is a big, ambitious novel, in which Pamuk perhaps tries to do too much. Through its broad range of characters it explores a huge range of political, religious, and social issues. It is a character study, a portrait of

> obsession and jealousy. And, through its narrative structure and formal links between Ka's poetry and the events around him, it probes the relationship between art and life. Pamuk holds all this together, but sometimes only with a visible effort. *Snow* is a highly recommended read nevertheless, especially for anyone curious about Turkey. (Dannyreviews)

Though *Snow* is the only political novel written by Pamuk, some reviewers also ironically say that it is an "anti-political" novel. Pamuk himself has said that *Snow* is a political novel in a different sense; he was never interested in taking any sides in his novel.

> This isn't a political novel of the '30s or '40s, or socially committed, or with a political agenda. This is not propaganda. This may be the first political novel ever written where there is almost no propaganda in it…I am not saying, look, here are bad guys, here are good guys. I am not taking sides. In fact, it is more a crying out for happiness: Life is short, enjoy it, take your girl and run away. (Feeney)

Snow is a warning against too much of politics. It shows Pamuk's aversion for the Turkish politics of the present times. He says in *Other Colours,* "the political disasters in the novel – as well as the poverty and other evils – these are things that have afflicted all of Turkey." (2007: 274). Obviously Pamuk doesn't identify himself with any political parties in Turkey too. He considers himself to be a liberal intellectual a moderate leftist. He was bothered by the rapid growth of the political Islamist forces; he was also worried about the state's militant attempt to suppress it by using government machinery, in defense of secularism. In fact,

Pamuk said in an interview that the original idea of this novel came to him much earlier when he thought about the discussions of two very honest men, one a very secular and modern and Western, and the other one an Islamist. Later, this debate turned out to be an elaborate novel. Most of the incidents described in the novel are real, as Pamuk himself has revealed in a 2004 interview after the publication of *Snow*, he had visited the city of Kars in the guise of a newspaper editor with a press pass he managed to obtain from a journalist friend, as Ka does in the novel. Pamuk had toured the city with his camera, recording materials for his novel and listening to the conversations of the people around, taking notes.

The Turkish title is "Kar". It is set in the city of "Kars". So there is obviously a pun in the Turkish names. Hence, as the name of the city suggests, snow becomes an overwhelming symbol in the entire novel. The small town of Kars is also a microcosm of the country and represents the group of ideologies of secular (Turkish), ethnic (Kurdish) and religious (Islamic) nationalism. There are people from Azerbaijan, there once lived Russians and Germans too. Religious differences within Islam are also there, like the conflicting groups of Shia and Sunni. And the hero is "Ka". Erdag Goknar observes that Kar keeps the "prison theme", transforming the city into a nation-state, as a place of incarceration or even a police state. In *Snow*, Goknar continues to observe, Kars represents poverty, violence, and the worst outcomes of republican secular nationalism as manifest in the coup. As John Updike observed, this is reminiscent of K of Kafka's *The Castle*. As Kafka's K, Ka is subject to the authority of ambiguous political forces in Kars. As Mehnaz M. Afridi observes,

> Ka's character and inner struggle bring up the dialectic of religion and extremism, which is echoed not only in his writings, but also in Turkey. Pamuk's novel serves as an introspective look at what takes place in a country as it confronts the secular, the West, and the extremity of religious fanaticism. (18)

Kafka's *The Castle* and Dostoevsky's *Possessed* were two major sources of inspiration for Pamuk in writing *Snow.* While reviewing *Snow,* Chandrahas Choudhury says that Snow suggests a cold stately beauty when compared to the many hued charms of *My Name is Red.* The incidents in the novel *Snow* take place in three days – perhaps the shortest time frame in a Pamuk novel – February 18, 19 and 20 of 1996 and an epilogue that takes place four years later. The narrator of the novel is named Orhan. Ka and Orhan are presented as the twin aspects of the author's self portrait.

The novel begins when Ka returs to Istanbul after his twelve years of lonely life in Germany as a political exile. He has come to Istanbul to attend his mother's funeral. From there, Ka understands that his love of college days, Ipek, is separated from her husband and living with her father and sister in Kars, a remote poverty stricken Anatolian town in the north east border of Turkey.Once a cosmopolitan city with thousand-year-old churches, a large Armenian community, Persians, Greeks, Kurds, Georgians, and Circassians, Kars is now a poverty-stricken provincial outpost suffering from "destitution, depression, and decay.". Ka decides to go to Kars, he manages to get a press card from a journalist friend working in a secularist news paper, *Cumhuriet (The Republic)* and travels to Kars

as a journalist collecting news about the upcoming municipal elections and the suicides of girls who were not allowed to wear head scarves in schools by the secular government. Ka also wants to return to his poetry writing. In Kars, the Welfare party, an Islamist political party was supposedly going to win the upcoming local elections and the "headscarf girls" had made the city very sensitive. (The Welfare party was an actual political party in Turkey, and the leader of this party, Necmettin Erbakan was forced by the military to resign from the prime minister's post in 1997 and consequently, the Welfare party was outlawed by the Turkish constitutional court for anti – secular activities in 1998).

In Kars, Ka is in search of Ipek, with whom he wants to begin a new life. In the next three days Ka stays in Kars, he talks to a publisher of a local news paper, he witnesses a murder by an Islamist terrorist, he even visits Ipek's former husband, who is a a poet and a former leftist, now he is a member of an Islamist party, and is taking part in the elections. He meets the militant Islamist named Blue several times. Blue tells Ka that he has also been influenced by atheism once, but later got influenced by Ayatollah Khomeini and Frantz Fanon and he has fought in Chechnya and Bosnia. He meets Ipek who doesn't want to follow him to Germany. Blue is also found to be a lover of Ipek. She loves them both, and sleeps with them both. Thus, the triangle of complex love here can be seen as similar to that in *The New Life*. Finally, Ka returns to Germany alone. Four years later, he is murdered in the streets of Frankfurt by the Islamic terrorists.

Snow discusses the painfully profound difficulties and contradictions of life in a place like Turkey where democracy and fundamentalism exist close to each

other. Snow presents long discussions of the two groups of political people, with the writer taking no positions. Blue represents the fundamental Islamist, who is determined never to imitate the West. According to the supporters of Blue, to try to imitate them is to become a European, and according to Blue, one might choose to identify oneself as the opposite of what the West thinks and acts. Blue's followers choose extreme fundamentalism according to his words and resist any form of Westernization in the name of the Turkish national party. Blue's people are so deep rooted in their belief that they are not willing to go to Germany even if they get a visa. Such kind of nationalism becomes meaningful too at times, when they equate it with their attempts for survival and their existence. It becomes important for them to stay to their cultural roots. Negating the West for these characters is necessary to highlight their East in them; it becomes a cultural and political necessity for them. It is in this sense that Snow is also described as an anti political novel; it gives voice to all, allowing everyone to speak and to make their voices heard. That is why even the suicides of the "headscarf girls" become political statements. It shows the fear against the imitation of the West and its infiltration into the trope of the entire social life of Turkish people. As Blue says in the novel, the Turkish people have fallen under the spell of the West.

Pamuk writes:

> In order to establish a modern and Westernized nation, Ataturk and the whole Turkish establishment decided to forget Islam, traditional culture, traditional dress, traditional language and traditional literature. It was all buried. But what is suppressed comes back and it has come back in a new

> way. Somehow in literature, I am myself that thing that comes back, but I came back with my postmodern forms. I came back as someone who not only represents tradition, traditional Sufi literature, traditional form, traditional ways of seeing things, but also someone who is well versed with what is happening in Western literature. So I put together the experimentalism, I mix modernism with tradition, which makes my work accessible, mysterious and I suppose, charming, to the reader. (qtd in Mc Gaha 114)

Snow presents discussions of these cultural entanglements of Turkish society. The characters are proud about their country, but they also want to escape from the poverty and unemployment that they are constantly facing in contemporary political situations. Pamuk is presenting almost a journalistic picture of the city, as the style and structure of the novel is journalistic too. The novel offers no solutions, as obviously the novelist does not take any sides. It presents a complex picture, where every voice is to be heard and addressed, where simultaneously every argument can be refuted too. Erdag Goknar observes:

> The central focus of the novel is political conspiracy and coup…Ka serves as a weak ambivalent character, a parody of the republican intellectual reduced to being a narrative vehicle torn by loyalties to various competitng factions that overwhelm him. He is a leftist secularist whose new found poetic inspiration gives him an insecure consciousness of the divine. Positioned as he is between secularism and Islam, Ka (who is literally and figuratively an abbreviation) is a fragmented symbol of a number of other

> elements in the novel: kar (or snow), Kars (the microcosm of the nation as prison) Necip Fazil Kisakurek (a Republican poet who embraced Sufism), and Kardife (who decides to wear the veil as a symbol of political Islam, is the leader of the "suicide girls", and who both unveils and unwittingly kills the actor representative of the secular coup). Though he is a weak character, Ka's point of view, buttressed by "Orhan" holds the plot of the novel together. (2013: 185.)

Ka and Orhan are, in this sense the twins. This pair is also reflected in the two characters in the novel Necip and Fazil; they are very close friends in the novrel and always get along very well, they two even love the same person, Kadife, who is Ipek's sister. Each feels that he could die for the other one to marry Kadife. Nacip is killed in the shooting incident in the theatre, and Fazil marries Kadife. Blue is Ka's principal enemy; he is presented as the anti thesis of Ka. Ka is a Westernized liberal who is intuitive and insecure, while Blue is a self confident and courageous Muslim Turk. In *Orhan Pamuk:Secularism and Blasphemy*, Erdag Goknar goes on to explain that the ideological positions of Turkish nationalism, political Islam, and leftism are all presented and parodied through discourses of conspiracy in this novel. Ka is susceptible to both the emotional and ideological power of all the people who are around him.

Charactersgetting converted from one life to another is a trope that can be seen in *Snow.* The conversions of former leftists to Islam were a common sight in Turkey during the early 1990s, when political Islam began to rise powerful. Ipek's former husband Muhtar and Islamic militant Blue are former leftists who

embraced Islamic faith and even terrorism. The duo Necip and Fazil, and Ka together represents Necip Fazil Kisakurek, the Turkish Republican writer who turned to Sufism. Necip gets fascinated by atheism and Ka has a fluctuating religious faith too. The para military member, Z.Demirkol was a former leftist journalist and poet who lived in Germany after the military coup of 1980 in Turkey. Ka can be seen as getting reflected in almost all other characters in *Snow*. (Blue writes poems too). Muhtar, also a failed poet, is trying to fuse his leftist political engagements with religion. He is a Kurd and talks about his Marx - to - Muslim conversion in the novel. Ka also talks about the feelings of being divided between an irreconcilable, cynical and western perspective of secularism and a religious desire for a local authenticity. This state of duality and dilemma that is often seen in all of Pamuk's novels is here internalized by the character of Ka.

Snow is the only novel by Pamuk in which we see the hero openly taking interest in religion and being moved by faith. As mentioned above this reflects the religious revivalism and the cultural logic of Turkish social life in the early 1990s when a number of people got interested in religion and began to gradually move towards it. (The Ottoman sultanate had been abolished in 1922 and the Islamic caliphate, in 1924). It reflected a kind of ambivalent attitude of many Turkish intellectuals of those times. Ka puts it in this way by saying that he wanted to be a Westerner and a believer. Ka's poetry is also seen as influenced by his religious leanings. He is a kind of person who lets himself be influenced by the ideas that are around him, Ka is portrayed as a vulnerable person. He moves between the poles of religious and secular ideals. It is an irony that he is murdered by militant Islamists at the end of the novel. Necip, on the other hand, is tempted by atheism.

In spite of being a student of the religious school, he is fascinated by the questions against faith. Like the other characters in the novel like Ka, Muhtar and Blue, he too has literary interests, he wants to be the first Islamic science fiction writer. If Ka is murdered by religious militant forces, Nacip is assassinated by the secularist militant forces, during the theatrical coup at the National Theatre. Politically/ideologically instigated murders are seen in other novels of Pamuk too. As written by Goknar, Pamuk fuses these politically motivated crimes with the genre of what is termed as the "metaphysical detective story" to explore and excavate Turkish cultural history, identity, and the epistemologies that support them. Goknar also points out that

> "Snow" is a symbol of the metaphysical search in which redemptive acts of writing replace the blankness of nihilism. Both "Orhan" and Ka are not just weaving metaphorsof snow,they are writing against its whiteness, which threatens to overwhelm them in its material fragility and its blank sacredness. "Snow" is literally and figuratively the absent text at the centre of the novel that subverts the existential impasse and Sartrean "nausea" experienced by homo secularis. (2013: 194)

As other lonely and marginalized characters of Pamuk, Ka is one who is essentially alienated and isolated and constantly lives in the periphery of society. Coming to Turkey after a long life of exile in Germany, Ka is twice displaced from realities: he is a leftist political exile and an outsider in the contemporary Turkish society. Goknar continues to observe that a frustrated writer, Ka is a typical Pamuk protagonist, whose authorial agency is thwarted by the cultural

logic of the Republic. Pamuk characters like Ka and Celal in *The Black Book* are victims of political conspiracy that pits the "author" against an ideologically motivated fanatic.

Snow is a repeated literary symbol that can be seen in many modern novels like Thomas Mann's *Magic Mountain*, Kafka's *The Castle*, Dostoevsky's *The Underground Man* and Emile Bronte's *Wuthering Heights.* The image of snow continues to repeat in *Snow.* The white, monotonous, pure, inspirational and deadly snow represents all these diverse aspects of existence in the novel. When Ka arrives in Kars first, the city is all covered in snow, symbolizing hopeless and misery, and after a while, the snow reminds him of Allah. The vast expanse of snow becomes a metaphor of these multitudes of existential paradigms of human life. "Snow" is also the title of Ka's poetry collection which is lost. Placing *Snow* in the context of the first political novel by Pamuk, Thomas Cartelly says in the essay, 'The Spell of the West in Orhan Pamuk's *Snow* and Amitav Ghosh's *In an Antique Land*',

> A novelist whose past work variously trafficked in Nabokovian metafictions and the painstaking historical miniaturism anatomized in his 1998 novel My Name Is Red, Pamuk had, before *Snow*, shown little interest in addressing recent developments in Turkey, which include the increasing movement of social and religious conservatives from the countryside to the city, the ascent of Islamist parties that represent them to parliamentary majorities, and the predictably strident reaction to these developments of the largely right-wing secularist opposition. In *Snow*,

> Pamuk not only addresses such developments, but positions both his protagonist, Ka, and the narrator, conspicuously named Orhan,as characters who inadvertently make the same discoveries he has apparently already arrived at. In this respect, among others, Snow operates as a sustained, self-reflexive meditation on authorial responsibility that is all the more honest for its refusal, on the one hand, to make Ka a self-effacing, magnanimous hero and, on the other, to forgive the commitment to vengeful violence of the radical Islamists who murder Ka after his return to Frankfurt. Like the Turkish government, which has been engaging in an on-again, off-again courtship of Europe, the pursuit of stronger economic ties to Russia, a closer embrace of traditional Islam, and a strategic rethinking of its long-established partnership with Israel, in order to elevate its regional standing in relation to Iran and the Arab states of the Middle East, Snow forges a fitful and indeterminate path of its own between its Western and Eastern-oriented tendencies. (143)

In Turkey, every political group found something to get offended in *Snow*. It contained straightforward remarks against the military regime of Turkey and its interference with the democratic process. The most controversial aspect was the novel's treatment of fundamentalism. The idea of "fundamentalism" is a particularly difficult one in the Turkish context, though 97% of Turkish population are Muslims, any public display of faith/ religion is described as fundamentalist by the Turkish media. In an interview, referring to the fact that he was not faced with hostility for such open discussions of fundamentalism and its thematic treatment in his novel, Pamuk expressed his happiness for the growing tolerance in his country.

Pamuk here also makes certain unexpected observations about fundamentalism; as the novel progresses, he begins to redefine this term, expanding its significance beyond the generally accepted religious context. As Ezra Mirze Santesso in the essay "Silence, Secularism and fundamentalism in *Snow*" points out, Pamuk reintroduces "fundamentalism" as first and foremost a textual practice, finally formulating a broader characterization of fundamentalism as a political practice in which text is always privileged over speech. The irony is that, with this definition, Pamuk is also able to classify a group of extreme secularists as fundamentalists. Pamuk's view of religious fundamentalism and secularism could be visible in his words in the interview he gave to Esra Mirze Santesso in 2006. In the interview, he focused on the headscarf issue as a symbol of the religious and political paradoxes of Turkey, telling me that "I wish that headscarves were something that both secular and political Islamist parties wouldn't be aware of. I wish that this was a country where some people would wear headscarves, some people wouldn't, and no one would notice. But unfortunately it is at the heart of political struggle between political Islamists and secularists." Mirze Santesso says that the overt symbolism of the headscarf, its contentious visibility that provokes secularists to pass laws restricting the rights of women, creates only greater furor, contributing to deeper national fragmentation. The alternative to pluralism is fundamentalism—secular and Islamic. By explicating fundamentalism's deeper implications, *Snow* allows us to rethink the state's commitment to democracy and human rights without necessarily choosing one over the other. It is as if Pamuk is giving voices to those who have been silenced by the opposing groups. So the novel is

essentially a pluralistic discussion of the mutually exclusive political binaries that existed in modern Turkey after the era of Kemalism and the revival of Islamism.

Snow, as a politically charged novel, is Orhan Pamuk's response to all kinds of attempts of silencing the other, which is the necessary corollary of any forms of fundamentalism/ nationalism. Obviously this comes in the wake of Turkey's desperate attempts to promote national secularism as opposed to religious fundamentalism or "Islamopolitics" in the late 1990s as part of its attempt to join the European Union and get better financial stability for the state. These attempts even politicized minor, every day aspects of human life in Turkey, like food and drink, clothing, holidays, public display of religious images etc, which created great tensions in society. *Snow* is a response to all these complex changes that shook Turkey.

Apart from these wide ranges of issues discussed and the overtly political tones and loaded discussions, *Snow* is easier to read when compared to other novels of Pamuk, and the novel was widely read in Turkey. The novel is an answer to one of the most common points of criticism that was raised against Pamuk for not discussing the more tangible and contemporary issues in his writings. It was translated into English by the acclaimed Pamuk translator, Maureen Freely.

Though Orhan Pamuk started writing another novel, *The Museum of Innocence* in 2002, soon he discontinued that and started to write another book, *Istanbul: Memories of the City*. Unlike all the previous novels, this book became the most autobiographical one Pamuk ever wrote. *Istanbul* is an open admission of the novelist's fascination for his favourite subjects, his family and his city. The

city, divided between the geographical continents of Europe and Asia, represents a duality that is constantly seen in Pamuk's writings. This is a melancholic narrative of the days of the decline of his family's fortunes and his childhood. It is also a lament for the loss of his childhood. The novel is also described as a self portrait of Istanbul city. It also discusses the vast culture of Turkey and its dilemmas for being placed in the middle of Europe and Asia both geographically and culturally. The topography of the city of Istanbul significantly shows this twin aspect of the East-West dilemma of every Turkish person and how the river Bosphorus affects their lives. Bosphorus is also a significant image in this book. As Erdag Goknar observes, "Pamuk's memoir – cum – history follows a trajectory that unites author and city, beginning with Orhan's birth in the city and his early convition that his self is doubled (thus maintaining a dominant leitmotif from his fiction)" (2013: 229)

The Bosphorus, a defining space of Istanbul city, is the waterway connecting the Sea of Marmara to the Black Sea and dividing Europe and Asia. This geographical placing of this river as an image of the centre of two cultures runs throughout the oeuvre of Pamuk. The river, as runs through the centre of the city, represents a border between conscious and unconscious, and modernity and tradition. And the city that lies on both sides of the river thus becomes a constant metaphor for Pamuk to talk about his favourite topics of the Turkish dilemma. In spite of the fact that the Turkish capital was changed from Istanbul to Ankara, leaving Istanbul poorer and with no power in its hands, in all the narratives Pamuk underlines the historical and mythological importance of the city. When Constantinople (the old Greek Byzantium) was the centre of the Ottoman Empire,

the East – West binary had been around the shores of the Bosphorus river. Ottoman Istanbul was a port town, with a busy trade and maritime activity. It was also known as the "sublime port" and "the high gate" or "the gate of the eminent", suggesting the historical and commercial importance the city enjoyed once. The name "gate" also suggested the opening of opportunities the city gave to the Western traders. The Bosphorus also worked as a marker of two different life styles of Turkish people. Thus, placing Istanbul as a site of dualism and dilemma, Pamuk is attempting to view the city from all these perspectives, in highly personal as well as historical ways. He also discusses the changes that happened during the times of the shift from the Ottoman Empire to the Turkish Republic's more secular and more Western life. Through the eyes of his family, in *Istanbul* he represents the cultural and moral issues this transition brought to the Istanbullus (the residents of Istanbul) by analysing the Turkish cultural identity which is essentially laden with its Ottoman, Islamic, and Western traditions and legacies.

The book was published, in 2003, in Turkish and the English translation was done by Maureen Freely in 2005. *Istanbul* is Pamuk's ninth book. It has thirty seven chapters, an epigraph, a dedication, and paintings and photographs of both the city and the writer himself. The novel/memoir depicts the childhood and early years of Pamuk's life in Istanbul. Written in the first-person singular point of view, Istanbul describes the first twenty two years of Pamuk's life.

While writing this book, Pamuk was passing through a series of personal tragedies like the problems of his married life and the illness of his father; he was also in the lowest of his health during those days. And Istanbul shows all this

depression in the pages of this novel. It is a melancholic description of the city's life and its people. In describing the city of Istanbul, Pamuk recounts his lonely childhood days and the gradual fall from grace of his own family like the way Turkey fell from its grace after the magnificent years of the Ottoman Empire. Autobiographical in nature, the novel also discusses the past story of his love for painting and his desire to make a career of an artist, the emotional and psychological impact of gaining and losing his first love, the bond he and others feel to the Bosphorus river and its importance to the city, and the childhood memories of his school experiences. It is a mournful account in which Pamuk laments for the lost childhood innocence and its joys. The book also contains photographs of Istanbul city by Ara Guler and Selahattin Giz, and by Pamuk himself. The book marks an attempt to create a literary space out of the geographical space of a city. Erdag Goknar, *My Name is Red*'s English translator observes:

> What is the central function of Istanbul in Pamuk's fiction? Broadly, it constitutes the literary space that enables Pamuk to transcend the masternarratives of secularism, modernity and orientalism. Like Proust's Paris, Joyce's Dublin, or Dickens' London, Pamuk's Istanbul is as much a state of mind as a geographical reality. Istanbul is depicted repeatedly and obsessively in all of Pamuk's novels…Istanbul, in its materiality, emerges as the basis for a discrepant consciousness in Pamuk's oeuvre. It is a psychic space of cultural memory and cultural history. (2013: 228)

The nostalgia and melancholy is further developed by the peculiar discussion of the concept of "huzun" in the novel. It's the Turkish word the translator Maureen Freely uses throughout the novel. Pamuk defines "huzun" as a communal melancholy. "Huzun" is seen as a central concept in the cultural life of Istanbul. It is present in the everyday life of Istanbullus. While melancholy is personal, "huzun" is presented as communal.

> Unlike melancholy, which is experienced personally, hüzün is shared, and, in Istanbul, all the inhabitants participate in the atmosphere created by it. Hüzün marks the whole narrative as well as the narrator's perception of the city. The narrator explains that, for him hüzün is not merely an attribute of the city, but rather it functions like a mirror that reflects our own feelings, such an inseparable part of the city that we see it as the reflection of our presence within the city. (95)

Erdag Goknar, Pamuk's translator says that 'huzun' is a lament that Pamuk describes in all his works, and especially in Istanbul. According to Goknar, it is a mystical melancholy, an affective response to the existential angst of national secular modernity. Gonar continues to say that this emotion reveals a condition of being between the material and the mystical. Joy Stocke in her review of the book says:

> In many ways Pamuk's Istanbul has become a museum whose caretakers no longer find value in their treasures, readily tearing down whole neighborhoods. But Pamuk is not willing to let go of the past, setting a grand stage for his memories by walking through the neighborhoods

> winding his way down alleys that lead to disintegrating cemeteries; or as a young boy flirting with the spirituality missing in his staunchly secularist family's life when he visits a mosque with the maid. A quarter of the way into his narrative, he reveals his thesis: Istanbul can be best summed up by the complicated word *huzun*, translated into English to mean melancholy. (Wil River Review)

More than an emotional re creation of the city's life, Pamuk also adds a lot of historical details of Istanbul, especially from the point of view of many foreign travellers and writers. He also presents the descriptions of Turkish writers like the novelist Ahmet Hamdi Tanpanar, the poet Yahya Kemal, historian Resat Edrem Kocu, memoirist Abdulhak Sinasi Hisar and Turkish newspaper columnist Ahmet Rasim. Thus, more than just a memoir, *Istanbul* is a historiography of the city. It presents the native as well as colonial observations of the city and focuses on the decay of the city which is directly contrasted with the glories of the Ottoman past. The colonial colonial narratives by Gerard de Nerval (1999), Gustave Flaubert (1987), and Theophile Gautier (1975) highlight these. The chapter, "Under the Western Eyes" shows the city through the eyes of the "other". These chapters show Istanbul from the European gaze's perspective. They reflect the liveliness of Istanbul life, the exotic religious activities, the whirling Dervishes and the spectacular and majestic Ottoman rulers' lives.

As discussed earlier, Pamuk reveals himself a lot in the memoir, readers get to know Pamuk through his childhood memories, the melancholy he relates, and the synergy between the many cultures he describes. Above all, the book is about a

passionate attachment with the city which the author has never left in his younger days. Pamuk writes, "here we come to the heart of the matter: I have never left Istanbul – never left the houses, streets and neighbourhoods of my childhood". (2005:5). Pamuk also presents his views of religion here. The chapter "Religion" talks about the way he grew in his secular house and the way he fused the secular and religious identities together. He identifies himself as a "cultural" Muslim, rather than a religious Muslim. As Pamuk says, under Ataturk's rule, to move away from religion was seen as a Western and modern virtue. That was the public conception of the reality, but in private, Turkish people felt the emptiness, as the ruins of the city's dilapidated buildings. *Istanbul* is a moving account of the 'emptiness' that he felt within, and 'huzun' describes this emptiness and sadness. So Pamuk's conception of religion could be seen as more aesthetic, rather than ideological one. That's why he doesn't go for detailed discussions on religion, instead he says, "even if I didn't believe in God as much as I might have wished, part of me still hoped that if God was omniscient, as people said, she must be clever enough to understand why it was that I was incapable of faith . . . . What I feared most was not God but those who believed in Her to excess." (2005: 322)

Hande Gurses, in her article, "Mirroring Istanbul" says that *Istanbul* is a text that is impossible to define using the already existing vocabulary regarding genre. Thematically as well as formally, it can be placed in different genres of writing. Structurally, it is a sort of collage of autobiographical writings, news paper articles, photographs, paintings and other writers' views on the city of Istanbul. This non linear structure of the memoir gives it a certain depth as the city is viewed from multiple perspectives of time and space.

The mirror structure of the novel is the most striking feature. The whole narrative functions like a mirror, reflecting a lot of images of the city and its life. The writer and the city are depicted in each other's images. This mirror structure of the narrative also eliminates the possibility of calling it an autobiography, as everything presented in the book can also be seen as a mere reflection of thoughts only. Pamuk makes it clear that his book is only the musings of a fifty year old writer who is trying to recollect his wandering thoughts about his city to make an amusing story. So, by writing about the experiences of his city's life, Pamuk is certainly not trying to give a factual account of his city. According to Hande Gurses,

> The memories that the narrator includes in his narrative are not absolute "truths" with single and fixed meanings but rather are perpetually displaced, resulting in the creation of a space where meaning is disseminated… Like the Orhan of *My Name is Red* who would tell lies to create a pleasant story, the Orhan of *Istanbul: Memories of a City* makes it explicit that he has a tendency toward the fictional. The narrator's confessions regarding the nature of his memories do not aim to offer the reader a "correct" account but rather underline how the distinction between truth and fiction is irrelevant within the textuality of the narrative. He thus draws attention to the composition of his narrative; by bringing different elements together, he doesn't aim to create an accurate "autobiography" but instead a "story" that allows reinvention with each reading. (Afridi and Buyze 49)

This novel is often described as a self- portrait of the city of Istanbul in a sad, melancholic tone. Being enigmatically auto-biographical, it shows the vast culture of Turkey and the historical- fact of how it is now situated between the vibrant and rich past and the more mediocre or confused modern times. Translator Maureen Freely says,

> Pamuk moves from his glamorous, unhappy parents to the gorgeous, decrepit mansions overlooking the Bosphorus; from the dawning of his self-consciousness to the writers and painters–both Turkish and foreign–who would shape his consciousness of his city... Pamuk's Istanbulis a triumphant encounter of place and sensibility, beautifully written and immensely moving. (Penguin Random House).

Pamuk also traces the past story of his love for painting and his desire to make a career of an artist, the emotional and psychological impact of gaining and losing his first love, the bond he and others feel to the Bosphorus River and its importance to the city, and the childhood memories of his school experiences. The Bosphorus river is presented a source of joy and optimism for the writer. In the chapter "Exploring Bosphorus" Pamuk describes the joyful journeys he had to Bosphorus river with his mother and brother. Bosphorus was the only source of happiness and a great solace for many Istanbullus, Pamuk says. The book's perennial theme, however, is the melancholy that continues to haunt both the author and the city of Istanbul. In discussing his childhood and formative young years, Pamuk is quite introspective, revealing minute subtleties including early sexual feelings, pain caused by his parents' abnormal and fighting- prone

relationship, his longing for tender love and attention from his mother, and his melancholy at losing his first love. He is honest about his propensity for engaging in fantasy even into adulthood, and even his frequent daydreams about killing someone. Many a time he mentions conversations with or remarks made by other people who have influenced his life.

Orhan Pamuk describes the city itself as having a fragmented, heterogeneous and elusive existence, and *Istanbul* also makes use of the same decentred narrative style. Throughout the novel, a certain aspect of the city is highlighted, as in the life of the writer. All these individual moments/ scenarios are fused together to form the narrative. Each episode functions as a repeated reinvention of the city from multiple perspectives. Right from the introduction of little Orhan in the beginning of the story, the readers are placed in historical/ fictional contexts where this reinvention of the author/ narrative is continuously renewed. Thus, the character of Orhan in *Istanbul* reflects the city of Istanbul and the city of Istanbul reflects the character of Orhan too. This multiplicity of perception is further enhanced by the description of many Orhans. Many Orhans co exist in the same character. The city and the character are interdependent.

> The relation between Orhan and Istanbul is thus a two-way process in the sense that the narrator not only reflects his feelings onto the city's views, but also receives them back later on. Istanbul is marked with the memories of his feelings with which he has associated the city's views. In other words, the narrator, while remembering, is always writing the mediated version that is filtered by the memories he has of those views. Orhan's

> different distorted images that he sees reflected in the city are thus marked by the feelings he had at that moment, and once he remembers those images, he remembers them in relation with those feelings that contribute to the creation of "other" Orhans who experience the city in multiple ways. (Afridi and Buyze 53)

The entire novel is obviously an attempt to reproduce the city in multiple ways. The meaning of the city is tried to be captured through reading it, walking its streets and by painting its images. But whatever be the narrative attempt, it categorically suggests the impossibility of attaching a primary meaning to the city. So for Pamuk, Istanbul becomes a constantly changing cultural paradigm. It is neither Ottoman or modern, neither Islamic or Western, but a distorting mirror that shows all these aspects of the same city through fragments. Both the character of Orhan and the city of Istanbul as he had experienced it, appear to be changing for each other and are both misplaced for each other, and *Istanbul: Memories of a City* shows this constant displacements through literature, painting, history and other writers' writings. As observed by Hannde Gurses, "the reader, rather than following a predetermined route that would lead to a fixed point of arrival, is free to reinvent both Orhan and the city following his or her own individual itinerary in this fragmented structure." (Afridi and Buyze 59). *The New York Times* review stresses this aspect of fluidity of meaning of the city:

> As a Turk, a painter and -- eventually -- a writer, the journey Pamuk depicts in "Istanbul" lies between what many outsiders, in his sardonic observation, "like to call East and West," but which he terms past and

> present. The past is represented by the Ottoman Empire, a vast many-limbed polyglot whose heart once beat in Istanbul, its dazzling capital. But the empire no longer exists, and its surviving memorials -- the imperial mansions and expanses of woodland, the marble fountains and clapboard waterside villas -- are being devoured by developers, fire and neglect. The present is the Turkish Republic, Ataturk's secular, Western-oriented, homogenizing nation state, which has its seat in a big Anatolian village. Istanbul is no longer a city of consequence, let alone a world capital. It is an insular little place sinking in its own ruins. (De Bellaigue)

In her review, Jan Morris says that the seduction of the book lies not in the author's self portrait, but in its poetical identification with Istanbul. Michael Mac Gaha observes that a good novel is a coherent work of art, a simulacrum of the real world. It has its own rules, which are actually quite different from the real world. When all of its parts, including the characters, follow these rules, it produces a powerful illusion of reality. Every great novelist creates a fictional world that is distinctly, recognizably his or her own. Pamuk's painterly way of picturising the city and its people thus mimics its consistency with the real world and the real "Istanbul".

Though *The Museum of Innocence* was started in 2002, before *Istanbul*, Pamuk later discarded the project and concentrated fully on *Istanbul*. It was only in December 2003, after *Istanbul* was published, that Pamuk went back to *The Museum of Innocence*. If *My Name is Red* uses art and history to look into the spirit of the nation, *The Black Book* makes use of the enigmas of history, *Istanbul*

traces the soul of the city and *Snow*, uses the contemporary politics to explain the nation's predicament, then *The Museum of Innocence* explores love and ordinary objects of love to explain the cultural emissions of the country. This is the first book by Pamuk after the Nobel Prize.

The novel is conceived as a love story, but written in an unconventionally different narrative style. It is not the relationship between the lovers that is focused, instead, the narrative moves around the transformations happening to Kemal because of his love for Fuzun .This is the eighth novel by Pamuk, and as already seen in other writings, here too he brings the mystical close to the material elements, fusing them together in the most unexpected ways. And as the New York Times reviewer Maureen Howard writes, "Part of the delight in *The Museum of Innocence* is in scouting out the serious games, yet giving oneself over to the charms of Pamuk's storytelling. (Howard).

From the 1990s of *Snow*, *The Museum of Innocence* goes back to 1970s, setting the novel in the bourgeois society of Istanbul of the time. As Erdag Goknar points out Pamuk here "merges the objects of everyday material culture with mystical redemption in the creation of a novel that is a museum (and a museum that is a novel)" (2013: 46). This is undoubtedly a melodramatic story which focuses on the narcissistic obsessions of a wealthy, spurned lover, Kemal. As he gets more and more obsessed with his love for Fusun, who is his cousin too, he gradually moves outside the Istanbul bourgeois society and creates a museum with apparently insignificant, everyday objects, which he takes as invaluable relics of his illicit romance. These objects are assigned a special significance for Kemal, as

they fill his cache of evoking memories, attaining special significance for him, turning them into extremely personal possessions. They are memory of objects, “the presence of a magical necessary and poetic sense of time that was transmitted to us from objects when we come into contact using or touching some simple thing like a spoon or a pair of scissors”. (Pamuk 1997:127). This quest for a sublimated meaning in life and the inability to find a manner by which this sublimation process can be carried out is the thematic concern of this novel. *TheMuseum of Innocence* is a striking and discomforting love story of Kemal and Fuzun filled with the human predicaments of desire, despair and loss. It brings the mystical and the material closer to each other by the special exaltation of ordinary, mundane objects and remains of an unrequited love between Kemal and Fuzun. The novel shows how even the most mundane objects can carry an aura of ethereal beauty and significance, transformed fully by the effect of magical love. *The Washington Post* observes:

> One of the trickier subjects in fiction is that of the hapless suitor, besotted with love, locked in a lifelong obsession with a woman he can neither leave nor have. Yet, for all the perils of that soupy scenario, great literature has come of it. F. Scott Fitzgerald wrote memorably of just such a man in "The Great Gatsby"; William Styron, in "Sophie's Choice"; Gabriel García Márquez, in "Love in the Time of Cholera"; and Mario Vargas Llosa, in "The Bad Girl." Now, adding to those triumphant chronicles of the lovelorn, comes Orhan Pamuk's mesmeric new novel, "The Museum of Innocence." In it, the Nobel Prize winner proves his own dictum that a lover's best hope, like a writer's, is patience, or, even, stubbornness. In

> loving, as in writing, you dig a well with a needle. You're in for a long haul. (Arana)

The transformation of materials into objects amassing greater mental significance from an emotional point of view is explained with great detail. The focus on materialism is also indicative of a changing perspective of the society, as David M. Buyze writes in the essay, “Tensions in the Nation, Pamuk and Svevo”. The essay explores this personal and political situation further, saying:

> In this milieu of meaning that shifts between religion and secularity in Turkey, *The Museum of Innocence* is also a novel that is deeply saturated in desire and loss amid the constraints of society, wherein Pamuk desires to make a shift away from a primary political focus, as he writes through Kemal, “Like most people in Istanbul, I had no interest in politics.” Pamuk rather situates a focus on existentialism and a search for meaning in the contemporary world in putting forward a more poignant understanding of subjectivity. This search for meaning is not some simple hero’s journey, nor is it optimistic, but it enables one to consider that a “real life” is not simply one that is enabled or substantiated through society, but it is one that is of course still contingent on the others in one’s life. (Afridi and Buyze 29)

Goknar observes that the objects from even cigarette butts to the car in which Fuzun dies are personal objects, but they also evoke the social and political memories of family, society and nation. The museum is set in the girlhood house of Fuzun. Kemal buys this house to construct this museum. Furthermore, Goknar

goes on to observe, "the 'novel' is a metafiction written by the writing- subject 'Orhan Pamuk', who is hired by Kemal, and consequently takes the form of the museum catalogue that inventories used or discarded objects – an archive that Pamuk has actually reproduced in Istanbul and opened to the public in 2012." (2013: 47).The museum helps readers to see and experience the objects listed in the book – it is a material reproduction of a literary representation – a new experiment in the literary world, visitors can also purchase mementos from the museum. The museum also gives the feel of an absent love, and the absence of this love is highlighted and punctuated through the apparently insignificant yet powerful array of objects. The intensity of the displacement of love is revealed in every object in the museum. The objects get a mystified identity. Goknar is making an observation here: Pamuk is actually inverting the logic of his previous novels, in the early novels, material loss was countered by a more intense spiritual gain, but here, the reverse happens. *The Museum of Innocence* offers a powerful material recuperation for spiritual loss. (2013: 47) The museum/ novel repeats a pattern of secular sacredness and secular Sufism, already established in Pamuk's earlier fiction.

The encyclopedic nature of the arrangement of objects related to love in the novel is something that is not unknown to a Pamuk reader. The trope of the encyclopedia, bringing together history and fiction, is very significant in understanding pamuk's works in general. (In *Istanbul*, he gives a detailed analysis of the great encyclopedia writer of Turkey, Resat Ekrem Kocu). In *The Museum of Innocence*, this encyclopedia gets a new dimention when objects, mostly trivial, are elevated to the level of a meticulous cataloguing. Objects, archives, museum

etc recur in many novels. The detailed descriptions of objects of art like miniature paintings and drawings with even the minutest details in the museums of Ottoman art in *My Name is Red* can be remembered here. Goknar says:

> Capturing a literary trope that traces the rise of the modern novel from Dickens to Henry James and from Joyce to Nabokov and, in the Turkish tradition, the novels of Tanpinar, Pamuk creates stories out of objects. The museum, we come to understand, is both an institution of national modernity as well as the foundation of literary modernity. (World Literature Today, 235)

The objects described in the museum are infused with a cultural/ historical memory. Objects become a surrogate for union for Kemal. The chapter, "The Consolation of Objects" gives a detailed account of how these objects are transformed into surrogates.

> Beside my head was the side table on which she had left her watch so carefully the first few times made love. For a week, I had been aware that in the ashtray now resting there was the butt of a cigarette Fusun had stubbed out. At one moment I picked it up, breathing in its scent of smoke and ash, and placing it between my lips. I was about to light it (imagining perhaps for a moment that by loving her so, I had become her), but I realized that if I did so there would be nothing left of the relic. Instead I picked it up and rubbed the end that had once touched the lips against my cheeks, my forehead, my neck, and the recesses under my eyes, as gently and kindly as a nurse salving a wound. Distant continents appeared before

my eyes, sparkling with the promise of happiness and scenes from heaven; I remembered the tenderness my mother had shown me as a child, and times I had gone to Tesvikiye Mosque in Fatima Hanim's arms, before pain would rush in again, inundating me. (Pamuk 2009: 156)

Chapter 5

Intertextuality

As most of the works of Pamuk are replete with Turkish Ottoman history, certain visible markers of associations between the novels can be excavated. Most of Pamuk's writings are deeply rooted in Turkish history, and novels like *The White Castle* and *My Name is Red* are directly set in Ottoman past, *Istanbul* explores the passionate history of the city along with the personal story of the writer until the age of twenty two. *Snow* also explores the social history of the country by describing its political, social and religious past and present. All texts have forebearers in a theoretical sense, but in Pamuk it is deliberate and playful. This is not that case of one novel influencing other or sharing any form of thematic or structural affiliations with the other. Pamuk is a writer of great variety and originality and any references to any other works in his novels can be seen as intentionally made.

Allusions, intertextual echos, mimesis, mixture of media, replicating, remixing, recycling, and parody (In *My Name is Red*, even colours, dogs and pictures speak) as constitutive elements in the making of a literary form is quite evident in most of the novels of Pamuk. Being a playfully postmodern writer, Orhan Pamuk makes many references to his other novels inside his novels, like characters appearing again and again in novels, characters talking about other novels, characters writing poems and novels etc. This could be seen as a playful attempt to link works together, to form a broader narrative, placing each text within the big frame of the Turkish social life and existence. This is like a robust

creative dialogue that is continuously taking place between novels. Sometimes, even the borders between texts are deliberately made to be erased by giving the author's own name to the protagonist or to other characters in different novels. This intrusion of the texts and the alignment of different texts together are all deliberately playful techniques employed by Pamuk to enhance the dramatic effects in his writing. Probably, with the exception of his first novel, *Cevdet Bay and His Sons*, in all other novels Pamuk employs deliberate postmodern techniques to tell the story. So these texts evoke a consciously present artfulness; they are not just presented as stories, but narratives with a deliberate artistic pattern. History is used as a repeated element in the creation of this pattern.

Intertextuality, as a literary theory explains how a literary text relates itself to other existing texts, establishing parallels in narrative as well as thematic domains. It addresses the relationships between and among literary utterances and finds the tropes which defines literature from across texts. Negating the theological positions of the self containing nature of literary texts proposed by The New Criticism, intertextality, taking ideas from structuralism and post structuralism, tries to establish the various ways in which literary texts are influenced by each other and their identities formed by yielding to the parallel forces that work within texts.

The term 'intertextuality' was coined by Julia Kristeva in the 1960s. Though a literary term which is half a century old now, it is still used in structuralist, post-structuralist, semiotic, deconstructive, postcolonial, Marxist, feminist and psychoanalytic theories.

An attempt to find meaning in a literary text entirely within its own boundaries is often proved to be less meaningful, because a number of theoretical discussions of the contemporary times have addressed the issue of the possibility of interpreting a literary work by placing it in relation to other texts by other authors or by the same author. This argument is substantiated from the point of view that, works of literature are made out of systems or codes or traditions that are established by previous writers or cultures. Hence to find an independent meaning in a literary work could be a scientifically futile attempt, because the unconscious influences are often beyond the point of refutation. So, while interpreting a work, an attempt to trace its relations to other texts/ ideas could be a critical methodology too. Intertextuality is a possible way of interpreting a work, it is not a set of rules or strandard tests by which to analyze a literary work. Graham Allen in *Intertextuality* makes this position very clear when saying that the theory of intertextuality is not a set of rules.

Intertextuality, like all modern literary and cultural theory can be said to have taken its origins from linguistics, and particularly from the studies of the Swiss linguist Ferdinand de Saussure. The writings of Russian literary theoretician Bakhthin are also important in understanding the concept of intertextuality. Julia Kristeva combined Sassure's and Bakhthin's ideas to form the early concepts of intertextuality. The term intertextuality was initially used by poststructuralist theorists and critics in their attempt to disrupt the notions of a permanent and stable meaning in a literary work, they theoretically tried to prove that the objective interpretation of a literary work could be a futile attempt. French theorist Roland Barthes maintained the position that meanings can never

be stabilized in a text, as the new readings of the reader can always affect the already generated meanings and can constantly redefine them. Barthes clrealy proved thast authors can never be held responsible for the meaning of a text, as they are always changing.

Literary and cultural theories have origins in linguistcs. In his *Course in General Linguistics,* a collection of his lectures first published in 1915, Saussure was trying to answer the fundamental question: what is a linguistic sign? And Saussure gave the classic definition of a sign, it is a signifier and a signified joined together. Saussure also stressed the the arbitrary or non-referential nature of linguistic communication and went on to say that signifiers can never be said to be having a permanent attachment with the signified, Saussure pointed out that the linguistic sign is not only arbitrary, it is also *differential.* Saussure wrote that in language there are only differences. According to Saussure, signs are not 'positive terms' with an inherent capacity to imply meaning; they are not referential, denoting a fixed; they only possess what meaning they do possess because of their combinatory and associative relation to other signs. Structuralism originated from Saussure's ideas, and the ideas of intertextuality came from structuralism. As Graham Allem points out,

> "Structuralism, a critical, philosophical and cultural movement based on the notions of Saussurean semiology sought, from the 1950s onwards, to produce a revolutionary redescription of human culture in terms of sign-systems modelled on Saussure's redefinitions of sign and linguistic structure. This revolution in thought, which has been styled the 'linguistic

turn' in the human sciences, can be understood as one origin of the theory of intertextuality." (10)

As Saussure argues, signs are not referential, but differential, and they are also shadowed by a vast number of possible relations which constantly redefine their attempts to formulate meanings. If a linguistic sign is non stable, it is certainly more non stable in the case of a literary sign, as a literary sign always carries an inbuilt and commonsensical valid ambiguity within. Moreover, authors do not select words and images from a language system, but from existing previous texts and cultures ansd systems of thought. So literary texts always have an affinity towards other existing texts. Graham Allen continues to say, "As Barthes and others have argued, even apparently 'realist' texts generate their meaning out of their relation to literary and cultural systems, rather than out of any direct representation of the physical world." (12)

Here, a text is not seen a single entity which releases a single 'theological meaning" as Barthes says it. Each text exists in a multi dimentional space, where an array of possible interpretations and meaning, which might be mutually exclusive too, come and clash with each other, continuously generating newer meanings. It is in this relational nature of the meaning that Barthes announced the death of the author almost fifty years ago. As Barthes suggests, the meaning of a literary work does not originate from the author's own unique consciousness but from their place within linguistic-cultural systems. Each utterance the author makes could be reflected in the previous attempts of utterances made by other writers or the author himself.

After Kristeva introduced Bakhthin to French literary theory, Barthes' words get new dimension in the light of Bakhthin's ideas. By introducing him, Kristeva is also coining a new term for the literary theory world. Kristeva's works stand important in French theory circles. When in the 60s post structuralist ideas were being discussed, Kristeva's work comes amidst the works of many other seminal poststructuralist thinkers such as Jacques Lacan, Jacques Derrida, Roland Barthes, Michel Foucault and Louis Althusser. Along with Bakhthin, Kristeva shares the idea that no text can be separated from the larger cultural or social textuality from which they are constructed. Texts in general, contain ideological structures and struggles existing in society through the discourses.

This clearly indicates that the intertextual dimensions of a text does not only indicate its influences or similarities with other texts, it represents its structurations that existed before in a cultural or social consciousness of every society; it also goes beyond/after the texts' voices are produced. Bakhthin uses the term 'double- voiced' to denote this existence of a text in time. Texts do not denote clear, stable meanings, they reflect the changing societies thinking patterns, they show the society's dialogic conflict over the meaning of words. To put it short, a text's meanings are not specific to itself. Kristeva maintains that this appearance of unity of the text is illusory. The text's appearance of unity and independent existence is actually a part of its temporary arrangement of signifiers which have a continuously complex social significance. It is understood that what Kristeva attacks is the notion of uniqueness and unity in literary woirks. Poetic language, for Kristeva is constantly struggling to express the non logical. And intertextuality stands as the ultimate term for the kind of language that a

literary text tries to achieve. Its embodiment of the otherness is against the notions of authority and monologic.

According to Barthes, intertextual writings could be seen in twentieth century modernist and avant garde movements' writings. Kristeva and Barthes point out that such works are not explicitly original works written by unique authors, thery are products of split subjects. Kristeva is also keen to avoid the term intertextualty as mere traditional influence or finding sources in another works or just placing of contexts in works. It is not to say that all texts just use their previous textx in their production. The variety of signifying systems used in the text often produce what might be called the 'otherness' within the text itself.

Intertextulity as a concept has a history of different articulations which reflect the distinct historical situations it emerged. That may be the reason, as a concept, intertextualitiy comes into a series of questions and theoretical oppositions. Graham Allen observes: "the theory of the text, therefore, involves a theory of intertextuality, since the text not only sets going a plurality of meanings but is also woven out of numerous discourses and spun from already existent meaning." (2000: 68). A 'text' is what is being released from a 'work' it is what exists between that and other texts. It foregrounds the productive role of the reader. Kristeva clearly says that intertextuality here, has nothing to do with influences sources or historical models in a text.

The modern author, whom Barthes prefers to call a modern scriptor, is not a producer of a "theological"meaning, as the meaning coming from the "author God", as it is already been seen before. All works exists in a multui-

dimentional world, according to Barthes, and none of them are original too. He goes on to say that a text is a tissue of quaotations drawn from innumenbrable centres. A text's meaning does not necessarily spring from the combination of the signifier – signified relationship from within the text itself, but from the intertextual too. These other works are also intertextual, thus further extending the possibility of intertextual interpretations of works. "Influence", in Barthes language, has to do more with the cultural codes in which the text exists, rather than the influence coming from specific texts that existed before a particular text. Barthes' use of textual and intertextual theories destroy the concept of authorial affiliations to a text. The contemporary writer, while writing is in a process of reading as well as re writing the texts. Meaning comes not from the author, but from a text which is viewed in an intertextual way.

According to Barthes, it is language that speaks, not the writer. Concluding his 1967 essay, "The Death of the Author", Barthes says,

> A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is

> constituted ... the birth of the reader must be at the cost of the death of the Author. (1977: 148)

Barthes continues to say that every text has got a structure of definable elements and they are also drawn from the threads of social text and their intertextual relations can never be stabilized. For Barthes, a pure text, a completely free text never exists. In *The Pleasuere of the Text*, Barthes says even a completely avant-garde work is not free from the notions of intertextuality, there is a shadow of earlier representations echoed in every work. This discusson of Barthes brings in the concepts of connotative meaning of literary texts. Connotation allows meaning to break from the linear, consecutive order. Each connotation is a starting point, it offers a distinctively new thread of meaning, adding to the multiplicity of literary works and broadening the space in which a text exists. Intertxtality addresses the plural, polysemous, non-unified texts. It is helpful in describing radically plural texts, and the multiple cultural saturations in them

The notions of intertextuality have also been applied to other forms of art like painting, cinema, architecture, photography etc. Saussure wanted a new semiotics which would study the life of signs in everyday life. Hence, all articulations of life/ art/ culture could be addressed by the theories of intertextuality. Cinema, photography, painting could also be seen as a language of expression here. Intertextuality can often challenge the established notions of non literary art forms.

The inquiry into the relationship between literary texts had always been around in literary discussions since Aristotle's times. Ideas of intertextuality attain a crucial role in times of the oral tradition of poetry too. Variations of same texts were quite common during the times of the oral tradition of poetry in every culture and language.

By intertextuality, Genette means the textual transcendence of the text. It is a relational orientation of texts. These associational links between texts help them to go through different layers of meanings which gets new depth and dimension when these texts are placed in parallel worlds. Here we see literature encountering literary theory. The very fact that a sign was displaced as being a referent is central to Kristeva's discussions. This idea is to be understood in the background of the 1960s France, where intellectual theories were dominating the discussions with reference to the production and reception of meaning of literary texts cultural utterances. Thus, meaning as not a finished product became central to the whole series of intellectual discussions of those times.

Umberto Eco has said that works are not created by authors; instead, they are created by other works. All literary creations are related to one another both synchronically and diachronically. The authorial authority thus becomes a mere myth. Texts are created by texts and they speak to each other, independently, apart from the intentions of their authors. So texts do not exist on their own, in a vacuum. When writers make use of culture or history or whatever other forms of socially constructed realities for their works, they become a kind of reflection of the already existing code, they become additions to the conceptions that have

already shaped the social utterances. An easy analogy would be the hyper link in the World Wide Web. Texts could move from one to another, as in the case of a link works in a web page. They are pointers to other utterances. That's why Barthes talks about the death of the author. Once the texts work as pointers to one another, the necessity of an author to decipher meaning becomes logically unnecessary, since texts themselves can lead readers elsewhere for making their dimensions of meaning broader and deeper. So Barthes' position of the author's death is a logical necessity.

The Oxford English Dictionary defines intertextuality as the "need for one text to be read in the light of its allusions to and difference from the content or structure of other texts". It is not an attempt to view a text as a collage; it only stresses the fact that the relationship between different texts enhances its possibility of meaning.

Taken as a whole, the theoretical conjecture of intertextuality implies that every literal work such as in the form of a novel is transforming the previously existing works or literal creations. The idea of intertextaulity suggests that every work is structured by taking quotes from different texts. Further the connotation is that the intertextuality might not be taken just as an inquiry into pure source or effect, instead it identifies the similar thought processes that originate within the frames of each individual literary works.

Intertextuality is to be distinguishged from metatextuality. Metatextuality is also a form of intertextual discourse, but it is a critical commentary of another text. This idea is also related to Gerard Genette's ideas of intertextuality. It is

also to be noted that the theory of intertextuality never challenges the notion of creativity or originality. It projects an attempt to identify the logical connections between literary texts. By establishing this connection, the idea of literariness of texts is stressed.

New Historicism

Since Orhan Pamuk's novels taken for study here make use of Turkish Ottoman history, it will be useful to have a brief look into the theories of New Historicism which discusses the role of history in shaping and producing literary works. A direct application of the theory is not attempted here, instead a brief survey of the basic aspects of the theory is given. New Historicism has great cultural relevance, as it brought the discussions of history into the realm of literature in an intellectual climate, when all the so called external considerations of literature were not accepted by literary theoreticians.

New Historicism is a literary theory that argues literature should be analysed and interpreted within the context of history of the author and the history of the critical analyses. The theory came in the 1980s, with Stephen Greenblatt as its main proponent, and became increasingly read in the 1990s. Critics making use of this approach look at a work and take into account various other writings that may have an inspiration on it or are inspired by it. They also look into the contexts of the author and try to find how it relate to the production of meaning of the text.

Unlike the other previous schools of criticism which tried to see the work from the point of view of history tried to show, New Historicism argued about

how a work reflected the time of its production, New Historicism tries to see how the literary text is influenced by the time in which the text is produced. It addresses the text as ultimately a product of the specific time in which it is produced. It also attempts an inquiry into the social spheres in which the author lived, the psychological background of the author, and the intellectual ideas and thoughts that might have influenced the writer during the time of the production of the text.

New Historicism holds the position that all analyses of literary work are contaminated by the reader's views, beliefs, social status, and such other factors. Many New Historicists begin a critical reading of a novel by explaining their positions, their backgrounds, and their prejudices. Both the work and the reader are seen to be affected by everything that has influenced them. New Historicism thus represents a significant change from previous critical theories, because the main focus of this methodology is to look at so many elements outside the text, instead of reading the text in isolation, as advocated by the previous schools of thought.

The critical methodology of New Historicism often looks for ways in which writers tend to express ideas, viewpoints or possible opinions in their writing. To quote an example, Jane Austen novels are often placed in a very limited space of society, namely the landed gentry. While a New Historicist may praise the work, he or she might also see that the servant class is completely marginalized and muted in Jane Austen's work. Austen's writing very clearly asserts the pre-eminence of the landed gentry above any other class of society, and is obviously critical of those who marry "beneath" their social status.

The critical methodology of New Historicism might then try to look into the fact of why Jane Austen is displaying this prejudice, giving information about the ways her thoughts have been formulated, the books she had read, events in her life that might have influenced her, and her own choices in social realities like marriage, why she remained unmarried in her life, and how she gained a social status through her writings and not through her marriage. A New Historicist reading would most probably discuss this contrast between her work and life and bring it for discussion while reading her works. Obviously, this view is at odds with the large number of literary theories that came around the 1960s and before that, because all those theories strongly argued that literature should be studied in isolation, it should not be associated with the life and details of the author. The 'text-centred' views were objected to by New Historicists. They called this view narrowly formalistic and naively theoretical. They complained that the historic sense and attitude have been long neglected from literary studies and had to be taken into account. New Historicists argue for the inclusion of social and political circumstances (or contexts) in the analysis of literary works.

Chapter 6

History, Symmetry, Dilemma: A Comparative Study of Novels

History, as we know, tries to represent what has actually happened in the past. It is a truthful representation of the past. Hence reality is of primary importance in historical representations. In the Mises Daily website, Ludwig von Misesobserves,

> Epic and dramatic fiction depict what is to be considered true from the point of view of insight, no matter whether the story told really happened or not. It is not our task to deal with the effects the author wants to bring about by his work and with its metaphysical, aesthetic, and moral content. Many writers seek merely to entertain the public. Others are more ambitious. In telling a story, they try to suggest a general view of man's fate, of life and death, of human effort and suffering, of success and frustration. Their message differs radically from that of science as well as from that of philosophy.
>
> Science, in describing and interpreting the universe, relies entirely upon reason and experience. It shuns propositions that are not open to demonstration by means of logic (in the broadest sense of the term, which includes mathematics and praxeology) and experience. It analyzes parts of the universe without making any statements about the totality of things. Philosophy tries to build upon the foundations laid by science a comprehensive worldview. In striving after this end, it feels itself bound

> not to contradict any of the well-founded theses of contemporary science. Thus its path too is confined by reason and experience. (Mises)

The historical novel is a very popular genre of writing even in contemporary times. The combination of factualism and imagination offers great fictional possibilities for historical novels. The genre developed in the eighteenth century in Europe, in the form of Gothic novels and ever since the beginning it has gone through a series of changes and differences in narrative style and strategy. It has also raised serious discussions on time, truth, bias and fictional truth. The genre also addressed issues of war, social reforms and political crises, and has made use of all the literary conventions like realism, modernism and postmodernism. Historical novels help us to understand history and social life better. At the same time, historical fiction also raises questions about the problems of representation. Fictional representation becomes both a creative and political activity, especially with writers like Orhan Pamuk.

The relationship between history and fiction has always been a crucial point of discussion among literary theoreticians of the last century. The question springs from the evidently literary aspect of history like language, narrative, metaphor, rhetoric and allegory of historical narratives and also from the historical aspects of literary writings like placing of text in a remote historical context and using historical characters/ incidents/ geographical locations. One also has to answer the questions of how historians create history, from what perspective, from which bias of angles etc. Such discussions could inevitably raise issues about the truth/fiction aspects of history and how they are dominated

in the discourses related with historical facts. In these respects, works of history can also be said to be having no more truth from viewing the world from a purely imaginative eye. Even the so called detached and impartial history could seduce the readers with the literariness of their narrative language. This literariness comes from the shift of perspective too, that is, rather than asking questions like 'what had happened', the focus is getting shifted towards 'what would have happened'. Hence history, whether actual history or possible history, have been an all-time favourite of fiction writers. History has always offered enough possibilities for fiction writers to interpret the present times too.

Hayden White observes:

> In a well-known essay on history and fiction, Michel de Certeau maintained that 'fiction is the repressed other of historical discourse.' Why? Because historical discourse wages everything on the true, while fictional discourse is interested in the real—which it approaches by way of an effort to fill out the domain of the possible or imaginable. A simply true account of the world based on what the documentary record permits one to talk about what happened in it at particular times, and places can provide knowledge of only a very small portion of what 'reality' consists of. However, the rest of the real, after we have said what we can assert to be true about it, would not be everything and anything we could imagine about it. The real would consist of everything that can be truthfully said about its actuality plus everything that can be truthfully said about what it could possibly be. Something like this may have been what Aristotle had

> in mind when, instead of opposing history to poetry, he suggested their complementarity, joining both of them to philosophy in the human effort to represent, imagine and think the world in its totality, both actual and possible, both real and imagined, both known and only experienced. (Rethinking History 147)

The freedom to alter historical facts in fiction or even in non fiction is another point of discussion that needs to be addressed. As Lawrence Raw states, “despite their claims to the contrary, the majority of historians of the medieval period draw on the kind of evidence that might be termed "disputable" or "circumstantial," and have to create their own narratives to make sense of it”. (*The Adaptation of History: Essays on Ways of Telling the Past*Kindle loc:153)

Creative writers exploit similar freedom to create works which operate according to their own extremely private historical and fictional logic which might "mock our desire for origin, for truth, for stability, for history", as Laurence Raw states.

The historical novel has always been a favourite point of enquiry for literary critics, because it is a very popular genre of novel writing. In Europe, it developed in the eighteenth century in the form of Gothic novels and ever since, it has gone through a number of transformations and has continuously assimilated various changes. As Nishevita J. Murthy observes,

> The historical novel has expanded in scope to encompass descriptions of the past, war narratives, counterfactuals, and microhistories, romance and

> children's fiction, metafictional narratives and pastiche, detective novels and novels of intrigue, magical realism, and historical fantasy. Literary conventions like realism, modernism, and then postmodernism, have left their indelible marks on the genre, introducing innovative techniques that influence thematic approaches to the past. (9)

When writers are free to imagine and create characters or incidents of their choice, historians do not enjoy this freedom, they have to be true to their past, they have to rely only on facts. But a certain level of awareness of cultural specificity and a self conscious recognition of the fictive elements in historical writing strengthens its beauty. Michael Foucault argued that any concept has its own history, its own context and conditions. History also digs out the act of remembrance.

Orhan Pamuk clearly uses Turkish Ottoman history in many of his novels, but at the same time, they are not historical novels, either. History is used to make an interpretation of the life of the modern times. After the founding of the Turkish Republic in 1923 and the decades of Turkish nationalism that followed, the novel became a major tool for establishing and interpreting the concept of a nation in Turkey. The Kemalist nation building process had been supported by writers, since it relied heavily on national and secularist ideals as opposed to the religious fundamental concepts which shaped Turkish society until then. There existed a certain progressive ideal in the Kemalist ideology, which did not give much importance to religion in Turkey. Many novelists of

those times interrogated the social and religious dimensions of existence, as opposed to the Ottoman ideals that Turkey enjoyed during the pre Kemalist era.

Professor Jale Parla of Bilgi University, an Istanbul critic, in her foreward to a collection of critical essays on Pamuk observes:

> The novel form was not only seen as a supplement for social and political historiography, but it was also used as an educational tool for social reform. This continued into the 1980s when a paradigm shift occurred and the Turkish novelists started seeing the major thrust of their practice not in the acculturation of the genre but in the reverse direction; in its globalization. The preoccupation with the question of national modernization was displaced by nationalist interrogations. Nevertheless, the Turkish novelists continued to shape their narratives around the same tropes: the house, the father, history as memory and identity, writng and writer. Beginning with the 80s, however, they tended to foreground the last three as the expense of the first two. (Anadolu-Okur viii)

Pamuk's writng established a new turn in Turkish novel writing practices. As Jale Parla further observes, he started writing with the full awareness of the existing novels' stylistic and thematic features. As he himself has said in interviews, he was a very good reader of Turkish literature, before becoming a writer. Pamuk started writing his novels around the probably same theme of family stories, but the transformational force came from the point that he tried to take the local to the global, to the level of a quest theme in his writings, as he was a great follower of Thomas Mann's writing style. So the very first novel of

Pamnuk itself is a family saga, the history of Cevdet Bay's family. These family sagas and the East-West tensions dominated his early writings, taking creative inputs from the episodes of Turkish history particularly. In pamuk, this post colonial narration of the East - West confrontation gets a special historical dimension, as they are not just ideological differences, they are also differences deep rooted in history which are being carried out even today on an existential level, as explained in later novels like *Snow.* His fourth novel, *The Black Book* is also an exploration of this concept of history and writing converging.

Despite the fact that Pamuk is the only contemporary Turkish writer who uses such a lot of historical details in his writings, he is still not loved widely in Turkey. (He has been accused of violating the Turkish Penal Code, by allegedly insulting the Turkish national sentiments, for his comments in favour of the Armenians. In the past, around sixty writers, journalists, scholars and intellectuals have been made to face prosecution for violating the Article 301/1 of Turkish Penal Code. And unlike in the case of other writers, Pamuk did not get any public sympathy)

Perhaps no other Turkish writer has also shown such a consistent obsession for his/ her home town as Pamuk has shown about Istanbul. Of course, there are other Turkish writers as well, who are obsessed with the beauty of the cultural life of Istanbul. Mario Levi, born in 1957, is another Turkish writer who has written extensively about Istanbul. His famous work, an 800 page novel *Istanbul was a Fairy Tale*, which was published in 1999, describes the story of a Jewish family lived in Istanbul between 1920s and 1980s. Kucuk Iskender is

another famous Turkish poet and novelist of contemporary times. Another widely read writer is Ersan Uldes. Cemal Sureya and Mehmet Yasin are other two contemporary Turkish authors.

The difference between Orhan Pamuk and all these writers is that, a specific longing for the place, Istanbul, is continuously evident in his writings. His writings are engaged in the tireless effort to uncover the nation's historical consciousness and its accumulated wealth of Turkish epic memory. As Nilgun Anadolu-Okur observes,

> Pamuk moulds his characters from his observations of his people in his daily life; however, the plots of his novels are either inspired by or closely related to historical incidents which have actually taken place in Turkish history. For instance in Ottoman Istanbul there may have lived a Hodja, a spiritual teacher, who had once enrolled a foreign apprentice to his service and trusted his loyalty as the two were busily enganed in scientific inventions, experimenting with the technical aspects of fireworks production for the pleasure of their Sultan. (2009: 6)

Pamuk also had his connections with the Ottoman aristocracy.His maternal great grand father Ibrahim Pasa was the governer of Crete, a Greek island in the 1700s. So he has his significant lineage with the ancient Ottoman aristocracy as well as with the modern Turkish upper class members of the society. With this identity, Pamuk is capable of establishing his relationship with those historical characters he has created.

When approaching the treatment of history in the novels of Pamuk, it has to be understood that Pamuk is not a writer who treats history in the same way as other writers have done, particularly other novelists of the 1970 Turkey. Realism, which is generally conceived to be the tool for writers who make use of history in their writings, is not something that a reader might see in Pamuk. Even when the pages might be teeming with history, the approach Pamuk takes is quite different from that of a historical novelist. A descriptive history might be palpable there, but the characters and incidents get a lot of contemporary reflections. Though his themes and characters rely heavily upon Turkish history, the narrative would never move around the faithful roads of realism. It was from his second novel, *The Silent House*, published in 1983, that Pamuk clearly made his deviation from the modes of realistic fiction. Influenced by Virginia Woolf and William Faulkner, Pamuk used a bold experimental expressionism in this novel, making use of multiple narrators and stream of consciousness technique. So the representations of history cannot be seen in a direct and conventional sense in Pamuk.

Like the historical novels of Umberto Eco, Pamuk too creatively reinvents history so as to comment on the ways in which fictional representations are engaged with historical and social realities. The methods of creating realities also address the issues of representation of history in these novels. The 'time frame' of history become less important in Pamuk - *The White Castle* and *My Name is Red* are set in remote past, while *Snow* is set in recent times. But the historical problems they raise and discuss are always embedded in the social life of Turkish people: the perennial question of East or West becomes the central

theme of all these novels, even when they present different conceptual frameworks: *The White Castle* presents an existential East - West dilemma, *My Name is Red* discusses an aesthetic dilemma of East – West problem of miniature painters, and in *Snow,* it gets the domain of a political or religious dilemma. The structure of a postmodernist narrative device gives these discussions a kind of narrative authority, they are factual and historical, at the same time they are imaginatively kept in an opposite angle from that of historical realism too. Hence, they could be said as having a playfully historical tone. The postmodernist playfulness dominates historical realism. This becomes quite evident especially in *My Name is Red* where the deliberate tone of the playful narrative, apart from the serious theme of murder and investigation dominate the entire novel. The deliberate multiplicity of the narrative angles also highlights this point.

Since realism believed that the material world is the raw material of art and it should be reflected in writing in a truthful manner, and creative works should pay close attention to the world it describes, representations in realist novels rely upon the rule of cause and effect pattern. It emphasizes a clear and deliberate truthfulness. *Snow* is to be viewed from this perspective. Being a political novel, it should be approached from a different angle, not like that of *My Name is Red* or *The White Castle*. *Snow* is also replete with Turkish history, it discusses the political climate of the post Kemalist era in Turkish history. But there is no narrative playfulness as in *My Name is Red*. It presents incidents in a straightforward and honest way, without making any twists or turns in the plot. Viewing this novel along the lines of Georg Lukacs, a realistic novel should

capture socio economic realities in a natural state; a scientific precision is to be expected from realism here. *Snow* does have scientific precision in depicting political incidents; however, it doesn't present any solutions for the political dilemmas a country is undergoing. *Snow* brings together major contemporary issues faced by Turkish people in modern times, like the Islamic revival, secular Kemalism, nationalisms and Westernization of Turkey. Being a polyphonic novel, the polemics addressed and discussed in *Snow* remain as they are, Pamuk doesn't take those issues to any conclusive ends. It is as if the writer lets every one, the liberals, fundamentalists, seculars and the Islamists speak their voices throughout the novel. This could be the reason the book created such a public interest, even before its publication in Turkey. All characters, including Ka and Blue are having times of change, they are poets too. This indecisiveness is what is seen dominant in society. Pamuk keeps differences as differences. History is full of differences too.

Istanbul, a book initially written as a number of articles about the city, is full of historical references. It could also be referred to as a graphic historical representation of the city with its long list of photographs, illustrations and engravings. It took one year for Pamuk to complete the book. The colourful and majestic era of the Ottomans, their ways of ruling the city, and the evocative social life of the Ottoman era Turkey are all portrayed in detail in this memoir. Ample historic descriptions are presented in the book, including extensive writings by other visitors to the city, how they saw the city and what they observed there. *Istanbul* is a curious mixture of intensely personal, private and at the same time largely historical and social images which give an accurately vivid

picture of the city and its people. Apart from being so much historical, the book is also very acutely private, that it is said that the book had embarrassed his mother because it revealed many details about her relationship with her late husband, Pamuk's father, Gunduz Pamuk. His brother Sevket Pamuk also got angry with the writer and reportedly broke off relations with him. So it is social history of Istanbul as well as private history of Pamuk.

In his famous Nobel address, Pamuk gave the reasons for writing: "I write because I want others, all of us, the whole world, to know what sort of life we lived, and continue to live, in Istanbul, in Turkey" (Nobel Prize acceptance speech 2006). Istanbul gives such an accurate historical description of the city's people and their lives, and its streets, corners, buildings and spaces. The camera like capturing of the city and its civilization, its kaleidoscopic imprints of the ancient aqueducts, soot covered columns, empty cisterns, and dilapidated historic walls and down trodden roads are full of such visual details. The book contains plenty of such descriptions which give a honest picture of the ancient images of the city and its past. Even when Pamuk is describing the modern city, the readers are held in the ancient silhouette of the Byzantine town. The entire history of the city, right from the times of the crusaders and then the conquest of Constantinople by the Turks (in 1453) are all described in detail.

Linda Hutcheon argues that "in the wake of recent assaults by literary and philosophical theory on modernist formalist closure, postmodern fiction has certainly sought to open itself up to history, to what Edward Said (1983) calls the 'world'." (Hutcheon 124). Hutcheon continues to observe that the textual

incorporation of these intertextual pasts as a constitutive structural element of post fictions is a formal marking of historicity. The question whether history is to be seen only in artistic terms also needs to be addressed here. For Pamuk, history is not just having its aesthetic beauty alone. Of course, he seems to be having certain pleasure in describing all the colourful aspects of Ottoman Turkish historical make ups. When describing the Ottoman sultans' majestic lives, their festivals, their art museums, their palaces, Pamuk is seen to be at his best. The narrations go on, flowing from pages to pages, and on in novels like *My Name is Red*. But they are not descriptions for the sake of descriptions; they are specifically used to place a particular time in history, to denote the remoteness, to defamiliarize. It is also used to interpret the present. In novels like *The White Castle* and *My Name is Red*, the remote historical setting is used to discuss the contemporary issues of the East - West dilemma and identity crisis of contemporary Turkish society. The problems discussed in these novels are not just historical or alien; they are seen as perennial human problems of sufferings and existential crises.

Quoting the example of Italo Calvino's *Invisible Cities*, Linda Hutcheon says that Calvino's Marco Polo both is and is not the historical Marco Polo. For, she asks, how do we know today the Italian explorer? That is possible today only through literary texts. So Calvino here periodically takes the frame tale from his own stories to re create other stories. The same thing could be said about Pamuk too, he create stories from the same Turkish Ottoman past.

Roland Barthes famously defined intertextualuty as "the impossibility of living outside the infinite text" (1975: 36), and such, he makes intertextuality an inherent condition of textuality itself. Umberto Eco says that every story tells the story that has been told before. Eco's *The Name of the Rose* retells the stories of other writers like James Joyce, Thomas Mann, Arthur Conan Doyle, Borges and also medieval chronicles and religious testimonies. There are many theories which refer to this world of reality in fiction. Fictional language, first of all refers to the universe of reality of fiction, how closely or remotely it is modeled on the empirical world is immaterial. The framework, within which the fiction functions, is fiction itself. So the history Pamuk uses in his oeuvre is to be treated as a form of the subject matter itself, it is a tool in the hands of the writer to elucidate certain ideas that he wants to tell through the story. It is a tool, a conceptual formulation to give a fictional form to his writings. Pamuk says, "…what a person creates when he shuts himself up in a room, sits down at a table, and retires to a corner to express his thoughts…is the meaning of literature" (Nobel Prize acceptance speech 2006)

New Historicism has also given valuable insights into the production of meaning in literary texts. Further analyzing the concept of history and literary production, New Historicism states that any literary work could be seen only as a product of the time in which it is generated. The circumstances of the composition of a work become crucial in understanding a work, according to the principles of new historicist approach to the text. New historicist approach clearly states that "texts not only represent culturally constructed forms of knowledge and authority

but actually instantiate or reproduce in readers the very practices and codes they embody" (Cadzow 35)

Snow shows these cultural codes through the discussions of politics in it. The tensions between the two sets of characters form the main ideological body of the novel. The secularists, or those who are looking forward to the membership in the European Union fervently argue for the non religious ideals and the necessity for Westernization while the religious group of extremists argue strongly for an Islamic identity, saying, "We will never be Europeans!" (2004: 277). *Snow*, thus is an elaboration of the clash of civilizations, represented by the secularists and the Islamists. The novel is narrated by Orhan, but he never takes sides or Orhan never makes a critique of the society, thus keeping a typical postmodern distance from the world and the incidents that happen in it. There is a very ironic position here, as the incidents described in the novel are certainly extremely politically and socially sensitive, yet the narrator is not at all moved by these incidents. Talking about executions and torture, the narrator's positions never show any kind of shock or moral perplexity. This postmodern stillness, in the sense that it doesn't take sides, is what makes *Snow* a novel of profound significance. The way the narrator Orhan keeps his distance from the world functions like the central aspect of the novel, it becomes the writer's objective conception of history, the notion that history as a text is underlined here.

As has already been discussed, history is a major concern in the novels of Pamuk, some novels discuss history directly, and some discuss the effects of history in the social life of Turkish people. As Yashveer observes:

> Essence-wise, his literary works belong to two distinctive genres. First that of historical fiction includes The White Castle and My Name is Red. The second- including Istanbul: Memories and City, The Black Book, Snow, The New Life and …The Museum of Innocence makes a central subject of his beloved Istanbul and occasionally the small villages of Turkey with their ordinary people. As Pamuk's tales unfold, boundaries start blurred as the historical settings only act as frameworks to recapture the forgotten or neglected past. (36)

Talking about his recent novel, *A Strangeness in My Mind*, Orhan Pamuk had famously said that "a book is not its plot". Once, there was a time when readers and critics considered the story to be an important factor in a literary work. But According to Pamuk, "It's not the character and the story that come first, it's the little details – the novelist wants to go in some direction and creates the character to take you to that direction." (The Guardian). And Pamuk is a writer who is certainly more interested in the little details rather than the plot as such. Any careful reader can find striking similarities in this little details Pamuk deliberately hides in his novels sometimes playfully and sometimes with serious intentions of the notions of intertextuality.

In *Istanbul Memories of a City*, Orhan Pamuk presents beautiful descriptions of the mosaic like structure of the thought process behind the conception of the book. Each image of the novel/ memoir is linked to certain another image, and this blending creates a third image, and that becomes original for Pamuk. In an interview, conducted by Ãngel GurrÃa-Quintana,when asked

about the originality of his novels ("To most non – Turkish readers, the originality of your writing has much to do with its Turkish setting. But how would you distinguish your work in a Turkish context?"), Pamuk replied by quoting Harold Blooms famous notion of the "anxiety of influence":

> There is the problem of what Harold Bloom called 'the anxiety of influence.' Like all authors I had it when I was young. In my early thirties I kept thinking that I might have been too much influenced by Tolstoy or Thomas Mann—I aimed for that kind of gentle, aristocratic prose in my first novel. But it ultimately occurred to me that although I may have been derivative in my techniques, the fact that I was operating in this part of the world, so far away from Europe—or at least it seemed so at the time—and trying to attract such a different audience in such a different cultural and historical climate, it would grant me originality, even if it was cheaply earned. But it is also a tough job, since such techniques do not translate or travel so easily.
>
> The formula for originality is very simple—put together two things that were not together before. Look at *Istanbul*, an essay about the city and about how certain foreign authors—Flaubert, Nerval, Gautier—viewed the city, and how their views influenced a certain group of Turkish writers. Combined with this essay on the invention of Istanbul's romantic landscape is an autobiography. No one had done this before. Take risks and you will come up with something new. I tried with *Istanbul* to make an original book. I don't know if it succeeds. *The Black Book* was like that

> too—combine a nostalgic Proustian world with Islamic allegories, stories, and tricks, then set them all in Istanbul and see what happens.(The Paris Review No.187)

Istanbul begins by discussing this notion of the other worlds. Pamuk says that from his very young age itself he believed in the notion of many worlds. For him, there were many things in the world to see, he was able to see other people living in other houses, even when they were separated with walls. This ability to see and imagine other things outside the ordinary realms work as an underlying tone of all his works. When Orhan Pamuk was separated from his older brother who was living in the Pamuk Apartments, he was put with his aunt in Cihangir. There was a picture of a small child hanging on the wall. Pamuk started to imagine that boy is another Orhan, staying in the other house. This image of the other boy in the very first passage of the book is actually the starting point of the book, it presents the whole imaginative categories the book is going to move, the linking of one image to other, the intertextual pattern of a series of images of the city and its lives that are going to follow are clearly marked here.

There is another image in the book, in which Pamuk shows himself, sitting at the dressing table of his mother. Looking into the mirrors placed at different angles before the dressing table's mirror, little Pamuk was able to disappear into the world of imagination, in which he saw myriad images of his own self, constantly merging and mingling with each other,and disappearing into one another too. It was a way to escape from his boredom for Pamuk. He would bring his head closer to the mirror and then would fold the two wings of mirrors

on the sides, and when they are alingned in correct angles, he could see thousands of orhans reflected inside the deep world of the mirrorsplaced facing each other. It was the perfect metaphor for one image getting reflected in thounsands of ways, and Pamuk himself says that that was a technique he would use in his novels too. Take an image, get it reflected in thounsad ways, so that no one image is said to be the authentic one, everyone is an image of the other.

> When boredom loomed, I would cheer myself up with a game very similar to one I would later play in my novels. I would push the bottles and brushes towards the centre of the dressing table, along with the locked silver box with the floral decorations that I had never seen my mother open, and, bringing my own head forward so that I could see it in the central panel of the mirror triptych, I would push the two wings of the mirror inwards or outwards until the two side mirrors were reflecting each other and I could see thousands of Orhans simmering in the deep, cold, glass coloured infinity. When I looked into the nearest reflections, the strangeness of the back of my head would shock me, as did my ears at first – they came to a rounded point at the back and one of them stuck out more than the other, just like my father's. (The Paris Review No. 187)

Michael Mc Gaha writes about Pamuk losing himself in this game, and the pleasure the writer gets from the illusion of this infinite regressions is the sense of being outside ones own body, detached from oneself and even suspended out of time. The concept that stories getting repeated endlessely, reflecting each other, taking forms from each other is significant in Pamuk's

works. *The Black Book* makes this idea clear when Celal the columnist talks about the meaninglessness of originality. Celal writes, it is not about "creating something new that matters, but taking something astonishingly wonderful that had been worked on by thousands of intellects over thousands of years, elegantly changing it here and there, and transforming it into something new". Writing about this mirror structure of *The Black Book*, Michael Mc Gaha observes:

> In the best oriental tradition, the novel burgeons with literally hundreds of stories – many of them linked to each other by themes, characters, location and so on – set within a frame story. Pamuk, however, is careful to distinguish his exquisitely structured novel from The Mathnawi, which was "was an odd and messy'composition' just like the Thousand and One Nights, where a second story begins when the first has not yet ended, a third is taken up before the second is done – endless stories, always left behind. (103)

This frame structure in Pamuk works as a device to deepen the central story. Pamuk says that the centre of a novel is a profound opinion or insight about life, a deeply embedded point of mystery, whether real or imagined. When presented in a story within the story structure, the profundity and depth of this mystery increases. It is not the uniqueness of the story that attracts the readers, but the similarities of human predicaments, the ways in which it is getting infinitely repeated in human life, the mystery behind this endless rotation of life are this things which grab the attention of the careful reader. This acute sense of the profundity is achieved through a deliberate mixing up of not only different

stories, but different styles of writng within the same novel. By the mixing of genres, like the addition of newspaper columns and classical stories, and including multiple juxtaposed texts, the book gets a strange symmetry of intertextuality. This notion of intertextuality increases the synchronicity of the stories and themes repeated in the novels. To use Erdag Goknar's view, "The mystical is revealed through the act of literary creation. The text mediates between the worldly and the divine. This meditation enables Pamuk to occupy both material and spiritual perspectives in fiction" (2013: 240)

All novels of Pamuk bear a kind of symmetry, being constructed of a number of stories and narrative patterns. This symmetry knits together the repeating images, the intertextual nature of the novels. In novels like *My Name is Red*, the symmetry is visible, where as in novels like *The black Book*, this symmetry is hidden. According to Goknar, *The Black Book* is a very inward looking novel that excavates the city of Istanbul to find connections between European and Middle Eastern cultures and forms. The protagonist, as usually we see in the case of all Pamuk novels, moves through various transformations – this is something that the usual Pamuk hero undergoes everywhere. Here, the hero moves from a lawyer to a detective, then from a reader to a journalist, and then to an author. *The Black Book* is an exploration of the cultural history, which is also seen to some extent in *My Name is Red*, in its ample discussions of the Ottoman art traditions and cultures and the descriptions of the life of the people of the court circles. All these novels show all inclusiveness in their thematic conception of the incorporation of multiplicity of narratives. *The Museum of Innocence* too, while focusing on Istanbul, expands to include in it the museums all over the

world. There is a context of globalization in *The Museum of Innocence*. These kinds of symmetries are highlighted when viewed from the point of view of an oft repeating pattern; an intertextual connotation to this pattern increases the notion of symmetry in these novels.

Even when placed in a remote historical context, *My Name is Red* is more synchronous to contemporary Turkish culture, by making a critique of the view that Ottoman is a signifier for a pre modern culture. This is done by consciously incorporating conrtemporary life situations into the historic Ottoman settings, with the typical Pamuk playfulness of style and structure of storytelling methods. Erdag Goknar observes that "in *My name is Red*, the Ottoman cultural archive is a source of literary reimagination that becomes a commentary on the modern present." Goknar continues to observe that

> to emphasise this synchronic aspect of *My Name is Red*, Pamuk uses two narrative devices: (1) he makes his sixteenth century characters conscious of the present day reader or observer; and (2) he situates contemporary autobiographical elements into the Ottoman historical novel. (2013: 135)

Shekure, which is Pamuk's own mother's name, says in the novel, "When I feel this delight, just like those beautiful women with one eye on the life within the bookand one eye on the life outside,I, too, long to speak with you who are observing me from who knows which distant time and place" (2001: 51). This consciousness of the characters about the gaze of the reader/ observer makes them place themselves in multiple positions, thus, increasing the intertextual perspectives of the entire novel. Even the remote past is presented as continually

intersecting with the contemporary readers' mindscapes, thereby creating a synchronic effect. Hence, rather than history as such, it is the adaptation of history that becomes important in Pamuk. The adaptation turns out to be more personal, and more individualistic, and readers are also becoming part of this individualized form of history, as Pamuk places his family members in the Ottoman era and continue to tell the story. While discussing the concept of historical adaptations, Lawrence Raw says:

> This view of history-as-adaptation values individuals as creative talents who not only come to terms with the world around them, but possess the capacity to transform that world through experimental behavior. More significantly we can move beyond questions of historical accuracy and concentrate instead on narrative representation, a process that can be broken down into four components: (i) story (in Piagetian terms, the outcome of the processes of accommodation); (ii) narrating (the mode of expression an individual vidual chooses to tell their story); (iii) narrative (the structure of that story); and (iv) mode of expression Like the novel, as described by Pamuk, an historical narrative comprises an idiosyncratic combination of "truth" and "fiction." (*The Adaptation of History: Essays on Ways of Telling the Past*. Kindle Loc. 197)

Pamuk can also seen to be refuting the Kemalist notions of treating the Ottomans as old fashioned, religious and reactionary, as he is equating them with contemporary Turkish politics in the novel. Here we see the notions of intertextuality moving beyond the literary text, and incorporating politics and

history in interpreting the contemporary life and predicament of the people. The text as such is widened so as to incorporate the latent structures of social life, visibly defined by the diachronic and synchronic aspects of history and politics. This could be found as a radically new concept, hitherto unused in the Turkish literary scenario, and as discussed before, the fiction writing tradition in Turkey before Pamuk had been predominantly realistic and least experimental.

Presenting the literary scene during the 1980s when Pamuk started writing, Sevinc Turkkan, Professor at the State University of New York College, in an essay on *The Black Book*'s different English translations observes that writers of the era were generally preoccupied with political realism, but with Pamuk's generation, Turkey saw writers reworking on the themes of the Ottoman past, because Turkey witnessed a turn into a neo liberal world views after the 1980s. The "Ottomanesque" style was once again accepted in Turkey by readers. It was not seen as threatening to the national identity as widely understood during the Kemalist era. So Pamuk could use the Ottoman themes and rework on the history boldly in the changed literary scenario in Turkey.

But this reworking for Pamuk was not just an adaptation of history as such; it was an attempt to recapture the beauties of the old world and also an attempt to redefine the present social life. This is much evident in *Istanbul*, where we see the writer making serious and deliberate attempts to compare and also to establish links with the present day life (of the author and others) with the past glories of the Ottoman times. Being a book that is impossible to define according to existing categorizations of genre like fiction/memoir, this attempt

by the author becomes tricky in this work both thematically and formally stands apart from other works by Pamuk. The writing style constantly moves and challenges any accepted definitions that would pin the work down to a particular genre. So the use of history in *Istanbul* is unlike that what we see in *My Name is Red*, which is set in a fully fictional background. Hence, both *Istanbul* and *My Name is Red* are having intertextual elements and at the same time, they are structurally and thematically different in multiple ways too. What makes an important similarity is the family descriptions in *Istanbul*. Pamuk gives detailed family pictures of his childhood in *Istanbul*, the way he was brought up, his fights with his brother, his relationship with his mother and father etc. *My Name is Red* also has similar portrayals, but in this novel, it is entirely set in the framework of a fictional situation. Some of the characters bear striking resemblances with each other in these two works.

As Hande Gurses observes, *Istanbul* is more personal and written from entirely the author's perspective, or, it is presented as more "factual". The autobiographical details are obvious and direct. The first person narrative in *Istanbul* can be contrasted with the multiple narrative positions in *My Name is Red*, still the comparisons remain obvious.

> With its variety of ingredients that includes autobiographical details from Pamuk's own childhood memories, photographs from the family album, newspaper articles, paintings, as well as writings on Istanbul by various artists, *Istanbul: Memories of a City* reflects the different levels, temporal and spatial, through which the narrator has experienced the city. The

> narrative itself emerges as a reflection of Istanbul with its conflicting and diverse social, cultural, and financial aspects. Its nonlinear structural and thematic composition offers the reader the chance to experience the city in the same way that Pamuk did. The first-person narration and Orhan the narrator stress the autobiographical aspect of the narrative while also raising questions regarding the genre of *Istanbul Memories of a City*. (Afridi and Buyze 47)

According to Erdag Goknar, intertextuality in Pamuk works thrugh certain aspects of the hidden symmetry that could be seen in various novels. Mixing of genres is a favourite tool that Pamuk employs in novels like *The Black Book.* The multiple juxtaposed texts present in the novels give its hidden symmetry through intertextuality.

> The 'intertext' delineates the mystical in Pamuk's fiction. The mystical is revealed through the act of literary creation. The text mediates between the worldly and divine. This mediation enables Pamuk to occupy both material and spiritual perspectives in his fiction. (2013: 240)

The way the notion of intertextality works out in Pamuk's novels could also be seen in another point of view, from the point of view of the presence of the author as character in his novels. As discussed above, in many novels we see the author making either direct or indirect appearances as a character within the body of the fiction. Erdag Goknar observes that in many novels we can see the narrator as character.

> Shadowing Pamuk's protagonists, indeed is the figure of the author, as a double. At the end of each novel he appears, sometimes subtly like the ambiguous narrator of the *The White Castle*, or the first person intrusion in *The Black Book* and *The New Life*. But the author figure becomes increasingly prominent. (2013: 241)

In *My Name is Red*, the autobiographical character Orhan is none but the author himself. In *Snow*, the author is appearing as Ka's friend. In *The Museum of Innocence*, Pamuk assumes the narrative voice in a much noticeable way. In Pamuk's novels, the protagonist and the narrator are quite often not separate identities, as the autobiographical element is evident in most of the novels. He himself has openly stated that he likes to write about himself and his family very much. The very aspect of this underlying similarity in plot, though any considerations of plot is unimportant for fiction writing as Pamuk himself has said, offers ample possibilities of intertextual interpretations of Pamuk's novels.

The mirror structure, visible in works like *Snow* and *The Black Book* offers such a view of the repeating paradigms of images and narrative methodology. According to Michael Mc Gaha, *The Black Book* is a mazelike house of mirrors. He observes that Pamuk took this structure from the parable of Chinese and Greek painters in *Masnawi*, an elaborate poetical work written in Persian by Jalal al-Din Muhammad Balkhi also known as Rumi, the much celebrated Persian Sufi saint and poet. The story goes like this in Masnawi: when the Chinese and the Greek painters argued about their superiority in painting skills, the Sultan invited both the groups for a competition. He asked each of

them to paint a house. The Chinese used exquisite and elaborate color patterns to paint their house. But the Greeks did not paint the house at all, instead they scrubbed and polished the façade of the house so that shining house reflected the colours of the Chinese. The Sultan concluded that the Greeks are better painters, because their house reflected the Chinese house in a better way, the reflection looked more beautiful than the original. The story goes like this in Rumi's words:

> Have you ever plucked a rose from Gaf and Lam?
> You name His name; go, seek the reality named by it!
> Look for the moon in heaven, not in water!
> If you desire to rise above mere names and letters,
> Make yourself free from self at one stroke!
> Like a sword be without trace of soft iron;
> Like steel mirror, scour off all rust with contrition;
> Make yourself pure from all attributes of self,
> That you may see your own pure bright essence!
>
> (The Masnawi 53, qtd in Mc Gaha 107)

According to Rumi, the human soul is like a mirror which is created to reflect the attributes of God. Pamuk takes this idea of the mirror apparently from Rumi and uses it in *The Black Book* and *Istanbul* particularly. *The Black Book*resonates with literary allusions as well, further reinforcing this mirror structure. *The Black Book* also contains several allusions to Western literature in a subtle way. The references to Eastern literature are much more direct. The mirror structure of this novel is further revealed through the newspaper columns,

which is placed corresponding to each chapter in the novel. And as the novel moves, each becomes more and more closely related. The inclusion of these colums gave Pamuk a new kind of approach in fiction writing. Some of the columns in the novel are among the most oft quoted lines of Pamuk too. Among them, the column, "The Day the Bosphrous Dries Up" is famous for its poetic beauty. The poetic beauty of these newspaper columns highlights the mirror structure of the novel.

In *Istanbul*, this symmetry of the mirror structure is elaborately reflected through the memories of the author. But those memories that the narrator includes in his narrative are not absolute "truths" with single and fixed meanings but rather are perpetually displaced, resulting in the creation of a space where meaning is disseminated. This aspect of placing real and imaginative memories gives *Istanbul* its special beauty as a narrative. Like the character of Orhan in *My Name is Red* who might tell lies to create a pleasant story, the Orhan in*Istanbul: Memories of a City* too openly says that he likes to be fictional in telling stories. The narrator's confessions regarding the nature of his memories do not aim to offer the reader a "correct" account but rather underline how the distinction between truth and fiction is irrelevant within the textuality of the narrative. He thus draws attention to the composition of his narrative by bringing different elements together, he doesn't aim to create an accurate "autobiography" but instead a "story" that allows reinvention with each reading. This fictional element is carefully woven around the concept of symmetry which is coming from mirroring reality and attributing imaginative paradigms to that reality.

The character of Orhan that the narrative creates is continuously evolving and moving. As the city Istanbul, the character of Orhan too emerges as incomplete, fragmented, changing, and preventing a firm and predetermined definition from being concluded. The impossibility of defining a single and pure identity for Orhan is made explicit as early as the first chapter of the narrative entitled "Another Orhan." By underlining the presence of the possibility of another Orhan, who had an alternative life to his, the narrator highlights the fact that his narrative will not be a linear journey depicting the development of Orhan but will be fragmented and multifaceted, illustrating the different Orhans that emerge.

When bringing the idea of another Orhan in the beginning of *Istanbul*, Pamuk implies that the fictional journey ahead will be a journey in search for the other Orhan. Throughout the entire narrative, we see the narrator in the streets of Istanbul trying to reconcile the various Orhans. However, gradually this desire leaves its place to acceptance in the sense that rather than looking for an absolute and original definition of Orhan, the narrator prefers to explore the possibilities offered by the coexistence of the different Orhans who provide him with different experiences of the city. The narrator explains that this imaginary "other" Orhan enabled him to travel wherever he wished without moving from his own house. As a person who has never left his own city, these possibilities offered by the "other" Orhan constitute a rich source for the imagination of the narrator. He states that the "other" Orhan and his connection to the city are the very sources that made him who he is, in the sense that the possibilities offered

by the "other" Orhan provided the narrator with the fresh gaze that kept his connection to the city alive.

This multiplicity of the same character can be read along with the multiplicity of narrative voices in *My Name is Red*. If one character is given multiple narrative axioms in *Istanbul*, one incident or incidents can be said to be seen from multiple angles and by multiple characters in *My Name is Red*. So the two novels employ the same narrative strategy, but in two entirely different ways. It is like Orhan seeing his face through different mirrors in Istanbul. The endless row of faces getting reflected in the mirrors in little Orhan's mother's dressing table is also suggestive of the multiple narratorial voices evident in *My Name is Red* and the complexity of life situations in *The Black Book* and *Snow*. This multiplicity is seen in the level of a dichotomy in *The White Castle* too.

Orhan Pamuk's image of the writer persona is formed around the concept of a global master-writer, one relating simultaneously to both "Eastern" and "Western" traditions of storytelling. Though his works are deeply rooted in Turkish history and culture, they also deal with the perennial human conditions and problems of identity. It is this towering sense of a quest for identity that makes him an important postmodern writer of contemporary times. Even the East- West dilemma comes from this very attempt to find one's own personal and cultural identity. In *Istanbul* we see the author trying to find his identity in the collective existence of his family as well as in the lost historical grandeur of his city and its glories. Finally this search reaches an aesthetic end, when the writer resolves to turn to painting and later to literature. In *My Name is Red* too,

this search for individual identity is deeply rooted in the principles of miniature art, the problems of point of view in art, and the problems of representation of the world through images. In *The White Castle* it is revealed through the repeated attempts of the characters helpless efforts to find meanings for their existential problems. In *Black Book*, this very same concept is revealed through a search motif. Hence, being deep rooted in history doesn't make Pamuk just move around historical junctures in Turkey alone; on the other hand he extends it to the discussion of the broader aspects of perennial human problems. So, Turkey becomes only a geographical or historical metaphor to discuss such situations of the human mind and its elaborate and helpless attempts to cope with the changing political and social situations. One could also see that history in this sense here is used as a camouflage to discuss such issues.

Discussing the problems of representation and its similarities in different novels discussed above, it could be interesting to have a deeper look into the question of identity that is mentioned elaborately in *My Name is Red*. The novel is described as a "scintillating fusion of murder mystery, postmodern fable and historical romance (that will) not doubt (draw comparison with) Umberto Eco's *The Name of the Rose*" (S.B.Kelley, Review in 'Scotland on Sunday', quoted in Nishivetta J Murthy). *My Name is Red* is structured as a series of monologues, thereby allowing each point of views to get an elaoborate pattern and in turn careful attention from the part of the readers. As mentioned elsewhere, the novel discusses a murder mystery during the time of Sultan Murat III (1574 – 1595). The incidents mentioned in the novel takes place in the year 1591, according to the chronology printed in the end of the book. It was obviously the time when the

effects of the European Renaissance were beginning to be seen in Turkey's art and miniature painting scenario. The long and elaborate discussions among the miniature painter characters in the novel about these new influences and the religious morality and artistic feasibility of these Western influences show the extent of these influences had in Turkish art and how the painters of the Sultan were worried about this. The discussions are mainly based on the questions of perspective in painting forms or characters and the techniques used for it. The Sultan's miniature painters belived that they had no right to alter the shape of things or they were not free to see things to be seen from a perspective other than that of God's. Venetian artists and Western artists in general were experimenting with different changes in articts perspectives in those times. These differences were essentially coming from the philosophies or art maintained by the Islamic miniature painting tradition and the renaissance art practices.

The murders in the novel are in the name of such difference in philosophy of art. This aspect can be compared with the political murders in Snow. If philosophy of art or a religious conception of art is the driving factor behind the murder in *My Name of Red*, in *Snow* it is politics that works as the motivations behind the murders. Both these novels discuss intensely the emotional states of mind emerging from largely artistic or political reasons. Times change, one novel is set in the sixteenth century, the other one in contemporary times, one is about conflicts in the world of miniature paining, and the other is about differences of opinion in political and social life, but the problems described are having a similar end, rather than trying to arrive at a solution based on the ideas of a fusion of opposites, they resort to violence. Even the flow of time and the

difference of four centuries do not change the human mind. The intertextual references to the idea of individuals getting carried away even to the extent of violence and murder is worth noting here. *The White Castle* too is woven around this very similar idea of conceptual differences in the way life is understood.

The two murders in the plot of *My Name is Red* are of Elegent Effendi, a miniaturist illustrator in the Sultan's work shop headed by the Head Illuminator Master Osman, and Enishte Effendi who is to do the works of the epoch making controversial *Book of the Millennium* which was intended to celebrate the thousandth year of the Islamic calendar Hegira and Sultan Murat's rule. The artistic conception of the book creates intense conflicts among the illustrators as Enishte's idea was to materialize the book in a combination of the Western Venetian and Islamic Ottoman styles. This follow a detailed discussion of artistic styles, its history, the ways in which old masters of turkey would have done it, the dedication of the old masters of miniature paintings. These parts of the novel in fact can be seen as having a detailed insight into the authentic history of Turkish Ottoman miniature paintings and its various styles. It also presents a list of the masters and an analysis of their classic creations, which are supposed to be the gems of Ottoman rulers' period. These chapters also give elaborate discussions of the mysterious ways in which religion is having a very dominant influence in the history of Turkish art. The Western renaissance techniques of perspectivs and problems of representation and use of colours are also discussed in detail. The painter in Pamuk is certainly seen here in its every detail.

My Name is Red is written in multiple first person narrative styles. Black, a miniature calligrapher is the protagonist. Other than Black, the plot is carried out by Shekure, his cousin and love, Orhan, who is Shekure's younger son, Enishte Effendi, Shekure's father, who is also Black's uncle. The other narrators are the three miniature painters who work for Enishte Effendi – they are known by their nick names Butterfly, Stork and Olive, Esther, the clothes seller who also exchanges letters between loves in Istanbul and the Master Osman. Apart from these characters, the novel is also written from the point of view of narrators like a Tree, a Coin, a Horse, the colour Red, a Dog, two Dervishes, a Woman, Satan and Death – all these characters are figures in the Sultan's *Book of Millennium*. One of the three miniature painters is the murderer, and in the novel he also speaks under the title "I Will be Called a Murderer" (Six chapters of the novel are narrated in the voice of the murderer: chapters 4, 18, 23, 28, 46 and 58). Written in the style of a detective novel,*My Name is Red* asks the readers to find the identity of the murderer based on the clues, of course all the clues here are artistic ones, by going through a critical analysis of the voice of the miniature painter murderer. The plot makes it clear that the reasons of the murder has nothing to do with personal motifs, it is pure artistic reasons that lead the murderer to commit such an act. The reasons for the murder are coming from the world views represented by two different concepts in miniature painting, the Western and the Islamic view points. The reason is dictated by history and it is specific to the Ottoman age too. It comes from the debates of the two ideological camps of miniature painters. One camp is led by the head of Sultan Murat's workshop, Master Osman which argues for avoiding realism and keeping

symbolism in miniature painting. The second camp is led by Enishte Effendi, the protagonist Black's uncle, who argues for a fusion of symbolism and realism. He stands for a negotiation of different artistic styles. Enishte is also the Sultan's ambassador to Venice. This influence of the historically formulated themes and techniques of the art of painting is laid as the background of the murder mystery. The *Book of Milennium* itself has the elements of intertextuality in it; it carries ideas from the West and the East, and it makes use of stylistic representations of the West and the East. Though readers of *My Name is Red* are never fully given the chances of knowing the full contents of the *Book of the Millennium*, the intertextual elements in it are clearly indicated through the discussions of the style of the illustrations and then contents of the book. The nature of the secrecy of the book invokes the curiosity of the readers about the relationships the Book is going to carry. It evokes the discussions of influence as intertextuality: as the sixteenth century was the time of major western influence in art in Turkey and many miniaturists, apart from their strong allegiance to Ottoman Islamic style in art, began to be influenced by Venetian artistic styles.

'Style', thus becomes a major factor of the discussion of intertextuality here.

> The style in writing can be defined as the way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone. It can also be described as a voice that readers listen to when they read the work of a writer. (Literary Devices)

This definition applies to art too.Style indicates the specific methods and techniques, or a personal approach to a particular system of artistic conceptualization of a theme or subject matter adopted by a writer or painter. Obviously, it is unique to an individual artist and it functions as the sum total of the artistic personality of the artist's project. Traditionally, in Western painting, each artist was to be identified with the particular kind of brush stroke, the placement of figures in the frame, the method of application of colour, the intensity of colour schemes and the nature of colours used, the relative size of figures within the frame and the positioning of objects around; it also suggests the specific use of formalistic structures in art. The very idea of renaissance Western painting stressed the relative importance of the artist. Even without signing, each painting was supposed to display the inbuilt signature of the painter. Each painting reflected the artist's personality. Stylization was a deliberate act, it transformed reality to a great extent according to individual tastes.

It is also this concept of the particular 'style' of a writer that helps a careful reader to find elements that are curiously repeated in different works by that author. Hence the previously mentioned aspects of the use of Turkish Ottoman history, the autobiographical elements, the use of multiple narrative voices, the presentations of conflicting predicament of human life in different historical situations, the mysterious mirror structure of the self of the author, repeatedly similar concepts/incidents seen from multiple perspectives, etc are instrumental in the discussion of the concept of intertextuality in Pamuk. They are obviously not just the repetition of the same conceptual frames in fiction

writing process; instead they are the artistic explorations of certain variegated structures bound together within a powerful Turkish historical and cultural identity. Perhaps this could be one of the reasons why Pamuk becomes a very controversial writer in Turkey. When other contemporary writers mentioned in the first part of this chapter do not much talk about the 'political' Turkish character, Pamuk unabashedly talks about the political Turk, inviting furor from his fellow Turks and thus becoming one of the most polemical Turkish writers of the first decade of the twenty-first century.

My Name is Red makes open discussions of 'style' in trying to find who the murderer is. The identity of the murderer is centred on the concept of style in miniature painting. This is the first Turkish novel which brings the notion of 'style' into the theme, as this is not just a novel about painting; it is about the theoretical and philosophical aspects about the historical formulations of art itself. This is not about art; instead the plot entirely gets absorbed into the realm of art. As *Snow* is filled with politics, *My Name is Red* is all filled with art. Thus, this novel foregrounds style as not just a part of the narrative alone; it gets incorporated into the plot itself. This also evokes resonances of the writing style in the newspaper columns in *The Black Book*. The newspaper columns are part of the structure and plot of that novel. The differences between the intellectual conceptions of the 'double characters' in *The White Castle* also echoes this concept of the variations of individuality based on the notion of style.

The very fact the the style of the illustrators is used to reveal the mystery of the murderer suggests the importance of style here. The murderer is tried to be

identified by the way he draws a house, like the peculiar flow of the line and the beginning point of the line and the gesture of the horse in the drawing etc are used for this.the voices of the characters are also given special significance, as the readers are often urged to find out the murderer based on the voice that each suspect produces. Thus, the intellect of the readers too in challenged here. The style of the painting as well as the style of the speakers' voices is equally important; they are integral clues to the hidden identity of the murder suspect. The opening chapter of the novel, titled 'I am a Corpse' underlies this urgency to find out the identity of the murderer:

> Who is this murderer who vexes me so? Why has he killed me in such a surprising way? Be curious and mindful of these matters. You say the world is full of base and worthless criminals? Perhaps this one did it, perhaps that one? In that case let me caution you: My death conceals an appalling conspiracy against our religion, our traditions and the way we see the world. Open your eyes, discover why the enemies of the life in which you believe, of the life you are living, and of Islam, have destroyed me. Learn why one day they might do the same to you. One by one, everything predicted by the great preacher Nusret Hoja of Erzurum, to whom I have tearfully listened, is coming to pass. Let me say also that if the situation into which we have fallen were described in a book, even the most expert of miniaturists could never hope to illustrate it. As with the Koran – God forbid I'm misunderstood – the staggering power of such a book arises from the impossibility of its being depicted. I doubt you have fully comprehended this fact. (2001: 6)

The impossibility of depiction, the way even it cannot be depicted even through symbolism evokes serious discussions about the Western and Eastern approaches to representing objects created by God, this religious idea of depiction is what makes a divide among the painters of the times of Sultan Murad. It is this religiously formulated esthetic's fear that is seen when the murderer raises his concerns about his identity being revealed. The question whether an artist is permitted to possess a personal style of his own was very crucial in Islamist art of those period. In chapter 4, which is described by the murderer himself, we hear him saying:

> You realize in fact, that I am explaining all these things because they relate to my predicament. But if I were to divulge even one detail related to the killing itself, you'd figure it all out and this would relieve me from being a nameless, faceless murderer roaming among you like an apparition and relate me to the status of an ordinary, confessed criminal who has given himself up, soon to pay for his crime with his head. Give me the license not to dwell on every single detail, allow me to keep some clues to myself: Try to discover who am I from my choice of words and colours, as attentive people like yourselves might examine footprints to catch a thief. This, in turn, brings us to the issue of 'style', which is now of widespread interest: Does a miniaturist, ought a miniaturist, have his own personal style? A use of colour, a voice all his own? (2001: 20)

These are some questions that are getting repeated through chapters several times in the novel, as style in painting is equivalent to ones signature and

this creates the notion of individuality of the artist. This concept of an artist's supremacy coming from his individuality is a heresy according to Islamic Ottoman art theories. The concern over style, according to them is a deviation from perfection. In chapter 12, "I am Called Butterfly", Butterfly clearly states that any attempt to establish an individual style is imperfectioin and "a perfect picture needs no signature" (80). According to Butterfly, 'signature' and 'style' are means of being brazenly and stupidly self congratulatory about flawed work Butterfly mentions that style is inferior in Ottoman art: "As long as the number of worthless artists motivated by money and fame instead of pleasure of seeing and a belief in their craft increases…we will continue to witness much more vulgarity and greed akin to this preoccupation with style and signature" (74,75) . He also states that "imperfection gives rise to what we call style" (79).

Being a detective novel, *My Name is Red*stresses the need for this style in finding out who the murderer is. The murderer miniaturist is well aware of the power of style in revealing him. Here, his idea that style as a flaw is proven to be true, as the classical miniaturists believed that a perfect work of art should truthfully imitate the techniques and drawing styles of the master artists who perfected the art form through centuries. In fact, Master Osman, in the novel clearly rejects any claims for originality in art, because, according to him any idea of originality is an intrusion upon God's work of creation, as originality is an attribute that can only be attached with God. Islamic art of the period believed that Purity of creation and originality of invention are aspects of Allah and human beings should never try to achieve this as it will be like challenging the creativity of God.

This can be compared with the writing style of Galip's various newspaper columns in *The Black Book.* Celal's murder mystery in *The Black Book* is also tried to be solved in a similar way. The element of a search is the primary motive in this novel. (But *The Black Book* is a mystery without a solution) The style of the 'voices' of different characters in *My Name is Red* are thus stressed; they are vital clues to the readers to find out who the murderer is. Readers are urged to compare the voices of Olive, Stork and Butterfly as they already know that one among these three miniature illustrators is the cruel murderer. Hence this stress on the needlessness of a style itself is marked as an element of identification of a style of the murderer. Because we can see that the murderer is consciously leaving clues about his identity. In Chapter 18, "I will be called a Murderer", he says:

> Now I am completely divided, just like those figures whose head and hands are drawn and painted by one master while their bodies and clothes are depicted by another. When a God- fearing man like myself unexpectedly becomes a murderer, it takes time to adjust. I have adopted a second voice, one befitting a murderer, so that I might still carry on as though my old life continued. I am speaking now in this derisive and devious second voice, which I keep out of my regular life. From time to time, of course, you will hear my familiar, regular voice, which would have remained my only voice had I not become a murderer. But when I speak under my work shop name, I will never admit to being "a murderer". Let no one try to associate these two voices, I have no individual style or flaws in artistry to betray my hidden persona. Indeed I

> believe that style, or for that matter, anything thatb serves to distinguish one artist from another, is a flaw – not individual character, as some arrogantly claim. (2001: 119)

When the Sultan's ambassador to Venice, Enishte Effendi is murdered, Sultan Murad asks Master Osman and Black to find out the murderer. They try to finf out the murderer by carefully analyzing the paintings done by masters and then comparing the murderer's drawings with the masters' ones. A page of illustration of horses is the only clue left by the murderer. Master Osman finds it difficult to identify the murderer, as the style of the depiction of the horse is different from what is used to be done in his workshop. The style of the drawing is special one, as it is done in a single line, without lifting the pen from the paper even once. The experienced Master Osman says that it should be done from memory, as the flow of the line suggests a very strong memory. Some of the most beautiful passages of the novel *My Name is Red* is seen here, the elaborate and poetic descriptions of the Sultan's treasury and the most intense artistic discussions of old miniature paintings are also seen here. After their careful discussion of different artistic styles, they arrive at the conclusion that the horses drawn by the murderer have a certain Mongol style. So they conclude that the murderer has some Mongol connection, and they think it is Olive who has committed the murders. Olive's real name is Velijan and he is a Persian who was brought to the Ottoman court when he was only ten. So he must be having some Mongol influences in his early art education. Hence, the concept of style become very important here, as it is based on a particular style that the Master miniaturist and his disciple are able to identify the murderer.

Style is also to seen as a method to conceal the identity of the artist. A deviation from style or a deliberately adopted style to hide and intentionally mislead the signature of the artist is also possible. The novel presents various parables about this deliberate misrepresentation of reality based on alternate styles by miniature artists. Enishte effendi makes this clear when he says this in Chapter 28:

> Nothing is pure…In the realm of book arts,whenever a masterpiece is made, whenever a splendid picture makes my eyes water out of joy and causes a chill to run down my spine, I can be certain of the following: Two styles heretofore never brought together have come together to create something new and wondrous. We owe Bihzad and the splendor of the Persian painting to the meeting of an Arabic illustrating sensibility and Mongol Chinese painting. Shah Tahmasp's best paintings marry Persian style with Turkmen subtleties. Today, if men cannot adequately praise the book – arts workshops of Akbar Khan of Hindustan, it's because he urged his miniaturists to adopt the styles of the Frankish masters. To God belongs the East and the West. May He protect us from the will of the pure and unadulterated. (2001: 194)

All the above discussions of style and individuality in art were aimed at the formulations of the concept of intertextuality in Pamuk, as paintings getting influenced by each other, even from far off places of Persia, Venice and India. It might be useful to have a literary discussion of intertextuality in Pamuk's works in the light of the notion of paintings getting influenced by each other schools of

thought in a particular time of history. Art historians state that the late sixteenth century was the most fruitful period of the book art since the times of Sultan Murat III . The height of Islamic art is descried as:

> During the late fifteenth and sixteenth centuries, developments occurred in every artistic field, with those in architecture, calligraphy, manuscript painting, textiles, and ceramics being particularly significant. Apart from Istanbul, various cities in the provinces were also recognized as major artistic and commercial centers: Iznik was renowned for ceramics, Bursa for silks and textiles, Cairo for the production of carpets, and Baghdad for the arts of the book. Ottoman visual culture had an impact in the different regions it ruled. Despite local variations, the legacy of the sixteenth-century Ottoman artistic tradition can still be seen in monuments from the Balkans to the Caucasus, from Algeria to Baghdad, and from Crimea to Yemen, that incorporate signature elements such as hemispherical domes, slender pencil-shaped minarets, and enclosed courts with domed porticoes. (Islamic Arts and Architecture)

Quoting Armenag Sakisian, Nishevita J. Murthy observes:

> The origins of the miniature tradition can be traced to Mamluk and Persian art forms, as well as to the influence of Heart, Timurid, Mongol and Chinese techniques of painting. Sakisian argues that the varying forms within illustrations arise, partly from a constant evolution within existing traditions, and partly from the impact of artist migrations caused by frequent wars and changing rulers. This often led to abrupt

> transformations in styles of paintings, when miniaturists found themselves spatially dislocated and confronted with new techniques of illustrations under the conquering rulers. Sakisian's observation suggests that change is integral to the miniature painting styles and reflects a rapidly transforming historical reality (143)

The Sultan's act of allowing Master Osman and Black into his workshop and most importantly, to his treasury of the great historical works of the old masters to check for similarity of the style of the drawings done by the murderer is parallel to the attempts of finding similarities of writing styles in the author itself. Art historians have stated that miniature paintings changed over times, depending on the rulers and their interests. This is also reflected in the fact that how historical changes affect styles of art. This element of change in style has a mirror structure too, as painting styles of various workshops get reflected in other. Styles of representations of different ages and cultures are also getting reflected in a particular period. Hence the previously discussed 'mirror structure' which always amuses Pamuk as a writer of fiction gets a special semantic as well as structural significance. Cultures getting influenced, historical periods getting influenced, ideas getting influenced – all these notions are repeatedly present in these novels. The very epitaph of *My Name is Red*, "To God belongs the East and the West" (Koran, "The Cow", 115) underlines this idea.

Actually the illustrations in the *Book of the Millennium* produced by the Sultan's miniaturists represent reality that is specific to the head illuminator, Master Osman. It becomes the very style of the workshop itself. Master Osman

in fact tells this to the Sultan, explaining that each workshop will have its own style which has come into effect historically as every miniaturist of a particular workshop will be trying to follow the styles underlined by its master illustrator before. Osman's views of the lack of individuality in the miniature painting tradition of Turkey reveals the singularly adamant perspective that every miniaturist is forced to adopt in his career. Obviously this raises serious questions about the role of creativity of the artist.

Enishte Effendi, on the other hand views this issue from another point of view. As the very purpose of the *Book of Millennium* is to celebrate the Sultan's glory and the thousandth year of the Hejiera (The journey of Prophet Mohammed and his followers from Mecca to Medina), he finds it apt for the Book to adopt a style which is resulting from a fusion of Western and Eastern ideas of painting. This combination of two different artistic techniques is suggestive of two different philosophies as well, it brings a major motive that is repeated in Pamuk's other novels too. *The White Castle* clearly talks about this conflict between the East and the West. It contains lengthy passages about the much written East – West dilemma in Orhan Pamuk. While creating a work which boldly mixes Eastern and Western artistic ideas, the head illuminator Enishte Effendi is trying to find a solution for this dilemma of *The White Castle.* This East - West difference is Pamuk's favourite theme especially in these two novels. Talking about this conflict, Michael Mc Gaha observes that:

> …the basic difference between the East and the West lay in the fact that Easterners are fatalistic, resigned to what they view as "God's will",

> whereas Westerners struggle relentlessly to stave off the inevitability of death. Hence, when an epidemic of the plague reaches Istanbul, Hoja (in *The White Castle*) regards the slave's suggestions that they take preventive measures as cowardice. In chapter 29 of *The Silent House*, Fatma recalled how, just four months before his death, Selahattin told her, "In an instant I understood everything: why we are what we are, why the East is the East, why the West is the West, I understood it all. Westerners, he realized, feel driven to accomplish as much as possible during their brief time on earth, because they understand the absolute finality of death, whereas Easterners, trusting in the afterlife and submitting to whatever God has in store for them, 'don't expect anything of themselves, they don't know how to distinguish themselves from the common herd. They just go with the flow, a way of life they don't analyze, and they consider the desire to change anything in life foolish or anomalous' (2008: 96)

Michael Mc Gaha further points out that, in his book *Other Colours* Pamuk suggests that even while growing up in Turkey he was actually aware of this East – West distinction and he never liked it whenever his country was labeled as "oriental". By making a fusion of such opposites, he wanted to create a new representation of his country, going beyond the ordinary and limited classifications and clichés. He expresses his desire for the East not to be East and West not to be West. If *The White Castle* discusses these differences from the broad cultural perspective, *My Name is Red* talks about these differences from the artistic point of view and *Snow* elaborates the differences within Turkey itself

from a political angle, the differences between the Western secularists and the national religious fundamentalists.

Nishevita J. Murthy observes that

> Pamuk's novels display pluralism by experimenting with techniques of representation, wherein Pamuk engages in the "writerly persuit" of discovering "new imaginative spaces" of narrating the past.Goknar believes that this manifests most acutely in Pamuk's representations of Ottoman history. The democratic nature of postmodernist fiction that enables experimentation in technique and theme facilitates this exploration (155)

Elaborating this point, she further observes that in his Nobel acceptance speech, "My Father's suitcase" (2006) Pamuk stated that he believed in a world without any centre, a world where all humanity joins together for the sake of common reasons and suffers from same pains and problems like hunger, poverty and such ills. This image of a world without any centre is very important, as the multiple narrative voices of *My Name is Red* is suggestive of this deconstruction of a central narrative voice. It is a place where all have equal space, where there is no hierarchy. The political perspective of *Snow* is also built on this premise: according to Pamuk a novel becomes political not by asserting a single and 'valid' political monologue, on the other hand, the political nature of a novel is stressed by the fact that it is able to give voices to all viewpoints without any prejudice. A political novel, for Pamuk, is not a novel that highlights a certain political structure only. For him, it represents all possible dialogues and perspectives.

In chapter 54 titled “I am a Woman”, the Woman sings this poem, trying to forget her woes:

> “My fickle heart longs for the West when I’m in the East
> and for the East when I’m in the West.
> My other parts insist I be a woman when I’m a man and
> a man when I’m a woman.
> How difficult it is being human, even worse is living a
> human’s life
> I only want to amuse myself frontside and backside, to be
> Eastern and Western both”. (Pamuk, 2001: 431)

This position of a sense of the binaries is present in almost all the writing of Pamuk. In *The Black Book*, this is worked out with reference to the sense of a double plane of illusion and reality. Every story of the novel, and allusions point to a double meaning based on this dichotomy of the conflicts between illusion and reality. Sevinc Turkkan observes:

> Every story, allusion, pun, and even color connects with this double plane. The title of the first chapter reads “Galip Rüya’yi İlk Gördüğünde” [“When Galip saw Rüya for the First Time”]. For the Turkish reader the pun on the name Rüya, which also means “dream” is obvious. In Turkish, the title of this chapter reads “when Galip saw Rüya for the first time” and “when Galip saw the dream for the first time” ... This is also justified by the fact that the character Rüya does not have a physical presence in the

> text, and the question of whether she belongs to the world of reality or that of illusion remains unclear throughout the novel. (Afridi and Buyze 162)

Typical of contemporary postmodernist writing, Pamuk denies any conclusive ending to this dichotomy of ideas, as the narrative point of view is quite often unreliable and open to multiple possibilities. Based on the theme of search, *The Black Book* makes this unreliability more severe, with the multilayered and circular structure of the narrative. The outer story is Galip's search for his wife who is missing from his life, but as the story moves forward, the readers see the search is getting merged with another seach, a search for his cousin Celal, who is also the alter ego of Galip. Celal, who is Galip's second self, is also his literary father.

> In the beginning, Galip literally searches for Rüya and Celal on the streets of Istanbul until he ends up at Celal's apartment in "Şehrikalp Apartmanı." Here, he embarks on an intellectual journey through Celal's writings in order to acquire "his memory banks" and to find out where they might be hiding. In analogy with Şeyh Galip's allegory, Pamuk's Galip fails literally to find them. Rather, he undergoes a journey inward and eventually realizes his potential as a writer in Celal's apartment, in Şehrikalp Apartmanı. (Afridi and Buyze 172)

The two searches move parallel in the novel, again bringing allusions to the sense of the double or parallel or opposite representations of reality that is repeated in other novels. The seach for his lost wife moves to the search for his cousin Celal, and then he finds himself searching for his own self. The search

become more existential in nature now. The multiple political position in *Snow*, and the multiple narrative voices in *My Name is Red* now give way to the multiple acts of story telling. As Sevinc Turkkan points out, *The Black Book*, thus becomes "a metafiction in which all the stories merge into one to make this novel an allegorical story of Platonic love." (Afridi and Buyze 163)

Gunelli Gun, *The Black Book*'s American transtalor has also pointed out the novels intertextual and metatextual aspects. Turkkan further observes the intertextual aspects of the novel based on the English translation: "Her translation highlights the novel's intertextuality with Western and Christian canonical texts, prioritizing them to political, social, language- and culture-specific references in the original." (Afridi and Buyze 163).*The Black Book* is a novel with a very powerful Turkish context and at the same time it makes very strong allusions to Arab and Persian literary traditions. Multiple intertextual references to Western literary narratives are seen in the novel. This highlights the modern day contradictions in Turkish national life as well.

The allusions to Western literature in *The Black Book* are largely oblique, while those references to eastern literature are much more direct. Many classical texts like the *Divine Comedy* make its appearances here. The bilateral structure of the novel is also worth mentioning. Each chapter of the novel has a corresponding newspaper column, which is integrated into the main body of the writing. It is also interesting to note that as the novel moves forward, the links between the two become more and more strong. Hence the intertextual elements could be seen as an integral part of the novel itself. Orhan Pamuk's attempts for a distinctive blend of traditional elements and the postmodern experimentations and the efforts to

fuse the dichotomy of the East and the West begin with this novel. Later, we see these themes getting repeatedly appear in the other novels.

Adopting this methodology of the amalgamation of the opposites, and the rejection of extreme positions, as in *Snow*, is seen in *The Black Book* too. Michael Mc Gaha writes about this:

> In *The Black Book*, Orhan Pamuk rejects … extreme positions.In order to thrive, nations, like individuals, need to be nourished by their own history, their own stories, but thay also need the cross-fertilization that comes from interaction with others. These two things are not mutually exclusive. Turkey's attempts during the past eighty-odd years to sever its ties with its past wre misguided and must be corrected, but it would be atleast equally foolish to try to withdraw into some kind of Eastern , Muslim cocoon and reject the undeniable benefits Westernization has brought with it. Why not instead celebrate and enjoy Turkey's unique blend of East and West? (114)

The Black Book, which is described by many critics as the most difficult of Pamuk's works to tanslate, has two English translations, one by Guneli Gun and another one by Maureen freely. *The Black Book* was Pamuk's second novel published in the English language. But the translation of the novel raised certain serious issues about authenticity. This researcher being a translator of Pamuk into Malayalam language, it might be interesting to examine briefly about Pamuk's translations here, especially the two translations of the same novel that appeared in the gap of eleven years. Gunelly Gun's translation came in 1994. "Her

translation proved as controversial as the novel itself. British critics complained that her use of colloquial American English was inappropriate for a translation from Turkish", (2008: 117). Michael Mc Gaha writes. *The White Castle,* translated by Victoria Rowe Holbrook had already appeared in England, and now, Gun's translation was a different experience to the English readers. Actually, Pamuk's own style was largely different in these two novels. Being a writer who always playfully experiments with different narrative strategies and styles, Pamuk had consciously adopted a totally different style in *The Black Book,* which was naturally reflected in the translation as well. So readers who fell in love with the style of the *The White Castle* found Gunelli Gun's translation of *TheBlack Book* unacceptable.

One of the most striking differences between Turkish and English is that English has far more number of words than Turkish. Hence repetition of words is quite natural in Turkish, infact it is even considered as a virtue there. Mc Gaha quotes Esim Erdin to make this point more clear:

> One of Pamuk's favourite words is the adjective "korkunc." He uses it six times in a chapter which is only five pages long. Gun has a new word for it every time it is used: "awful," "gruesome," "uncanny," "awesome," and "morbid," but not "terrible," "dreadful," or "fearful," which are the equivalents that the dictionary gives. (The Oxford Turkish - English Dictionary). Thus, she creates a more colourful picture which may take away from the somber tone but makes the text more accessible for the Western reader who would find the repetitions extremely boring. In the

> Turkish text, these repetitions sound reassuring and provide a sense of solidarity. (qtd in Mc Gaha 118)

Orhan Pamuk became unhappy with Gun's translation later and he commissioned Maureen Freely for another translation of the same book and the new trtanslation came out in 2006, published by Random House. Maureen Freely is the translator of Snow and Istanbul and the Museum of Innocence. Maureen Freely's translation is much more simple in style than Guneli Gun's, as she has not made any attempts to preserve the poetry as Gun has done. A simple example from the opening line of *The Black Book* is enough to show the difference between these two translations: "Rura was lying face down on the bed, lost to the sweet warm darkness beneath the billowing folds of the blue-checked quilt" (Pamuk, 2006: 3). Freely's expression "billowing folds" is written as "undulating, shadowy valleys and soft blue hills" by Gun. Obviously, the attempt to retain the poetry makes Gun's translation more close to the original, but Freely's translation could undoubtedly communicate with the readers more. In an article published in Financial Times, Angel Gurria-Quintana describes this elaborately:

> Freely's afterword describes the 1995 version as "ebullient and faithful to the original", though "somewhat opaque". She concedes that fault does not necessarily lie with Gun's rendering, but with Turkish literary conventions about sentence structure. Educated authors such as Pamuk are likely to expect that their thought patterns be echoed in a foreign tongue.
>
> There are the language's peculiarities to consider. "There is no verb to be in Turkish," Freely explains, "nor is there a verb to have." Nouns can carry

multiple suffixes. The passive voice is common. There is a single pronoun for “he”, “she” and “it”. Word clusters create a string of cascading clauses, whose meaning is often subverted by a verb dangling at the end. “The poet Murat Nemet-Nejat has described Turkish as a language that can evoke a thought unfolding. How do you do the same in English without the thought vanishing into thin air?”

As in her translations of two other books by Pamuk, Snow and Istanbul, Freely’s modus operandi has been to sacrifice Turkish conventions to English clarity. The novel’s first sentence, which describes the protagonist’s final glimpse of his wife, is illustrative. A literal interpretation that followed the original word order might read something like: “Of the bed from the head to its base - the blue-checked quilt - its mountain ranges, shadowy valleys, and soft blue hills - veiled with - in the soft, warm darkness - Ruya facedown stretched-out slept.” In the Gun’s translation this becomes: “Ruya slept on her stomach in the sweet and warm darkness under the blue-chequered quilt which covered the entire bed with its undulating, shadowy valleys and soft blue hills.” This has been sharpened by Freely into: “Ruya was lying facedown on the bed, lost to the sweet warm darkness beneath the billowing folds of the blue-checked quilt.”

“That first paragraph is beautiful in Turkish,” she says. “It sets up so much of the tone of the book. I had a choice of doing a complete and accurate

> first sentence and breaking the mood he tried to set up, or trying to find a way to rewrite it so it would retain that beauty. ('Literary Licence')

Maureef Freely's translation is also free from American idioms. Freely's translation can never be said to be an improvement upon the earlier one. Both have their merits in different ways.

Sufism in the novels:

As any Turkish writer, Orhan Pamuk is influenced by the concepts of Sufism a lot. Hence an analysis of Sufism is also important in bringing out the intertextual elements in the novels of Pamuk. Erdag Goknar quotes Pamuk's words from a Turkish source which clearly shows his Sufi influences:

> I am interested in Sufism as a literary source. … I look upon Sufi literature as a literary treasure. As someone who has come from a Republican family, as I sit at my desk, I exist as one that has been profoundly influenced by Cartesian, Western rationalism. At the centre of my existence rests this rationalism. But on the other hand, I expose my soul to other books and other texts as much as I can. I don't see those texts in an instrumental way, I enjoy reading them, and they are pleasurable. This seat of pleasure influences the soul. And my rational control extends to where my soul is influenced. Perhaps my books are formed in the struggle and conflict between these two centres (2006: 214)

The word "Sufi" is derived from the Arabic word *suf* which means "wool", signifying the simple wool worn by the Sufis during the early period of

the movement. Hence the term "Sufi" means the "wool-clad" person. This denotes the simple lifestyle and modest material possessions of the group. The worshippers of this movement adhere to *faqr*, that is "pious poverty" hence they came to be known as "fakirs". They follow the path of divine knowledge, prayer, study, and most importantly, *dhikr*, the continouos repetition of God's holy name or verses from the Holy Koran, leading to a self-hypnosis.

Sufism explores the mystical plain of Islamic faith. Sufism argues to train the mind in such a way that it turns away from everything mundane and looks forward only to God. Sufism is simply regarded as a system in which spiritual fulfillment is the sole aim of the follower of the God. They do not go for material aspects of rites and rituals and such ordinary practices to please God. It is a much more personal philosophy, the followers of which get their spiritual gratification from the beauty of music and dance. Classical Sufism is also attached to 'dhikr', the practice of repeating God's name like mantras. In the intial stages, Sufism referred to the internalization of the practices of Islam. The divine love, wisdom and knowledge of the self are the ultimate goals of Sufists. Oxford Islamic Studies Online defines Sufism as

> Islamic mysticism, often referred to as the internalization and intensification of Islamic faith and practice. Sufis strive to constantly be aware of God's presence, stressing contemplation over action, spiritual development over legalism, and cultivation of the soul over social interaction. In contrast to the academic exercises of theology and jurisprudence, which depend on reason, Sufism depends on emotion and

> imagination in the divine-human relationship. Sufism is unrelated to the Sunni/Shii split, schools of jurisprudence, social class, gender, geography, or family connections. It is closely associated with both popular religion and orthodox expressions of Islamic teachings. It has been both opposed and supported by the state. (OIS)

A main part of Sufi ritual consists of the recitation of prayers rhythmically. Communal gatherings are also central to Sufi movement, where they perform their prayers aloud often with the accompaniment of musical instruments. Sufism is also criticized for its superstitious belifs and 'unIslamic' practices. However, Sufi followers have an undeniable role in the Islamic philosophical system and they stand for communal activities through harmony and togetherness. Though the basic principles of the Sufi movement extends back to ninenth and tenth centuries, modern Sufism found its golden age bwteen 1500s and 1800s, during the Ottoman and Mogul periods. Various methods were used by the Sufis for spiritual exaltation like whirling, frenzied dancing, rhythmic drum beating and swaying, through which they claimed the spiritual purification process could be carried out. The Harvard Divinity School defines Sufism as "an Islamic modality that emphasizes self-discipline and personal reform through spiritual practices beside the essential practices that comprise Islamic orthopraxy. These spiritual practices include *dhikr*, individual or collective recitation of litanies composed of supplicatory prayers, Qur'anic passages, and the names of God." ('Sufism in Turkey')

The principles of Sufism are based on the teachings of the Prophet. A Sufi believes in the universality of the truth, for a true Sufi, there is no separation between the selves, external manifestations of nature are nothing but the expressions of the divine. Mankind should ascend to such a spiritual level of awakening to understand this divinity, according to the principles of Sufism. Sufists concentrate more on the esoteric side of Islamic life. The International Association of Sufism traces the origins of Sufism to the times of the Prophet. According to the association, the Prophet's

> teachings attracted a group of scholars who came to be called "ahle suffe", the People of Suffe, from their practice of sitting at the platform of the mosque of the Prophet in Medina. There they engaged in discussions concerning the reality of Being, and in search of the inner path they devoted themselves to spiritual purification and meditation. ('An Introduction to Sufism')

Sufi followers leave everything to Allah and they believe that everything in this world has got a divine harmony and it is the duty of the devotee to identify this harmony and practice that in individual and societal life. All Sufi believers adhere to the basic notion of the harmony between the sender and the receiver. According to the Sufi system of thought, the receiving capacity of the individual depends on the purity of the heart. Sufism is generally considered to be an abstract system of doctrine with a wide range of flexibility of interpretative domains. The International association of Sufism says, " It is because of the inner truth of Sufism, a belief system and discipline free from the confines of time and

place, that people from diverse cultural backgrounds and all walks of life, who are, yet, seeking a common pathway to an eternal and transcendent truth, can call themselves Sufis." Sufism is considered as an open gateway to truth, a path that leads a conscious follower to the garden of spiritual pleasures. Hence the quest for the truth is of ultimate importance in all Sufi discourses. The International Association of Sufism further defines the methodology of the movement:

> In Sufism, the traveler departs from the station of limited knowledge and understanding and takes the journey towards the destination of greater understanding, understanding the Divine. The foundation of such a journey is based on the individual's recognition of his/her own limited knowledge and a desire to expand such knowledge and ultimately surpass its limitation. In passing the successive stages of the journey, the traveler will learn the meaning of Divinity, will become aware and knowledgeable of the teachings of truth, will pass the levels of purification to discover the meaning of unity which lies hidden behind the veils of multiplicity. And s/he will finally arrive at the stages of heart, all knowledgeable, tranquil and aware to witness Divine illumination. ('Practical Sufism and Philosophical Sufism')

Jalal ad-Din Muhammad Rumi (1207 – 1273) is the most revered Turkish Sufi poet. He was a scholar, theologian and mystic. Rumi's influence is widely seen in Turkish literature of the modern times. Though his works are mainly written in Persian, Rumi also wrote in Turkish language along with Arabic and Greek. Rumi's influence can be seen clearly on Turkish literature of the last seven

centuries. Right from the fourteenth century poet Yunus Emre to the contemporary postmodern writers of Turkey, the influence of Rumi is undeniable. The *Mevlevi* (the whirling dance) literature of the sixteenth century bears direct allusions to the writings of Rumi. Twentieth century Turkish writers like Halide Nusret, Yaman Dede, Arif Nihad and Kemal Edib have also written about Rumi and Sufism. Recently, the Turkish novelist Elif Safak's novel about an American Jewish woman's discovery of Rumi became a best seller in Turkey. The novel, *Forty Rules of Love* sold more than seven hundred and fifty thousand copies in Turkey alone and became one of the all time best sellers in Turkish language. This novel was also nominated for the International IMPAK Dublin Literary Award, which Pamuk received earlier for *My Name is Red.* The recent years have shown a great revival of Sufism in Turkey

Like any other Turkish writer, Orhan Pamuk is also influenced by Rumi's poetry. *The Black Book* contains oblique references to Sufism. The symmetrical concepts of *fana* and *baqa* are visible in the two parts of The Black Book. In Sufi theology, the term *fana* means 'annihilation in God' and *baqa* denotes 'everlasting subsistence in God'. It is about the passing away from the worldly realities and being made subsistent in divine reality alone. Sufism defines these as correlative pairs of terms where *'fana'* should logically precede '*baqa*'. According to Encyclopedia Iranica, these two terms are "applied to two levels of meaning, the passing away of human consciousness in the divine and the obliteration of imperfect qualities of the soul by substitution of new, divinely bestowed attributes." (EI)

The novels division into two sections aligns with this Sufi concept of self annihilation and self- re integration. Soyoong Kim makes an observation that Galip's entry into Celal's flat in the opening section of the novel suggests this concept of losing his selfhood. Kim observes that:

> Upto this point, Galip undergoes, as it were, a rite of passage. He looks for various signs and clues to form a meaning, until he comes across one sign that points him in the direction of the Sehrikalp apartment….As the second section unfolds, Galip leads a duel life Galip impersonates Celal: He lives in his flat, wears his clothes, reads his files, answers his phone calls and writes articles under his name. he takes on Celal's attributes and subsists, in function and form, in Celal's reality, corresponding to Mevlana's understanding of "form" and "meaning". His selfhood is reintegrated with Celal's, hence Galip actualizes his selfhood as a writer. (qtd in Mc Gaha 2008: 109)

Erdag Goknar observes that various aspects of "secular Sufism" are present in modern Turkish novel. One premise of *The Black Book* is that mystical thoughts could co- exist along with material things, a stream of thought Pamuk develops to a greater extend in *The Museum of Innocence*. *"Huzun*", a concept the novelist uses in Istanbul is having such a mystical quality. According to Goknar, *huzun* is a symptom of being forced to stay between *din* and *devlet* (religion and state). It is a state of yearning. All of Pamuk's novels have a hidden symmetry which operates through the structural and thematic body of the text. This symmetry is manifested through the variageted assemblage of *din* and *devlet.* As Goknar says,

this is manifested through (1) political and cultural authority of temporal (secular) and spiritual (sacred) power; (2) redemptive secularism (as in the case of certain narratives of Turkish modernity); (3) mystical materiality; or (4) secularized religiosity. Thse concepts are repeatedly present in Pamuk's works. Though these are paradoxically opposite concepts, they exist in a state of 'Sufi-like" togetherness. This sense of acceptance symmetry is of course, coming from a deep understanding of the underlying Sufi culture of Turkey. It is the annihilation of the material opposites to move beyond their conflicting positions, it tries to move towards the bringing together of the East and the West, the spiritual and the mundane.

Pamuk's novels adapt the theme of the Sufi quest motif that equates the "seeker" with the "sought". In his writing process, Pamuk makes ample references to historical Sufi figures like Jalal ad-Din Rumi (1207 – 1273), Ibn Arabi (1165 – 1240), Seyh Galip (1757 – 1799) and Fazlallah Astarabadi (1340 – 1394) in many of his novels. As a firm foundation of the formative aspects of Turkish literature, these references to Sufi masters are not uncommon in Turkish writing in general. A mystical transcendence through the act of writing is evident in novels like The *White Castle, The Black Book* and *The New Life.* The Sufi motif of the "beloved" is present throughout Pamuk. It could be a man or a woman, the divine, a dream, or an identity, everywhere the protagonists intense desire for a reunion is visible. It is the yearning for the reunion with the beloved. Goknar gives examples for this, as "the venetian slave in *The White Castle*, Ruya in *The Black Book*, Canan in *The New Life*, Ipek in *Snow* and Fusun in *The Museum of Innocence*." But all these fail resulting in a state of permenant

yearning, a state of unrequited love. Goknar sees this state of unrequited love in another way: thinking about the possibility of a reunion, in all Sufi narratives we see the idea of the seeker getting what he needs rather than what he wants. Pamuk;s writing also go through the same Sufi destiny. The quest delineates the author figure in the novels, which results in the production of the literary text. Goknar further observes in this connection,

> Secular Sufism allows Pamuk to insist on the hybridity of self and other (*The White Castle*); to aknowledge the mutual influence of Eastern and Western literature as intertext (*The Black Book*); to use the "absent text" to destabilize the masternarrative of modernization through metafiction (*The New Life*); to mount literary critiques of political ideology (*Snow*); and to emphasise the mystical mliterary modernity of material culture. (2013: 211)

As the mundane search attains a newer dimension, Pamuk's novels acquire a mystical dimension, in the language of Erdag Goknar, he uses sacredness to update secular republican narratives.

> Material and spiritual are reunited in his fiction through the grace of an absent beloved. In the process, the sacredness of the text (a literary space that overwrites binary logics from nationalism to modernityand from orientalism to secularism) is reaffirmed as a cultural intertext or palimpsest. (2013: 212)

Orhan Pamuk's fourth novel The Black Book uses this same intertextual elements when he mixes different genres and even themes into one palimpsest.

The novel presents a wonderful mixture of all possible elements in a single book: like the Sufi quest, detective story, journalistic writings, cityscapes, unrequited love and even the pop culture of the city. Pamuk himself has said that he conceived the novel as a personal encyclopedia of Istanbul, much of this is later developed in the work, *Istanbul.* This encyclopedic nature of conception of the physical spaces and inner culture of the city is again something we see repeatedly present in Pamuk's writing. The cityscapes narrated are again appearing in *Istanbul* too. The Istanbul urban spaces, its apartment houses, the areas of Nisantasi, Beyoglu, Bosphorus and then all of Istanbul – all these spaces attain a spiritual plain as the narration slowly progresses. The wide canvas progresses with utmost slow pace, with the laborious patience of a Sufi saint he focuses on each every minute detail of the city life. *The Black Book* and *Istanbul* are the best examples of this picturisation of the city from this perspective; it is like the Sufi self getting dissolved in the magnificent canvass of a wide space that surrounds the individual. The conflicts in the mind of the individual forces him to go through the painful spheres of *huzun,* it is like the permanent Sufi state of the unrequited love. Like a whirling Sufi dance, the narration moves around same space again and again repeatedly in different novels. The *dikhr,* the litany of this repetition is typical of a Sufi whirling dance and this is a narrative style that Pamuk uses continuously. As the narration moves around the same concept/ theme, it attains a multilayered meaning, and the voices change repeatedly. Hence we see the pace of the narration entering a trance. As Galip does in *The Black Book* (in his act of ghost writing the newspaper columns of Celal) writing becomes a redemptive action from this. In the novel, we see the protagonist Galip

on a search, seeking his lost wife Ruya, which in Turkish language means 'dream'. He thinks that Ruya has gone to Galip, who is also missing from the city. As part of his search for his wife, he enters Galip's apartment secretly and starts living there surreptitiously. He even impersonates Galip's newspaper column with the hope that Galip might appear one day. By ghost writing Galip's famous column, he secretly wishes to have his reunion with his beloved. His entire actions which may appear meaningless to an outsider now reflect this sense of loss. *The Black Book* shows Galip reliving his life again and again to fulfill the motif of search. This reliving is materialized through the mysterious action of transposing his actual personality with that of his cousin Celal's. The melancholic sense of yearning and an intense life of pathos resulting from this yearning emerging out of his incomplete life works as the beginning point of the novel. This is getting compensated through the act of writing. To use Erdag Goknar's language, "the text is thus sacralized in Pamuk's work as a vehicle of grace and redemption" (2013: 212)

The Museum of Innocence too explores the theme of unrequited love, but here it is replaced by objects and memory. In this novel too we see the material world encroaching upon the spiritual realms, thereby presenting the curious transformations of apparently disjointed elements. The lack of a coherent connection between the quite mundane objects - like used and discarded ones - with the intense spiritual dimensions they are supposed to carry highlights the mystery of the story and catapults the story into the realms of a deep Sufi dimension. When these objects are arranged in a museum, the compendium of such invaluable objects which have been elevated into great spiritual signifiers

from just trivia, now become special substances of great cultural value and significance. Pamuk takes the concept of the museum in the novel into another plain, when he constructed a real museum. Once again we see the whirling dance of the Sufi, from the textual existence, those object move out to the real world to display themselves. Fiction moves from objects to words – as Roland Barthes says in the famous essay 'The Structuralist Activity', art creates a simulacrum of the world. In the museum of Pamuk we see those same objects come back from fiction to shake the memories of 'literature' out and to carry the longings and memories of a supple time. The museum emerges out of an unfulfilled love, reinforcing the same patterns of Sufism that we see in The Black Book, and as Goknar says, "it also presents a form of material recuperation for spiritual loss. In *The Museum of Innocence*, Pamuk has inverted the logic of his own fiction" (2013: 213)

The opposite of this is what we see in Istanbul: dejected after the long arguments with his mother about his intention of leaving the architecture studies, lone and sad, Pamuk would go for aimless walks along the deserted streets of Istanbul during late nights.

> The walks I took in those years sometimes lasted hours, and sometimes it was only after I had wandered long enough – gazing at shop windows, restaurants, half – lit coffee houses, bridges, fronts of cinemas, advertisements, letters, filth, mud, raindrops falling into the dark puddles on the pavement, neon lights, car lights, and packs of dogs overturning the rubbish bins – that another urge would come to me, to go home and put

> these images into words, find the words to express this dark spirit, this tired and mysterious confusion. (Pamuk, 2005: 324,325)

The opposite of what *The Museum of Innocence* does is seen here. *Istanbul* shows the movement from objects to writing, *The Museum of Innocence* shows the extension of a state of mind to the objects lying around. This is how one helplessly resorts to external objects. It could be seen as the antithetical way of sublimation of emotions by internalizing them. In chapter 65, "Dogs" we see the way the mind reaching out to images of objects, suggesting the universal nature of this state of mind:

> Many years after the events I am relating here, I set out to see all the museums of the world; having spent the day viewing tens of thousands of strange and tiny objects on exhibit in a museum in peru, India, Germany, Egypt, or any number of other countries, I would down a couple of soft drinks and spend many hours walking the streets of whatever city I was in. Peering through the curtains and open windows in Lima, Calcutta, Hamburg, Cairo, and so many others, I would see families joking and laughing as they watched television and ate the evening meal; I would invent all sorts of excuses to step into these houses, and even to have my picture taken with the occupants. This is how I came to notice that in most of the world's homes there was a china dog sitting on top of the television set. Why was it that millions of families all over the world had felt the same need? (Pamuk, 2009: 373)

This is precisely the *huzun* that Pamuk talks elaborately about in *Istanbul*. He defines *huzun* by using exactly the same words: that which is shared by millions of people together. All around the world, it is the need for love, the longing for the beloved: a person, a city or a lost ideal. In Istanbul, it is their lives itself that the people see around. "The people of Istanbul simply carry on with their lives amongst the ruins" (*Istanbul* 91). In *The Museum of Innocence*, these ruins get a form and shape. Typical of the Sufi quest, the objects of desire are never fulfilled; they remain as unattainable ideals ever. But in the process, one gets an insight about ones own self. The *huzun* of the Istanbul people and the pain of the unrequited love of Kemal and the quest of Galip and Enishte Effendi's desire to bring East and West together – all these emotions have the same Sufi quest: to attain the unattainable.

My Name is Red contains multiple references to old Sufi and other Ottoman stories. If *The Black Book* is an amalgamation of different genres, *My Name is Red* is a collection of numerous Ottoman stories that existed in Turkey around the ages. The novel makes use of numerous intertextual references to Islamic miniatures from traditional stories. These stories are placed parallel to the development of the plot, there by stressing the circular movement and the symmetry of the intriguing plot. Almost every incident in the novel is seen as having its parallel story from the Ottoman tradition: the murderer of Elegent Effendi, while describing his act of killing in chapter 4, explains the context of his action with the classical story of another murder from Nizami's (12^{th} century Persian poet) *Husrev and Shirin.*

> Let's consider a piece by Bihzad, the master of masters, patron saint of all miniaturists. I happened across this masterpiece, which also nicely pertains to my situation because it's a depiction of a murder, among the pages of a flawless ninety-year-old book of the Heart school. It emerged from the library of the Persian prince killed in a merciless battle of succession and recounts the story of Husrev and Shirin. You, ofcourse, know the fate of Husrev and Shirin, I refer to Nizami's version, not Firdusi's. (Pamuk, 2001: 20, 21)

Reference from the same story (Husrev visiting Shirin) is also used to describe Black's state of mind when he sees his cousin and beloved Shekure on his return from the far off lands, after the long gap of severel years:

> Much later, after opening her letter and seeing the illustration within, I thought how my visit to her at the window on horseback closely resembled that moment, pictured a thousand times, in which Husrev visits Shirin beneath her window – only in our case there was that melancholy tree between us. When I recognized this symmetry, on how I burned with love such as they described in those books we so cherish and adore. (Pamuk, 2001: 41, 42)

Similarly, when Black declares his love for Shekure, the incident is mirrored in the miniature painting of Shirin falling in love with Husrev after seeing his picture. Black and Shekure are placed in the miniature picture and described. Goknar observes that "Pamuk revises these scenes by removing them from their traditional contexts and rewriting them in a process of image/ text

intertextuality" (2013: 120). These traditional stories and miniature illuminations constantly find their intertextual mirroring throughout the novel, which highlights and rhythmically punctuates the structural symmetry of the text. In fact, these stories work out as a sort of template to carry the plot of the novel forward. The entire novel is woven around such cross references to old stories. With its multiple stories and descriptions of numerous miniature illustrations, *My Name is Red* can be seen as the most intertextual novel of Pamuk. Apart from the multiplicity of narrative points of view, these constant intertextual references taken from the classical age of the Ottoman era too make *My Name is Red* the most polyphonic and multilayered of Pamuk's novels. Each action of the novel is placed in the light of a parallel action; the perspective is constantly getting shifted from one action to another. For example, towards the end of the novel, in chapter 58, "I will be Called a Murderer", we see the murderer conquered by Black after a fierce fight. And when Black sits on his stomach and chest and fixes his knees on the shoulders of the murderer trammeling him down immobilized, his thoughts, even in the face of death, moves back to his childhood days, when his uncle's rogue son used to pin him down exactly the same way. It is not the immediacy of death or a fierce attempt to save him from it that we see here. Instead, the murderer slowly moves back in time, recounting old stories from his past, trying to find parallels. "The jealous beast, realizing I knew more than he and was also more intelligent and refined, would find any excuse to pick a fight or else he would insist that we wrestle, and after quickly pinning me, he'd hold me down with his knees on my shoulders in this same way." (Pamuk, 2001: 472)

Even inanimate objects have memories like this. The storyteller gives voice to those objects, prompting them to reveal their hidden stories and to explain the way they relate to the world. This interiority of objects is a careful intertextual device Pamuk uses in many of his novels. In *Istanbul,* they are the old and dilapidated buildings and the cityscapes, In *The Museum of Innocence*, they are the carefully selected objects relating to Fusun. These objects also have another important role in Pamuk, all of them move from the banal and the profane to a more serious and divinely rarefied province. Erdag Goknar says,

> The objects and figures, their "voices" and their "memories" rage against various targets of ridicule. The dog "speaks" against Islamic orthodoxy; the tree against the traditional hierarchy of the text over image; the coin against envy; the horse against the incongruence of representation and reality; Death against fear; dervishes against the distortion of orientalist representations; Red of synesthesia and the divine; Satan of fallen grace and pity;and the woman of sustenance and love. All of them, everyday images from "archival"representations to be found in miniatures, are presented in a narrative sweep that moves from the mundane and profane to the divine and sacred. (2013: 144)

Those intertextual descriptions which bring immediate echoes of other novels are quite common in Pamuk. For example, we read in *The New Life*: "Minutes and pages followed one another, trains went by the distance, I heard my mother leave and then return; I listened to the everyday roar of the city, the tinkle of the yogurt vendor's bell in the street, car engines, all the sounds familiar to me as if I were

hearing outlandish sounds" (Pamuk, 1997: 5). Compare this with the opening passage of *The Black Book* where we read:

> Ruya was lying facedown on bed, lost to the sweet warm darkness beneath the billowing folds of the blue-checked quilt. The first sounds of a winter morning seeped in from outside: the rumble of a passing car, the clatter of an old bus, the rattle of the copper kettles that the salep maker shared with the pastry cook, the whistle of the parking attendant at the *dolmus* stop. (3)

The Museum of Innocence and *The Black Book* have similar opening passages, where the readers see the couple lying idle in bed, carelessly listening to the life unfolding around them.

In *The New Life*, we see the narrator constantly moving back to his home as a child to get immersed in the imaginative world of the comic books. He used to spend his time in those books presented to him by his Uncle Railman Rifki. Each last page, "The End" put him into great pain. Then he believed that the magic world was just a place made for him by his uncle. He wanted to remain in the magic world of imaginations, not wanting to face to world of realities. The same idea is repeated in *Istanbul* too, where we see the narrator getting engaged in a game of seeing his own faces in mirrors. (Chapter 8, "My Mother, My Father and Various Disappearances"). The comic books are replaced by mirrors here. Just like the boy of *The New Life* dives into the world of books, the boy of *Istanbul* plunges into the world of images. This image of the character entering another world is repeatedly present in Pamuk. Black in *My Name is Red* come from distant lands to Istanbul to get immersed in the story that unfolds around

him there. In *Snow*, the narrator enters the city of Kars to get involved in the incidents happening there. The Italian scholar on his way from Venice to Naples, enters the city of Istanbul that changes his entire destiny in *The White Castle.* These intertextual patterns in the novels form a striking structural symmetry and bind the novels together.

In *Istanbul*, the boy Orhan is placed in contrast with another boy's photo hanging in the wall of his house. Little Orhan always used to think that the boy in the photograph is another Orhan. The resemblance was so strong that while walking through the city streets, little Orhan used to peep into other people's houses to see whether the actual boy in the photograph is living there. This creates a strong sense of his double in the mind of little Orhan. *The White Castle* too presents this dilemma of the double character. The narrator of the novel is worried about his look alike Hoja. Sitting in his home, like little Orhan, the narrator too thinks too much about his look like. The symmetry of character resemblances and the problems created by the sense of this double runs parallel in these two novels. *The Black Book*too contains numerous references to this sense of the 'double': in chapter 22, "Who Killed Shams of Tabriz?", we see,

> All his life, Rumi had been searching for his "other", the double who might move him and light up his heart, the mirror who might reflect his face and his very soul. So whatever they'd done or said in that cell, they were best seen as the words and deeds of a multitude masquerading as a single person, or of one person masquerading as a multitude. (Pamuk, 2006: 255, 256)

Istanbul and *My Name is Red* contain many intertextual references, especially in those passages where Pamuk describes the city and its surrounding areas, the dilapidated buildings, the Bosphoros river and the snow covered streets. *Istanbul*'s setting is modern times, *My Name is Red*'s, sixteenth century, yet the historical and city descriptions are strikingly similar. The textscapes move around similar narrative patterns, mirroring each other continuously. In the process of this whirling movement, it also gains the potential to recreate meanings again and again. In fact, Galip in *The Black Book* makes this very clear when he tells himself, "This is why the story meant one thing the first time I read it and something else altogether when I read it for the second time." Pamuk continues, "He was in no doubt if he read Celal's column for a third and fourth time, it would again reveal new meanings; even if it did, Galip was still sure he was on a course; it was like one of those puzzles he'd loved so much as a child; he was going through a series of doors, getting closer and closer to the heart of the mystery" (2006: 216). Galip's thoughts are very much relevant about the entire fictional world of Orhan Pamuk too. With the traversed patterns and continuing cross references to other works by himself and to Turkish literature of the past, Pamuk's novels function exactly like those puzzles Galip thinks about. Celal writes in his column about this: "the crucial thing was not 'creating' something new, but taking something astonishingly wonderful that had been worked on by thousands of intellects over thousands of years, elegantly changing it here and there, and transforming it into something new",(qtd in McGaha, 2008: 102) thus underlining the idea of intertextuality in the novel itself.

The New Life, again another novel that touches Pamuk's repeatingly present theme of the East – West problem, moves in the direction of a sort of reworking of the themes of *The Black Book* which came out three years before. The triangle love is repeated here too. The theme of 'quest' and the assumption of newer identities figure in this novel also. The characters are found discarding and assuming different personalities typical to the style of Pamuk. Osman, the hero of the novel is placed in a playfully double position; he is the narrator and the reader of the novel of the same title. He is the reader's surrogate and the author's double. The novel reminds one of Luis Borges, with its unexpected twists and turns and dangerously curvilinear narrative strategies. Even the characters bear resemblances to each other in these two novels. As in *The Black Book*, Osman is in love with Canan, but she loves Mehmet. Canan is also portrayed as vague and ethereal as Ruya in *The Black Book*. One day Canan disappears and Osman goes out in search of her, just as Galip sets out his journey in search of his beloved in the previous novel. Understanding that Canan's love for Mehmet is firm, he decides to kill Mehmet. Actually Mehmet wanted Osman to kill him and take his role, just like Celal arranged for his murder by Galip in *The Black Book*. There is even a character in *The New Life* who talks about Celal of the other novel. Thus, not only are incidents or situations repeated in novels, even characters make cross appearances.

As Galip does, Osman also gives his life for the search of a kind of truth, an ideal or a meaning which he finds constantly eluding him. This search even changes his personality completely, and he himself transforms into the search. Though he understands that Canan has moved away from Turkey to Germany and

she is married, still he is in love with her. It has become a kind of obsession for him. (It is like Ka going in search of Ipek from the city of Kars in *Snow*). Thus the feelings of loss and pain and the melancholy of the search are repeatedly seen in many novels. It is an abstract feeling, a *huzun* that fills the everyday life of an individual. This *huzun* has no historically or spatially specific origin, it is always present everywhere. The search is part of this *huzun*,it is not for an individual that a Pamuk character is searching. It is for one's own self.

Chapter 7

Conclusion

Orhan Pamuk is the author of thirteen books and all of them are best sellers, worldwide. The novels of Pamuk were selected for this study because of the widespread popularity of the writer. This study has been an attempt to find out a common pattern in the novels of the author. This pattern is revealed through multiple ways. History is a major factor that defines the works of Pamuk. The thesis tried to find out these repeating shades of history that are visible in the novels. Along with history, the subtle patterns of narrations are also revealed through multiple representations of intertextual elements.

The thesis attempted to map out these intertextual elements and how they formulate the fictional body of Pamuk's novels. Unlike most other contemporary writers, Pamuk makes use of his own city and its surroundings for the construction of stories. The private and social life of Istanbul people are discussed in detail in his novels. This itself works as a common theme in his novels. Even in those novels, which are set in the remote past, the factual details of the social life of his city are clearly drawn. Thus, the accumulations of historic representations form a major part of the narration. Since the Ottoman history offers so many possibilities for fictional narration, the novels are abundant with such descriptions of historical details. Even the novels set in contemporary times like *Snow* take the creative impetus from the past, extending possibilities for analyzing the present in terms of the past conflicts. This, in turn, extends an existential dimension in his novels.

The study focused on three aspects of intertextuality visible in the novels. First and foremost, the aspects of history that were repeatedly visible in the novels were discussed with particular emphasis on two novels set in the Ottoman times, *The White Castle* and *My Name is Red*. Then, another recurrent theme in Pamuk, the East – West crisis reflected in the lives of Turkish people were taken for analysis. This theme of conflict is from both personal and political angles. Right from the early writings of the novelist, this theme is treated from multiple perspectives. In *The White Castle*, it is analyzed from the view of an identity crisis. In *My Name is Red*, it is a crisis of Western influence on Eastern art and the related problems it creates in the social life of the people. In *Snow*, it is the religious and political crisis resulting from the same East – West dilemma. All these novels present a reconfiguration of the troubled Turkish present in terms of its past. These novels were examined in the light of this key concept.

The question of Turkish identity is one of the main themes in Orhan Pamuk's novels. Since his first work, *Cevdet Bey and His Sons*, Pamuk has deeply explored the identity crisis of characters belonging to a world that exists between East and West. Turkey is often seen as a bridge that connects Eastern and Western culture. Pamuk himself playfully mixes different types of literary genres belonging both to the Eastern and the Western tradition. However, the existential dilemmas his characters are destined to undergo reveal a more subtle and complex reality: Pamuk's characters appear to be troubled at finding a balance in their lives, they are seen to be awkwardly placed in the tensions coming from these two different worlds. The world becomes a place from where they struggle to extract a meaning of their lives.

In *The Black Book*, the characters seem to be afflicted by two opposite forces: On one hand, they are obsessed with the desire to imitate the West; on the other hand, they are attracted by the dream of a lost Turkish authenticity. The study reveals these forces that shape and reshape the Turkish identity. The relatively similar situations that are revealed in different novels, like the East – West conflict or the quest motive, were analyzed from the perspective of the theory of intertextuality. The repeating textscapes were identified and compared, resulting in the identification of patterns of identity crisis from personal, political and even aesthetic perspectives visible in the novels.

Istanbul for Pamuk is like a literary capital. The cultural debates the city invoke are treated in detail by Pamuk. The city lives as seen in Istanbul in different novels, in different times, are also analyzed in the thesis. The similarity of lives in different historical contexts is identified.

Though a very popular writer worldwide, critical studies about the author were largely unavailable in English. Most of the writings concentrated on Pamuk's political stands and his interference in the Turkish politics. Because of his political opinions, Orhan Pamuk is still not widely accepted by Turkish readers. His position in the Turkish world has been always enigmatic. Once, in an interview with Agence France-Presse he said "not only do I have to maneuver myself to fight with the government, but I also have to hear people's demands" (Aue)

His new book, the ninth novel, *A Strangeness in My Mind* explores the political tensions, the political taboos of present day Istanbul. The social class to which he belongs to is examined politically in this novel. The repetitive aspect of

Pamuk is visible in this novel too. Some Turkish people also feel that Pamuk writes for the Western world, rather than for the Turkish people. His analysis of Turkish life is not from a Turkish perspective, as his predecessors had. Pamuk makes a clinical examination of the social and political life of his country in his novels. For this examination, he uses history as his tool.

The fisrt chapter of this thesis introduced Pamuk, gave biographical information of the author and discussed how the author is received world wide. The chapter also attempted to place Orhan Pamuk in the national and international context, revealing the Turks' attitude towards the writer. The introductory chapter discussed the political problems Pamuk had to face in his country for supporting certain anti-government views. The chapter analyzed Pamuk's international receptivity. The introductory chapter also placed Pamuk in the literary climate of Turkey when he started writing novels in the early 80's. The aesthetics of the novelist, shaped inevitably from the Ottoman past had been analyzed. The first chapter also gave a brief account of the structural similarities between the novels. The backdrop of history in novels like *The White Castle* and *My Name is Red* is introduced in this chapter. Orhan Pamuk's influences are outlined here.

The second chapter focused on the textscapes of history revealed in the novels. After a brief account of the Ottoman history and it's cultural implications in Turkish social life, the two novels which are directly set in Ottoman historical times are analyzed, revealing the intricate ways history formulate these texts. The extravagant and colourful periods of Turkish history are narrated in detail in these novels, and the chapter tried to bring out these abundant historical narrations and

their connections with each other within the texts. The theme of 'doubles' are also discussed in detail with reference to these two novels. The world of the miniature painters and their lifelong dedication to their art in *My Name is Red* are explained here. Structural connections with *The Black Book* are shown. Tensions between sixteenth century Islamist painters and Western artists are discussed to prove the oft repeating theme of East – West dilemma in Pamuk novels. Details of Ottoman painting style are also explained in this chapter. The satirical elements within the textscape of the novel are also explored here.

The third chapter analyzes the hidden symmetry in the two novels, *The Black Book* and *The New Life*. The way these texts are formulated from the stylistic elements from classical Turkish writings, like that of Rumi and Sheikh Galip are explored in detail in this chapter. The postmodernist artistic twists and turns in the novels, especially the repetitions of patterns taken from these classical texts are revealed. The questions of identity, originality and imitation are discussed in this chapter. The existential crises of the characters and the curious ways they try to overcome these situations are explained in detail. The search motive, again another repeatedly seen idea of Pamuk fiction is explained here. The way these novels address the issue of the question "Who am I and What am I" provides answers to these existential problems in these two novels. The multiple narrative voices of *My Name is Red* and the multiple narrative styles of *The Black Book* are analyzed in this chapter. The way *The Black Book* uses different types of narrations explain its complexity and the mixing up of different kinds of genres gives the novel its beauty. Certain aspects of the English translation of the novel are also discussed in detail in this chapter. The third chapter focused on the

transcendental nature of *The New Life*. The patterns that wove these two novels are identified in the chapter. Though these two novels do not have any direct references to Ottoman history, the characters in these novels show the historically formed dilemmas of the Turkish social life. And these dilemmas are carried out through a pattern of specific symmetry in the novels. This chapter was an attempt to expose this symmetry. Again, the theme of East – West conflicts is also analyzed with reference to these two novels. The self referential nature of *The New Life* is explained too.

The fourth chapter took the three novels, *Snow, Istanbul, The Museum of Innocence*, and they were analyzed from the perspective of individual conflicts of the characters. Here too, history is a major point of discussion, as these conflicts mentioned in these novels are historically formulated; their roots can be traced back to the collective history of the country. This chapter examines the political nature of the novel *Snow*, how Turkey is affected by a political crisis and how individual characters suffer from this crisis. *Snow* is described as a political novel in a different sense, as some critics even say it is an anti political novel. This ironically different use of politics in this novel is explained in the fourth chapter in detail. *Istanbul*, on the other hand presents the biography of Pamuk's city. It presents the intense individual conflicts the writer had to undergo during his years of initiation into writing.

If the crisis in *Snow* is political, the crisis in *Istanbul* is personal. The chapter examines how the book captures the autobiographical nature of the city and its people. The melancholic tone of the book highlights the conflicts the

character undergoes. The fragmented, heterogeneous and elusive existence of the city is analyzed in detail. The mirror structure of the narrative, the way the city of Istanbul is seen in different contexts and the multiple narrations of the city – all these are characteristic stylistic features that are seen in other novels too. These similarities are explained in the chapter.

The Museum of Innocence takes the individual conflict to another level; this novel focuses on the transformation of the character. The novel is analyzed from the point of view of 'quest' and this quest motive is compared with other novels in detail. The cultural/ historical memory of objects in the museum is also analyzed.

Chapter five introduces the Theory of Intertextuality. As Intertextuality is used as the theoretical frame to analyze the similarities within the novels, a brief account of the theory and its historical formulations are given in this chapter. A brief reference to the theory of New Historicism is also given here.

The sixth chapter makes a comparative study of the novels based on the recurring themes in Pamuk. The findings of this chapter explain how Pamuk uses the key concepts of history, symmetry and dilemmas in his writings. History, as already explained, serves as the backdrop, and the ways these backdrops are being worked out in the textscapes of the novels are analyzed in detail here. Similarly, symmetry in narrative structure and character portrayals are analyzed too. The findings prove Pamuk's preoccupation with the curious patterns in his writing style, which identifies him as a major postmodernist writer of contemporary times. From the point of view of characterisation, the East – West dilemma, which is

again a historically formulated one, is analyzed. As Pamuk himself has said, the ways these characters use their imagination to cling to life help them to resolve these individual crises of their lives.

The thesis had been an attempt to place Pamuk among the great writers of our times. Unlike any other writer of Turkey, his writings are deep rooted in history and this idea was taken as the central mode of inquiry of this dissertation.

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