

**Towards an Ambivalent Narrativization:
Discourse of the Other in Orhan Pamuk's Fiction**

Thesis

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Jeena Ann Joseph

**Institute of English
University of Kerala
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Certificate

This is to certify that the work embodied in the thesis entitled “Towards an Ambivalent Narrativization: Discourse of the Other in Orhan Pamuk’s Fiction” has been carried out by Ms. Jeena Ann Joseph under my supervision and guidance

Dr. P.P. Ajayakumar
Professor of English
School of Distance Education,
University of Kerala,
Thiruvananthapuram.

Declaration

I hereby declare that the PhD thesis entitled “Towards an Ambivalent Narrativization: Discourse of the Other in Orhan Pamuk’s Fiction” is an independent work carried out by me and it has not been submitted anywhere else for any other degree, diploma or title.

Jeena Ann Joseph
Assistant Professor of English
St. Teresa’s College
Ernakulam
Kerala.

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List of Abbreviations

APOP	<i>A Poetics of Postmodernism</i>
BB	<i>The Black Book</i>
CI	<i>Culture and Imperialism</i>
DI	<i>The Dialogic Imagination</i>
MI	<i>The Museum of Innocence</i>
MNR	<i>My Name is Red</i>
NL	<i>The New Life</i>
NN	<i>Narcissistic Narrative: The Metafictional Paradox</i>
OC	<i>Other Colours</i>
PDP	<i>Problems of Dostoevsky's Poetics</i>
SW	<i>Snow</i>
TNSN	<i>The Naive and The Sentimental Novelist</i>
WC	<i>The White Castle</i>

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Preface

This thesis titled “Towards an Ambivalent Narrativization: Discourse of the Other in Orhan Pamuk’s Fiction” endeavors to delineate the multiple dimensions in which the “ambivalence of the Other” is manifest in Orhan Pamuk’s fiction. Orhan Pamuk is the recipient of the 2006 Nobel Prize in Literature who has etched a name for himself in the contemporary literary scenario within a short time. He is the first Turkish litterateur to receive the Nobel and is noted as a writer who writes in Turkish and who sets all his novels in Turkey. Though set in Turkey his novels do touch upon universal issues. In his novels of disguises and transformations Pamuk hints at the futility of the attempts at regaining one’s self when a nation’s identity itself is lost. He reflects the texture of life in Istanbul, its labyrinth of ancient streets as well as its history.

As Pamuk mentions through one of his characters in *The Black Book*, “No one in this country can be himself. To live in an oppressed, defeated country is to be someone else” (390). The million dollar question seems to be: How to be oneself? Pamuk very well understands and tries to make his readers understand that only by solving this mystery can we hope to save our people from destruction, enslavement, and defeat. According to Pamuk, it is our failure to find a way to be ourselves that people are being dragged into slavery, degeneracy, and nothingness. And his novels are testimonials of the same. Pamuk’s novels emerge as representations of Turkish history and Turkish existential angst. Pamuk takes up “writing” to escape the confines that are imposed on the self and the society. Pamuk’s process of writing can therefore be seen as an act of redemption in the midst of demanding policies.

The introductory chapter throws light on Orhan Pamuk as a writer, the socio-political condition of Turkey and the crucial role played by narratives in shaping culture as well as the innumerable discourses that dominate our society. The major

components that constitute the narratives are also deliberated in detail in order to enable a better understanding of the technical aspects which are dealt with in the core chapters. In my first chapter “Narrating Turkey” I discuss in detail Pamuk’s views on Turkey and its identity issues, its legacy of tyranny and insurgence, its struggles between East and West, its skirmishes over the past and the present, and its dilemma – ‘to be or not to be oneself’. All these are discussed within the thematic concerns of the novels taken up for this study. The second chapter “Crystallizing Turkey” discusses about the multiple voices that populate Pamuk’s narratives which in turn foreground the possibility of an existence beyond the dominant discourses shaping the society. This aspect is examined on the basis of Mikhail Bakhtin’s interpretations about the “novel” which allows a better understanding of the implications of the multiple voices that populate Pamuk’s novels. The dialectics of subversion that accompany polyphonic narratives are also discussed. In the third chapter “Fictionalizing Turkey” I have endeavored to highlight the metafictional tendencies in Pamuk’s novels. This chapter is designed taking Linda Hutcheon’s views on narcissistic narratives into consideration. Again, the subversive nature of Pamuk’s self-reflexive narratives is drawn into attention. The final chapter revamps the arguments made in the core chapters focusing on the subversion taking place within Pamuk’s narratives both at the thematic and formal levels. The carnival instincts exhibited through the subversive nature of Pamuk’s fiction is equated with what Mikhail Bakhtin has deliberated on the carnivalesque tendencies in novels. The chapter thus portrays Pamuk as a Turkish writer who highlights the dilemma and ambivalence of the Turkish community via the subversive tendencies that he adopts in his narratives. This study focuses on the English translations, *The White Castle*, *The Black Book*, *The New Life*, *My Name is Red*, *Snow* and *The Museum of Innocence*.

Introduction

Writers have constantly struggled to develop a narrative voice of their own to counter the metanarratives that shaped the cultures and beliefs of the marginalized for ages, thus replanting themselves in their own world and thereby rejecting the dominant discourses. Literature has undergone several changes, developing in some cases: as an expression of nationalism and protest of Empire, as an expression of resistance in form and language, or simply as an expression of life and its adversities. However, literature still grapples with issues of language, dislocation, and authenticity in search of a true cultural narrative. According to Edward Said, narrative literature is a prominent force behind imperial discourse. Literature assumes a totally different function under the influence of colonialism because as Said contends “cultural forms like the novel . . . were immensely important in the formation of imperial attitudes, references and experiences” (CI xii). Thus we cannot deny the fact that there is an innate ability in narratives to create, shape, and dictate culture, race relations, ethnic history, and literary representations. Consequently the realm of imagination becomes a political tool in extenuating imperial domination. Even Benedict Anderson insists on the “textual underpinnings of nation-ness” (Gandhi 151). For Anderson, nations are imaginative and cultural artefacts and the novel is one important print form capable of communicating “the solidity of a single community, embracing characters, author and readers, moving forward through calendrical time” (qtd in Gandhi 151). The novel thus becomes “a sort of proxy for the nation” (Gandhi 151).

Turkey, officially the Republic of Turkey, is a transcontinental country located mostly on Anatolia in Western Asia and on East Thrace in South Eastern

Europe. Being a Eurasian country, Asian Turkey is separated from European Turkey by the Bosphorus, the Sea of Marmara and the Dardanelle strait to the southwest, which together form the Turkish Straits. Turkey, a democratic, secular, unitary, constitutional republic with diverse cultural heritage, is the member of the Council of Europe, NATO, OECD, OSCE and the G-20 major economies and is an aspiring candidate to the European Union. Since 1923, Turkey constantly strived to become at par with the West, but remains suspended between the East and the West. Turkey never came under any colonial power yet is destined to struggle within the existential dilemma arising out of the East/West dichotomy.

The Turkish novel achieved worldwide acclaim only recently due to its English translations. And when the Swedish Academy pertinently stated that “in the quest for the melancholic soul of his native city [Istanbul], [Pamuk] has discovered new symbols for the clash and interlacing of cultures” (nobelprize.org), it changed the entire outlook of Turkish literature. Turkey straddles the space between Europe and Asia geographically, historically and intellectually and this unique location becomes the context for Pamuk’s fiction. It can be perceived that the Nobel Laureate, Orhan Pamuk achieved worldwide recognition in lieu of his penchant for Eastern and Western cultural and religious traditions which he illustrates in his books.

Kemal Ataturk, the first president of Turkey aimed to transform the nation into a modern Western state. The Kemalists wanted a total social, economic and political transformation. They no longer wanted to rule by traditionalist social conventions and symbols. They preferred a new, secular ideology that would lead Turkey to progress rapidly. They wanted to adopt the materialism of the West, its technology and its modern weapons and ideas to bring transformation in the

society. This meant creating a secular society in which religion would be controlled by the state rather than separate from it. For the Kemalists, modernity implied “a broad totality and included political and cultural, as well as economic dimensions. They wanted to accomplish both modernisation and modernity, by radically reforming their traditional, patriarchal society” (Ahmad 84). Consequently, changes in religious and state policies were brought in; women were emancipated and given the right to vote; Western law, Hindu-Arabic numerals, and the Roman alphabet were adopted. It was a movement away from traditionalism towards modernity.

The Treaty of Lausanne of 24 July 1923 led to the international recognition of new Turkey and its borders. Mustafa Kemal, who was re-elected as the president of the assembly in August 1923, was elected as the first president of Turkey in October 1923. The assembly proclaimed Turkey as a republic and made Ankara the capital of the new state, while retaining Istanbul as the seat of the Caliphate. As Feroz Ahmad states, “by establishing a republic, the Kemalists were proclaiming their commitment to modernity and equality, rather than the modernisation and hierarchy of the old order” (85). They thus rejected the foundations on which the older order rested. Though monarchy was abolished due to Sultan’s tactical errors, many nationalists preferred Turkey to be ruled by a symbolic figure, formerly the sultan-caliph, now the president-caliph. Thus those who wished to maintain with the caliph as the president of the republic went on to form the Progressive Republican Party in 1924. The government was urged to “maintain the caliphate as an institution treasured by the entire Islamic world, a Muslim pope who would project Turkey’s influence far and wide” (Ahmad 86). But Ankara responded by arresting the dissidents and went to the extreme of abolishing the caliphate on 3rd

March 1924. This event marked the beginning of the campaign to introduce modernity and secularism which continued virtually until Ataturk's death.

The new regime was finally secure as the nationalist conservatives and the former unionists were overpowered. By 1926, Mustafa Kemal was so confident that he went on to unveil his statue in Istanbul, "an iconoclastic gesture in a predominantly Islamic society where the representation of human form was looked upon as sinful" (Ahmad 87). The ideology that came to be known as Kemalism or Ataturkism which consisted of six fundamental and unchanging principles was launched in May 1931 and was incorporated into the constitution in 1937. The principles that became the Republican People's Party's six arrows, the symbol of its emblem are namely Republicanism, Nationalism/Patriotism, Populism, Statism, Laicism/Secularism and Revolutionism/Reformism. The interpretations to these principles were however fluid and pragmatic and kept on changing according to the needs of the bourgeois. The Kemalists introduced state-controlled Islam (laicism) and not secularism which meant religion separate from politics. Feroz Ahmad points out that:

There was no room for compromise on 'republicanism', for that could mean the restoration of the Ottoman house and the sultan-caliph. But nationalism/patriotism remained inclusive-territorial rather than ethnic. Kemal's aphorism of 1933 ('Happy is he who calls himself a Turk') opposed the idea of birth, blood, or ethnicity . . . anyone who lived within the borders of the new Turkey could call himself a 'Turk' that is how patriots interpreted . . . (patriotism/nationalism). The pan-Turkists . . . tended to adopt the dogmatic, ethnic, and linguistic interpretation of nationalism. The

struggle between the two interpretations has continued to the present day. Ataturk was a patriot rather than a nationalist. Secularism . . . the state's control of religion rather than its separation from the state-was equally open to interpretation and some took a liberal position, while others were militantly secular and shunned Islamic practice. Statism had emerged . . . when the bourgeois had failed to support nationalists' economic programme, by failing to invest in the country's infrastructures. . . .Statism, or state control, advocated a mixed economy, in which the state undertook to build the infrastructure (railways, mines dams, industry etc.) which private capital was too poor to invest in or did not find sufficiently profitable in the short term. By developing the infrastructure, the state subsidised the private sector and contributed to its growth. (88-89)

As the president of Turkey for fifteen years, Ataturk was successful in creating a new nation that was nearly self-sufficient and independent. There is no doubt that Kemalist reforms transformed and even revolutionized the country but the consequences were drastic. The consequences that underlie such transformation form the basis of Pamuk's fiction. Orhan Pamuk talks about the Turkish society which is stranded between the forceful secular westernization of the Ataturk years and the decay of the Ottoman Empire. Pamuk, who has witnessed a traumatized Turkey, depicts a modern Turkey caught between the push to become a secular, westernized state and the pull of conservative Islamic movements struggling to maintain traditional Turkish culture. Pamuk as a writer wants to look beyond the usual fascination for the exotic and desires to see his city through different eyes.

He argues that one does not need to abandon the past in order to be a part of the future.

“Turkey has never been colonised and, except in the immediate aftermath of the World War I (1918-1922), has never been threatened by any Western country” (Poddar 423). Nonetheless, the Ottoman Empire was the one of the most important, largest and longest lasting Empires in history. The Ottomans had originated as tribal people and were forced to migrate from the Steppes of Central and Inner Asia. Some of these tribal groups adopted the name of their leader Osman, migrated into the Islamic world and adopted Islam. They came to be addressed as “Turks” by the people they intermingled with. But they chose to be called by the name of their tribal head: thus the Seljuks, the Danismend, the Mentese and the Osmanli or Ottomans. The Ottomans used the term “Turk” to refer to the uncivilized nomadic tribesman and peasants who lived under their rule. But the merchants from the Italian city states, the French, the English called them (Ottomans) the Turks/Turque. For the Europeans and Christians, the term “Turk” was synonymous with Muslims and hence when Christians converted to Islam, they were mentioned to have “turned Turk”. Turkey was also the English synonym for the Ottoman Empire and it was habitual for the Europeans to speak of the Balkan provinces of the Ottoman Empire as “Turkey-in-Europe” and of Asia Minor and the Arab provinces as “Turkey-in-Asia”. The Ottoman Empire was an empire inspired and sustained by Islam and Islamic institutions. It replaced the Byzantine Empire as the major power in the Eastern Mediterranean and reached its height under Suleiman the Magnificent (1520-66). Under this efficient ruler the Ottoman Empire expanded to cover the Balkans and Hungary, and reached the gates of Vienna. But the Empire began to decline after being defeated at the Battle

of Lepanto (1571). It declined further during the next centuries, and was almost finished off by the World War I and the Balkan Wars.

An attempt to understand the history of Turkey takes us to three crucial periods: the Kemalist republic (1923-38); the period of radical protests and left-wing movements (1960-70); and the period following the second Gulf war and the dissolution of the Soviet Union (1991-2006). Of these, the Kemalist republic has great importance as Kemalist Turkey had complex relations with the Ottoman legacy. From one perspective, people who took part in the struggle for independence against the Ottoman authority were considered as traitors to the state and Turkishness. The new state regarded itself as an answer of the Turks to claims of various ethnic and sectarian communities of Anatolia. But the republic's policy towards Armenians, Greeks and Kurds mirrored the price these groups had to pay for the secessionist betrayal of the Christians and Muslims of the former empire. From another perspective, the Ottoman Empire itself was seen as a political power which had aimed at the suppression of the Turks themselves and as a result under the Ottoman rule, the Turks became alienated from their past, their self. "The last Ottomans, particularly were described not only as the knights of medieval darkness, but also as the hired help of western imperialism" (Poddar 423). Thus the war for independence was at once both a struggle against the European powers which tended to destroy Turkey and Turkishness and also a war of emancipation from the Ottoman repression. By extension, it was considered as the prototype of anti-imperialist and anti-colonial wars. Years after his victory, Mustafa Kemal was still sensitive to the independence of western countries, though he had proclaimed the "awakening of the Eastern nations" and the "death of imperialism and colonialism."

After its independence, Turkey “openly adopted a policy of westernization as the only way of wiping out the ‘backward’ aspects of Muslim-Ottoman Civilization” (Poddar 425). Mustafa Kemal gave no respect to Islam or other Asiatic traditions which he criticized ruthlessly. The Kemalist elite failed to project itself in a completely Turkey-oriented framework and were keen on giving a universal sense to Turkish revolution. This demanded the creation of a codified credo comprehensive to Western standards, which was at once national and international. As Prem Poddar claims “the emergence of a Westernized elite class meant the colonization of minds” (426). The various Kemalist reforms constituted a process of alienation which produced the domination of a westernized bureaucracy over the people through the destruction of their cultural and social values. Thus, coercive attempts to reorganize their civilization lead to the internalization of the values and norms of the imperialist West. Thus, this reform when employed against their own population resulted in a cultural rupture between the people, the military and bureaucratic elite.

By 1990’s a new form of nationalism came up, which was an assortment of the left –wing, right-wing and Islamist intellectuals. This new anti-colonialist discourse alleges the presence of a new form of “world imperialism” at work against Turkey and sees any European attempt to bring in a broader perspective within Turkey as an imperial conspiracy.

This new nationalism reads the decline of the Ottoman Empire as the result of a colonial project conducted by the western powers, which manipulated the minorities (specifically Greeks and Armenians) and aimed at the total destruction of Turkey and Turkishness....This new nationalism considers the Turks as an

oppressed class and an oppressed nation. Their external and internal enemies (Armenians, Greeks and Kurds) are seen as oppressive nations and classes, constituting an almost biological threat to 'Turkishness'. . . . Anti-colonialism thus becomes a tool for internal domination of the subaltern linguistic, religious and political groups and oppositions. (Poddar 426)

The Turkish litterateur Orhan Pamuk is noteworthy in such a context as he has always taken liberty to criticize the nationalists' notion that the whole world is engaged in a conspiracy against Turkey. He holds a different view and believes that the Turks should be optimistic at the thought of joining the EU as the "alternative was military or religious dictatorship" (McGaha 2). Turkey's attempts at joining the European Union are of great importance as it has brought in drastic changes in the areas of speech and democratization. At one point entry into the EU had become the mission of the government. A country's eligibility for membership was based on the Copenhagen criteria recognized in 1993. It is defined in terms of politics – democracy, rule of law, human rights, protection of minorities; economics – a market economy capable of standing with the economic forces within the EU; and the country's capacity to accept all the membership requirements. The candidate country had to conform to the EU policies, known as the *acquis communautaire*. Turkey's relationship with the West remained stagnant till 1987, when Prime Minister Ozal applied for full membership. But Turkey fell short of the European standards and was recommended a customs union (Agreement between two or more countries to remove trade barriers, and reduce or eliminate customs duty on mutual trade).

In the 1990s Turkey's EU membership prospects fluctuated as its domestic politics was not stable. By 1996, Turkey achieved the customs union and its prospects seemed positive with regard to its EU membership but they were criticized for their human rights record. In 1999, at the Helsinki Summit, Turkey was officially recognized as a candidate for EU membership. Turkey was on the verge of being considered for membership to the EU provided they met certain criteria which mainly included economic reform, human rights and the protection of minorities. EU also demanded that the military be brought under civil control as in Europe, the abolition of the death penalty, education and broadcasting in Kurdish. Many considered it as a plot against the unity of Turkey schemed by the pro-EU lobby in Turkey and the EU officials. Attempts at meeting the conditions put forward by EU divided the coalition despite the compromises of the leaders. Had it been a strong government, they would have carried it out as it would make Turkey into a democratic society and bring it in line with the modern world and establish social peace. Polls reveal that even 60-70 percent of the population favoured joining the EU though they were pessimistic about Europe's attitude to a Muslim country like Turkey. The coalition government did carry out reforms to meet up the demands of the EU; a package of 34 constitutional amendments to liberalize the society was adopted. But critical issues like abolition of death penalty, education and broadcasting in Kurdish etc. were sensitive matters. Ataturk had aimed to eliminate differences between Turkey and Europe, but EU's accession redefined it in more challenging terms.

The attacks on the Twin Towers in New York and the Pentagon, on 11th September 2001, enhanced Turkey's relationship with the US and their war against terrorism. The Turkish government sided with the US and was rewarded with more

loans from Washington. Ankara opened its airspace and bases to US transport as they considered it as Turkey's war as well. The foreign minister stated that "this is not a war against Islam; terrorism has no religion . . . or geography" (qtd in Feroz Ahmed 178). Turkey's prospects of joining the EU were high till 2006 when issues regarding its eight policy chapters including Cyprus affected its negotiations with the EU. Turkey's progress in attaining membership is measured in terms of the "Copenhagen criteria, relations with its neighbours, settlement of border disputes and a comprehensive Cyprus settlement" (Findley 373). The outcome is unpredictable but it reflects "the ultimate test of Turkey's engagement with European modernity" (373). Pamuk believes that "entering the European Union will not destroy Turkish identity but will make it flourish and give us more freedom and self-confidence to invent a new Turkish Culture" (OC 370). Pamuk's reference to the killing of a million Armenians in his interview with the Swiss newspaper *DerTages-Anzeiger* enraged the Turks and consequently a case was filed against him for insulting the Turkish identity. Referring to the killings of thousands of Armenians between 1915-1917 and Kurdish Separatists since 1984, he had stated that "Thirty thousand Kurds and a million Armenians were killed in these lands and nobody but me dares to talk about it" (OC 356). This set off a campaign against Pamuk in the Turkish nationalist press. All his books were banned, anti-Pamuk demonstrations were held, his photographs were torn and discarded, it was demanded that Pamuk must be put on trial. He received hundreds of hate mails and a number of death threats and to take no risk he left Turkey for London and New York. Though Turkey's constant efforts to enter the European Union subdued the charges against him, he was deeply misunderstood and was pronounced "the most hated Turk" (McGaha 3). Yet he calls himself a bridge

connecting the East and the West; yet the works of Orhan Pamuk places him on a high pedestal for his expertise in the portrayal of Turkey.

Falling back onto the idea of the novel as “a sort of proxy for the nation”, Pamuk’s opus is undoubtedly a metaphor for Turkey and its intricacies (Gandhi 151). It is undoubtedly testimonials of shame, pride, anger and the sense of defeat arising out of the East-West question, or in other words, the tensions between tradition and modernity. He believes that it is by sharing their secret shames that they bring about their liberation and that is what the art of novel has taught him. Pamuk expounds that the “Novel” advances:

. . . the understanding of human kind by imagining its characters in situations that we know intimately and care about and recognize from our own experience . . . the strange and magical rules that govern the art of the novel can open up our families, homes, and cities in a way that makes everyone feel as if they can see their own families, homes, and cities reflected in them . . . the wondrous mechanisms of the novel allow us to take our own stories and present them to all humanity as stories about someone else . . . one could define the novel as a form that allows the skilled practitioner to turn his own stories into stories about someone else, but this is just one aspect of the great and mesmerising art that has entranced so many readers and inspired writers for almost four hundred years. . . .

It was the other aspect . . . the chance to write for others’ lives as if they were my own. It is by doing this sort of research that novelists can begin to test the lines that mark off that “other” and in so doing alter the boundaries of our own identities. “Others” have

become “us” and we become “others”. Certainly, a novel . . . as it describes our own lives as if they were the lives of others, it offers us the chance to describe other people’s lives as if they were our own

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 by our families, our schools and our society; it is the art of the novel that allows us to ask who we really are. (OC 227-32)

Thus the art of the novel, the mechanisms of the novel, and the enigmatic questions of identity and existence directs us once again to the authority of narratives to create and mould our thoughts and beliefs. The concept of narrative has now become the central concern in a wide range of disciplines and research contexts. The structural theorist Tzvetan Todorov uses the term *la narratologie* (French term for narratology) to designate what the structuralists had conceived as the science of narrative. Noting that stories can be presented in a wide variety of textual formats, media, and genres; theorists like Roland Barthes argued for a cross-disciplinary approach to the analysis of narrative. It is undeniable that there has been an explosion of curiosity regarding “narrative” during the past several decades, leading to an increase in interdisciplinary research and teaching activity centering on “narrative”.

Etymologically, “Narratology” is the science of narrative. From the Aristotelian point of view, a narrative would be “a work with a plot”, and in a narrow sense it would mean “a work with a narrator”. Onega defines: “a narrative is the semiotic representation of a series of events meaningfully connected in a

temporal and casual way” (3). Extensively, this includes films, plays, comic strips, novels, diaries, chronicles and so on. As a result, any semiotic construct can be assumed to be a text and we can speak of many kinds of narrative texts: linguistic, theatrical, pictorial, filmic. In the narrow sense, a narrative would mean “an exclusively linguistic phenomenon, a speech act, defined by the presence of a narrator or teller and a verbal text” (Onega 4). Here the narrative is mediated by the discursive activity of the narrator, as in the case of written and oral narratives. In the case of literary studies, literary genres like the novel, short stories, epic poetry, ballads, can be brought under this category.

In an attempt to trace out the origins of narratology, we find the groundwork for the analysis of literary expression in Plato’s *Republic*. In the *Republic* along with the concept of art as mimesis, the style of poetic composition is also discussed. For him all mythology is a narration of events, either past, present or to come and the narration may be either simple narration, or imitation, or a blending of the two. From the narratological point of view, this is the first theoretical approach to the problem of narrative voice. Aristotle’s *Poetics* further develops the formal approach to literature. For him serious literature (of which tragedy is the highest form) is a narrative in the wider sense of telling a story. The plot, the soul of the tragedy, is defined as the arrangement of incidents and so it is the plot which embodies the action. Here the two possible levels of analysis of the story are: as an action/mere incidents and the plot/disposition of incidents. Many aspects mentioned in the *Poetics* were taken up by the formalists and the structuralists in the 20th century.

Narratology is usually associated with Structuralism and we assume that structuralist approaches constitute the core of the discipline. The structuralist

narratologists built on Russian Formalist ideas to further consolidate the research on narrative. The Russian Formalists authored a number of path breaking studies that served as foundations for later research on narrative. For instance, Boris Tomashevskii distinguished between “bound” and “free” motifs which provided the basis for Barthes’s distinction between “nuclei” and “catalysers” in his “Introduction to the Structural Analysis of Narratives”. Seymour Chatman renamed these concepts as “kernels” and “satellites” which refer to core and peripheral elements of the story. Later, Victor Shklovskii’s work on plot as a structuring device established one of the grounding assumptions of structuralist narratology, namely the *fabula-sjuzhet* distinction.

Percy Lubbock appropriated Henry James’s ideas and made the issue of “point of view” the corner stone of his account. He drew the distinction between “showing” and “telling”, suggesting that “telling” (describing or picturing events) is inferior to “showing” (dramatizing events). Wayne C. Booth inverted Lubbock’s argument and thereby privileged “telling” over “showing”, making it the general narratorial condition of which “showing” is a localised effect. Booth’s wide ranging discussion of narrative types encouraged other Anglo-American theorists to explore various kinds of narratives rather than concentrating on the novel. All these and much more launched structuralist narratology as an approach applied to narratives in general, rather than focusing solely on the novel. Apart from all these, a lot of research is done on narrative today.

The study of narrative has never been devoid of controversies, yet theorists have laid down the significance of the major aspects of the narrative like narration and plot; time and space; character; dialogue; and focalization. The distinction between story and plot is the founding insight of narratology. In simple terms,

“story” is the “actual sequence of events as they happen” whereas the “plot” is “those events as they are edited, ordered, packaged, and presented in what we recognize as a narrative” (Barry 223). Story was first differentiated from plot in the wake of Saussure’s distinction between the signifier and the signified. The Russian Formalists adapted it and introduced the terms: *fabula* and *sjuzhet*. Since then a lot of research was carried in this area by theorists like Tzvetan Todorov (*histoire* and *discours*), Gerard Genette (*histoire* and *recit*), Seymour Chatman etc, and as a result the distinction between story and discourse made its way into English. The distinction between story and plot is an inherent assumption that a story is separate from its rendering. Just as a story can be narrated in diverse ways, it can be plotted in a number of ways. Abbott suggests, “If story, plot and narration can be considered as the three principal components of the overarching category “narrative”, the distinction between story and how it is communicated is so fundamental that scholars of narrative often bring narration and plot together under a single heading narrative discourse” (40). The distinction between “story” and “story as discoursed” has been helpful in understanding how narrative achieves its effects. For Orhan Pamuk, “the story or plot is a line that effectively connects the various circumstances [he wants] to narrate” and it is “the protagonist who is shaped by these situations and who helps to elucidate them in a telling way” (TNSN 69).

As Paul Cobley opines, “Narrative is just a sequence which starts and moves inexorably to its end. To understand this is to understand the most important principle behind narrative” (9). But the key point is that as the fictional narrative progresses from the beginning to the end, it must be impeded with some diversions, detours and digressions. This is where the reader comes into play, in

between the beginning and the end. Here, two other aspects require our attention – the “space” possessed by the narrative in this movement and the relation of narrative movement to “time”. Temporal and spatial relationships form a seminal part in our basic understanding of a narrative text. Bridgeman states:

Narratives unfold in time, and the past, present, and future of a given event or action affect our interpretation of that action, while the characters who populate narrative texts move around, inhabit and experience different spaces and locations, allowing readers to construct complex worlds in their minds. (52)

Reading involves the interaction of the reader with an alternative world which has its own temporal and spatial structures. Time has always played an important role in theories of narrative since we consider stories as sequences of events. Theorists put forward two basic temporalities of narrative which are generally referred to as “story” and “discourse”; “story” being the sequence of events that can be identified from any narrative telling and “discourse” being the act of writing the text and the act of reading that text. In written narratives we do not have access to the act of writing; therefore the time of “reading” is the important reference time for discourse which in turn varies from reader to reader. It is inescapable that the temporal patterns set out within the fictional worlds will be set against the reader’s temporal experience of the text, founded on memory and expectation. And the reader’s attempt at juxtaposing the two temporalities will play a crucial role in the effect of the text.

Genette recommends three main areas where temporal relationships between story and discourse can produce interesting effects: order (the order of events), duration (how long the events or scenes last), and frequency (how often an

event occurs). The order in which events are presented in the text is crucial since “our focus on whatever moment in the text we have reached will invariably be coloured by our memory of what has gone before and our anticipation of what is to come” (Bridgeman 57). As a result, flashback/*analepsis*; flash-forward/*prolepsis*, and multiple simultaneous plot strands are employed to motivate the reader. The treatment of duration is a significant technique in foregrounding certain events and dropping others. We assume that a particular episode is of great importance if it is treated elaborately. The duration of reading very rarely matches with the presumed duration of events in the story. Again, the frequency in which an event is narrated can influence the reader’s understanding of a narrative. “Repetition” implies multiple occurrence of a single event while “iteration” refers to the single telling of multiple events. According to Sternberg the effects on the reader should also be taken into account and for that he suggests that the story-discourse relationship should be viewed with respect to suspense, curiosity and surprise arising out of the gaps between story time and discourse time. Sternberg defines narrativity as “the play of suspense/curiosity/surprise between the represented and communicated time” (qtd in Bridgeman 54).

The whole concept of narrative progression or the movement from a beginning point to a finishing point implies the existence of a “narrative space”. “A narrative must advance to its end whilst simultaneously delaying it, and in the lingering, as it were, a narrative occupies a ‘space’” (Cobley 12). The concept of space was a concrete and stable phenomenon in the nineteenth century realist fiction, later in modernist fiction it is treated through the perceptions of protagonists, and as we come to postmodernist fiction different spaces multiply and merge. Space is usually associated with static description which slows up and

intrudes into the narrative discourse. Spatial relationships between aspects of a narrative are useful in enabling readers to visualize its contents. Theorists have anticipated that spatial elements like up or down, near or far, inside or outside are very essential in our understanding both the world around us as well as abstract elements including time. “We can conceive of plot as a metaphorical network of paths, which either converge or diverge, of goals which are either reached or blocked” (Bridgeman 55). That is, our image of a work can involve the paths of the protagonists in their fictional world, bringing together time and space to shape a plot. The scope of the narrative world adds strongly to the effects of the texts. The dimensions of narrative worlds can vary from a “single dark space” to a “set of multi-world parallel spaces”. Moreover, spatial information is very adequate in keeping track of what is going on, especially in narratives with multiple plot-lines. Another point of importance is the position of the reader in the narrative world. While reading narrative fiction, the reader often exchanges his reader-centered position with that of the locations in the story world (conceptually). That is, when we see through the eyes of the protagonists (the focalizer), his or her location becomes the centre of experience. Even our emotional experience of the narrative has temporal and spatial dimensions, often through empathy with a protagonists’ experience of his/her world.

Characters play an inevitable part in a narrative. In the widest sense, characters can be defined as story world participants and in the narrower sense it is restricted to participants in the narrated domain, the narrative agents. Characters are usually introduced in the text by means of proper names or definite descriptions or personal pronouns. Characters can be approached from different theoretical perspectives. For instance, while considering character as artifice constructed by an

author for some purpose, it exists as an object of thought in the realm of our individual imagination and as an object of discourse in the realm of public communication. “They are ultimately semiotic constructs or creatures of the word, and it is the socially and culturally defined act of fictional storytelling that constitutes and defines them” (qtd in Margolin 67). Though texts are essential for literary characters to exist and subsist and individual minds to actualize them, still they are not reducible to or identifiable with either. Characters do not exist in real time and space and are therefore abstract entities. Since characters are semiotic constructs of the author, they have the power to assign their character any properties they wish. Characters can also be understood as non-actual but well-specified individual existing in a possible world. From this perspective, the focus will be on the basic conditions of existence, identity, and survival of an individual in a fictional world. Orhan Pamuk, as a writer, says:

Seen through the eyes of its characters, the world of the novel seems closer and more comprehensible to us. It is this proximity that lends the art of the novel its irresistible power. Yet the primary focus is not on the personality and morality of the leading characters, but the nature of their world. The life of the protagonists, their place in the world, the way they feel, see and engage with their world-this is the subject of the literary novel. (TNSN 60)

It is difficult to imagine a narrative that does not include some kind of representation of speech. The voices of the characters play an important role in enlivening a narrative as well as bringing the fictional characters close to the reader. Their accents and dialects place them geographically and socially, while their verbal idiosyncrasies and catchy phrases make them memorable and

enduring. The dialogues of the characters and other commentators in the narrative also contribute to the legitimacy and authority of the story, but the extent to which the representation of speech is foregrounded in a narrative varies significantly.

The “point of view” from which the story is told or “focalization” is another major element of narratology. Manfred Jahn defines focalization as the “submission of narrative information to a perspectival filter” (94). In the beginning of twentieth century authors like James Joyce, Henry James, Virginia Woolf, Franz Kafka and many others stressed individual perceptions rather than realistic representations of external phenomena. The modernist novel of consciousness was usually cast in the form of a third person narrative in which the story world is seen through the eyes of a character (a figural narrative). Such central perceiving characters are variously named: “reflectors” by Henry James; “figural media” by Stanzel; “focal characters” by Genette; “filters” by Chatman, and “internal focalizers” by Mieke Bal. The creation of revelatory reflector characters was a key feature of modernist narrative technique. Today, the figural style is a narrative technique where the traditional narrator is excluded or made covert and as a result the figural text is determined by means of the reflectors mind. Thus the reader becomes a witness rather than the narrator’s communicative addressee. Here there is a possibility of declaring the narrator dead and a possibility of equating the focalizer with the narrator but no reflector ever literally “tells” the narrative. Genette distinguishes “Who sees?” as the focal character and “who speaks?” as the narrator and thus he opens up focalization as an integral element of narratology. Apart from this, based on the degree of restriction of narrative information Gerard Genette identifies: the “zero-focalization” mode where the events are narrated from a completely unrestricted or omniscient point of view; the “internal focalization”

mode where the events are focalized by means of the reflector characters and here the narrative information is restricted to data available to their perception, cognition and thought; and the “external focalization” which restricts itself to outside news and here there is the most drastic reduction of narrative information. Again, Genette subcategorizes internal focalization into: “fixed focalization” where the events are narrated from the point of view of a single focal character; “variable focalization” where there are more than one reflector; and “multiple focalization” where the same events are narrated repeatedly, but each time through a different focalizer. Mieke Bal in her critique of Genette’s model redefines “external focalization”; for her, its external not because things are seen from outside but because they are imaginatively seen by the extradiegetic narrator. Genette himself revises the idea of “who sees?” and replaces it with “who perceives?” Thus, focalization and narration emerge as mutually dependent and mutually reinforcing aspects of storytelling.

The crucial distinction between story and plot; the concept of “narrative space” and the relation of narrative movement to “time”; the role of the narrative agents; the stylistic approaches to dialogue; and the concept of focalization – all these taken together, in a kind of strategic blending, contribute to the wholeness of narratology. But the act of narration does not only tell a good story, it is often seen that it has the function of protecting one’s identity also. Such a narrative doesn’t limit itself to referential identity; instead it creates and elaborates an image of the self which the narrator wants others to recognize as his or her character.

Our established “idea of dialogue” delineates the process of communication and power relations existing between the fictional characters as well as the author and reader. Here we are reminded of Mikhail Bakhtin’s theories that focus on the

“dialogic principle”. For him, the novel is an interesting form of narrative because it is “heteroglossic”. Bakhtin demonstrates that the novel is uniquely placed to present a multiplicity of voices competing and clashing with one another, so that even the author’s voice becomes one among many, and no single voice is supreme. Dialogue theorists deal on the need to uncover the underlying structures governing the speech of characters and invite us to immerse ourselves in what makes dialogue an exciting stylistic device. Thus, stylistic approaches look beyond the individual utterances to consider wider sequences and larger discourse structures. The novel is “multiform in style and variform in speech and voice” (DI 261) argues Bakhtin who views the novel as a “social phenomenon”. The novel takes shape under forces well beyond the craftsmanship of the author, and as a genre includes a combination of distinct and interacting discourses. Thus dialogism – the way languages interact – forms the basis of his concept of the novel.

An ideal dialogic critic aspires to form “a profound understanding of each language’s socio-ideological meaning and an exact knowledge of the social distribution and ordering of all the other ideological voices of the era” (DI 417). Diligent perusals of Orhan Pamuk’s texts draw attention to a remarkable combination of polyphony, dialogised heteroglossia, and carivalisation of consciousness which contribute to the stylistic features that make it a social phenomenon. Moreover, as Robert Crawford rightfully declares, Bakhtin has much to offer to those engrossed “in the construction of regional and national territorial voices in literature” (qtd in Vice 3). So, in a study centered on Pamuk’s novels and his portrayal of Turkey, a Bakhtinian reading becomes imperative. This is because Pamuk is a writer who yearns to see Turkey as a country that takes pride in its “traditional art, literature, and distinctive culture that respects the ethnic and

religious diversity of its people, and that is at the same time truly democratic, secular and modern” (McGaha 41).

What appears to describe Orhan Pamuk as a postmodern writer is the self-reflexive, experimental narrative forms which he employs to construct his enigmatic plots. Self-reflexivity has now become a very a dominant subject of postmodern fiction. Terms like “self-conscious, “introspective”, “introverted”, “narcissistic” or “auto-representational” are also common in the description of contemporary metafiction. As Patricia Waugh points out, explicit use of metafictional technique emerges from modernist questioning of consciousness and reality. According to her, metafiction offers insight into the “representational nature of all fiction and the literary history of the novel as genre” and “by studying metafiction, one is, in effect, studying that which gives the novel its identity” (5).

She says:

Contemporary metafictional writing is both a response and a contribution to an even more thoroughgoing sense that reality or history are provisional: no longer a world of eternal verities but a series of constructions, artifices, impermanent structures. The materialist, positivist and empiricist world-view on which realistic fiction is premised no longer exists. (7)

Similarly, Linda Hutcheon states that “in overtly or covertly baring its fictional and linguistic systems, narcissistic narrative transforms the authorial process of shaping, of making, into part of the pleasure and challenge of reading as a co-operative, interpretative experience” (NN 154). Thus in a study that surveys how Orhan Pamuk delineates and structures the *huzun* of his native city Istanbul in

his works, a foray into the metafictional tendencies in Pamuk's novels seem to be inevitable. Again, as Waugh rightly argues:

Far from 'dying', the novel has reached a mature recognition of its existence as writing, which can only ensure its continued viability in and relevance to a contemporary world which is similarly beginning to gain awareness of precisely how its values and practices are constructed and legitimized. (19)

Pamuk's novels can be further labelled under the category of "historiographic metafiction" because of their conscious self-reflexivity and concerns with history. Historiographic metafiction is a novel that is intensely self-reflective. They re-introduce historical context into metafiction and also problematize the entire question of historical knowledge. Historiographic metafiction bridges the gap between historical and fictional works by bringing together both the genres. As Hutcheon suggests, beyond coupling history and fiction, "postmodern fiction suggests that to re-write or to re-present the past in fiction and in history is, in both cases, to open it up to the present, to prevent it from being conclusive and teleological" (APOP 110). By adapting the form and nature of historiographic metafiction, Pamuk opens a new discourse that focuses on the Turkish dilemma.

The Turkish raconteur, Orhan Pamuk has eight novels to his credit including *Cevdet Bey ve ogullari: roman* (1982), *Sessiz ev: roman* (1983), *Beyaz kale: roman* (1985, *The White Castle: A Novel*), *Kara kitap* (1990, *The Black Book*), *Yeni hayat* (1994, *The New Life*), *Benim adym kyrmyzy* (1998, *My name is Red*), *Kar* (2002, *Snow*) and *Masumiyet Muzesi* (2008, *The Museum of Innocence*). The present study focuses on the English translations, *The White Castle*, *The Black*

Book, The New Life, My Name is Red, Snow and *The Museum of Innocence*. The first novel *Cevdet Bey ve ogullari: roman* (1982) still remains untranslated and the second novel *Sessiz ev: roman* (1983) though received an English translation recently is not taken up for this study as it does not confirm to the postmodern stance like his later novels. The first two novels unlike the rest are written in the social-realist mode and modernist mode consecutively. Apart from the novels, Pamuk's other writings include a screenplay *Gizli Yuz: senaryo* (1991); a selection of his articles on literature and culture, together with a selection of writings from his private notebooks, which was published under the title *Öteki Renkler* (1999, *Other Colours*); and the non-fictional work, *Istanbul: Memories of a City* (2005) and (*The naive and Sentimental Artist*).

Ferit Orhan Pamuk was born into a wealthy, educated, westernized and secularist family in Istanbul on June 7, 1952. Named after the Ottoman Sultan Orhan, Orhan Pamuk was the second son of his parents- Gunduz Pamuk and Sekure Ferit. Orhan Pamuk inherited his aesthetic bend from his father who was an avid reader and book collector. By the age of seven, Pamuk developed an interest in painting and drawing which became his medium to escape into a private dream world in the midst of various family issues. Moreover this was the only area where he dint have to compete with his brother Sevket. By 1966 Pamuk entered the high school division of the prestigious Robert College in Turkey. Here he was exposed to the vast literature either written in English or translated to English. Pamuk's parents never took his desire to be a professional painter seriously and wanted him to carry on the family tradition of becoming an engineer. But seeing his artistic bend they let him study architecture at the Istanbul Technical University. In 1970 he joined the Istanbul Technical University but soon lost his penchant for the

subject as well as painting. Later in 1973 he transferred to Istanbul University and changed his major to journalism with the sole aim of becoming a writer. The development of Pamuk's literary style has echoed the course of developments in Western literature during nineteenth and twentieth centuries, moving from Realism to Modernism to Postmodernism.

By 1974, he began working on his first novel *Cevdet Bey ve ogullari: roman* taking cue from his father's family background. This lengthy novel covers sixty five years in the life of a family and a nation. Though written in the nineteenth century realist novel style, it makes use of many modernist techniques like the stream of consciousness and interior monologue and it subordinates plot to character. The novel unfolds the story of how the grandfather Cevdet Bey had acquired a fortune and established the family as part of Turkey's new capitalist ruling class; how the son manages to lose most of the fortune and how the grandson redeems the family name by becoming a great artist. The novel is set in the early twentieth century, during a period in which the Ottoman Empire ended and the Turkish republic was established. As he finished the novel he was clueless how to get it published. Later he entered a contest for the best new novel hosted by the newspaper *Milliyet* and was tied for first prize with Mehmet Eroglu. Pamuk has refused to release an English translation of *Cevdet Bey ve ogullari*.

His second novel, *Sessiz ev* (1983) has been compared to modernist novels of William Faulkner and Virginia Woolf. Narrated alternatively from the point of view of five different characters, the story is built around a small Turkish village where three siblings spend a week visiting their ailing grandmother. The events take place during a period of violent social and political upheaval in Turkey

between 1980 and 1981. *Sessiz ev* has been translated into French first and has recently been translated to English as *Silent House* (2012).

With *Beyaz kale* (1985; *The White Castle*), Pamuk's first novel to receive an official English translation, he made the transition from modernism to experimental postmodern fiction, setting his tale in seventeenth-century Istanbul. In *The White Castle*, the theme of identity is dealt with both on a personal and a national level. As the novel begins, an Italian university student seized at sea by a Turkish attack finds himself enslaved in Istanbul by his own Turkish look-alike, Hoja. According to Pamuk, identity is memory and thus the sharing of memories involves a certain blurring of identities. As the story unfolds, the divergent characteristics of the two protagonists merge together and towards the end, the two men have seemingly switched identities. As a result the readers are confused to the extent of asking "who is speaking?"

Pamuk's fourth novel, *Kara kitap* (1990; *The Black Book*), tackles the question of Turkey's shaky cultural identity. The novel concentrates on a week in the life of a lawyer called Galip whose wife Ruya has left him. The hunt for Ruya develops into a search for her half-brother Celal, a mysterious newspaper columnist, for Galip is possessed by the notion that his wife has gone into hiding with him. The protagonist's endless search through the labyrinthine streets of Istanbul represents a philosophical and metaphysical quest for the self and the divine. *The Black Book* is not one story but many or stories within stories. With such ambiguity Pamuk seems to embody the texture and complexity of life in contemporary Istanbul.

Pamuk's fifth novel *Yeni hayat* (1994; *The New Life*) is postmodern in outlook and tackles the contemporary political and cultural phenomena. Narrated

in the first person, the plot centers around Osman, a university student who reads a book titled “The New Life,” which draws him into a quest for personal transformation. This expedition for a new life is the most compelling section of the novel where you find the text as intense as the narrator and his quest. Above all, *The New Life* is a sparkling allegorical novel of culture and consequence. Here, Pamuk questions the price demanded from a culture when literacy fossilizes speech and the price paid when Turkey, under Ataturk, changed alphabets in 1928.

The most exciting of Pamuk’s works is his *Benim adym kyrmyzy* (*My Name is Red*, 1998), a story set in sixteenth-century Istanbul. It is a multi-layered novel which is at once a murder mystery, a love story, a meditation on the significance of art in man’s life, a parable of the relationship between the East and the West, and an experiment in narrative plurality. The plot centers on the illustration of a book commissioned by the sultan in order to demonstrate his power to the Venetians. The encroachment of Western notions of perspective and individual portraiture on the tradition-bound practice of Islamic manuscript illumination is a fascinating attempt, which Pamuk handles sensitively. Here, Pamuk invites us to think about some of the important irreconcilable conflicts between the civilizations of the West and Islam as a whole. It can be regarded as Pamuk’s attempt to achieve some modest conciliation of its own, through the application of the modern literary techniques of the West to Islamic history and culture.

In the novel *Kar* (*Snow*, 2002), the first novel advertised on television in Turkey, Pamuk switches to a modern setting. Its plot chronicles the visit of an exiled Turkish poet to the Turkish town of Kars, isolated from the rest of the world by a snowstorm. The social life of Kars forms a frozen network of binaries—faith and apostasy, love and betrayal, individualism and conformism, East and West.

Snow is a deeply political novel depicting the tensions within Turkish society between religion and secularism, militarism and democracy.

His novel, *Masumiyet Muzesi (The Museum of Innocence, 2008)* is about Kemal and Fusun and their love for each other. It is the tragic story of a wealthy, Istanbul man who goes against the norms of the society to choose a life governed by passion. Worldly issues are of no concern to Kemal in keeping with his character, yet it provides a detailed depiction of Istanbul, a city whose identity is symbolized by the Bosphorus – a bridge between the Middle East and Europe, Muslim and Christian, traditional and secular. The novel becomes more exciting when it turns out that the story is being written by the wordsmith Orhan Pamuk, whom Kemal hired to write his story as an annotated guidebook for his “Museum of Innocence”. Pamuk beguiles the readers once again with his narrative style; the events are narrated by Orhan, his namesake, who is a character in the novel trying to inhabit the thoughts of Kemal. Pamuk has even established an actual “Museum of Innocence”, which was inaugurated in April 2012, based on the museum described in the book. It is housed in a building in the Çukurcuma neighbourhood of Beyoglu in Istanbul, and displays a collection evocative of everyday life and culture of Istanbul during the period in which the novel is set.

The latest, *A Strangeness in My Mind*, is Orhan Pamuk’s ninth novel. It is described as both an unforgettable love story and a modern epic. The Turkish version came out in December 2014 and the translated version is scheduled to be published by October 2015, due to which this work hasn’t been included in the present study.

He points out that in his first novel to be translated, *The White Castle*, he “found his own voice” by exposing himself to writers like Borges and Calvino

(TNSN 185). In *The Black Book* an autobiographical novel, he discovered his “true inner voice” (185). He claims to have formed his theory of plot while writing this novel. Similarly, he developed his ideas on the “visual aspects of narration” while dealing with *My Name is Red*; *Snow* led him “to think about the conjunction of the novel and politics” and, *The Museum of Innocence* accentuated his “ideas on the representation of social reality” (185). Pamuk is known for utilizing self-conscious, experimental narrative forms which have drawn comparisons to the works of such postmodern authors as Italo Calvino, Umberto Eco and Salman Rushdie. Pamuk’s writing has sparked controversy in the Muslim world, where both Fundamentalists and Leftists have taken offense to its depiction of the Islamic religion; however his novels continue to be the best sellers in Turkey and have geared a growing international readership. Pamuk, the author of eleven books of fiction and non-fiction, is being translated into sixty one languages and has received numerous European accolades. Pamuk has been awarded The Peace Prize, considered the most prestigious award in Germany in the field of culture, in 2005. In the same year, *Snow* received the *Le Prix Médicis étranger*, the award for the best foreign novel in France. Again in 2005, Pamuk was honoured with the Richarda Huck Prize. In the same year, he was named among world’s 100 intellectuals by *Prospect* magazine. In 2006, *TIME* magazine chose him as one of the 100 most influential persons of the world. Again in 2006, he won the *Le Prix Méditerranée étranger* for his novel *Snow*. He is an honorary member of the American Academy of Arts and Letters, and holds an honorary doctorate from Tilburg University. He is also an honorary member of the American Academy of Arts and Letters as well as the Chiese Academy for Social Sciences. Pamuk gives lectures once a year in Columbia University. In 2006, he received the Nobel Prize for Literature,

becoming the second youngest person to receive the award in its history. In 2010, Orhan Pamuk was awarded the 2010 Norman Mailer Lifetime Achievement Award for challenging conventional views in his contributions to literature. In 2012, the Nobel laureate was honoured with France's *Légion d'honneur*. Orhan Pamuk also received the 2012 Sonning Prize, Denmark's largest cultural award. The nomination to the Sonning Prize states: "Orhan Pamuk's largest contribution to European culture is his obvious challenge of the cultural boundaries and his clarification of the many possibilities that lie within crossing those boundaries" (www.orhanpamuk.net). In 2014, Orhan Pamuk is the Grand Prix winner of the *Helena Vaz da Silva* European Award for Raising Public Awareness on Cultural Heritage. This award acknowledges exceptional contributions to the communication on cultural heritage and European ideals.

Brought up in a westernized elite milieu which "dismissed both religion and Turkish traditional literature as primitive, superstitious nonsense", Pamuk realized how deeply Turkish he was during his days in New York (McGaha 18). "Pamuk is a "cultural" Muslim rather than a religious one" says Sander L. Gilman (XV). Pamuk's childhood experiences instilled in him the feeling that religion was something associated with the poor because "people like us were lucky enough not to need it" (*Istanbul* 160). He felt uneasy like everyone in his family about the devotion of the deeply religious people. His fear "was not of God" but of the "fury of those who believed in Her too much" (162). To him it seemed that the only people in his apartment interested in religion were the maids and the cooks. It seemed that God's name was always on their lips as they were poor. He states that he

reached this false conclusion by watching the disbelief and mockery with which his family viewed anyone religious enough to pray five times a day . . . in this sense, you could say that families like mine were like those godless bourgeois families of Europe who lack the courage to make the final break.

This might seem unprincipled cynicism, but in the secular fury of Ataturk's new republic, to move away from religion was to be modern and western

So, rather than see it as a system by which God spoke to us through prophets, books and laws, we reduced religion to a strange and sometimes amusing set of rules on which the lower classes depended; having stripped religion of its power, we were able to accept it into our home, as a strange sort of background music to accompany our oscillations between East and West. (*Istanbul* 163-64)

For the Pamuks and other bourgeois families, the religiousness of the poor was just traditions and practices that were impeding their national progress. Again, exposed to the elite, secular American education at Roberts College in the 1970's and the urban New York Culture in the 1980's Pamuk's orientation is Western and secular. He is thus a representative of the Ataturk's years but with radical differences. And undoubtedly, he is an author who has taken up the challenge of recovering the magnificent lost tradition of Turkey by way of his devotion to the great art of the novel. *Istanbul* has a special place in Pamuk's oeuvre; it is definitely the focal point around which the "Pamukian" discourse is situated.

The Turkish raconteur, Orhan Pamuk can be described as postmodern in his approach. As mentioned before, he is counted as one of the foremost postmodern writers due to his vibrant use of self-reflexive, experimental, postmodern narrative techniques. Turkey was never a colony in the strict sense of the term, was never colonized, still their confused and hybrid existence confers on them the position of the “Other”. Despite the absence of a colonial condition the Turkish experience of modernity is predominantly formed by the East/West dichotomy. Their undying passion and fascination for the West, for becoming at par with the West has toppled their rich culture and tradition. Attempts at westernization since the Atatürk years have left them distraught. Pamuk’s acknowledgement of Turkey’s mixed cultural heritage due to the coexistence of Eastern and Western influences is crucial due to the country’s sensitive political atmosphere. Pamuk ardently discusses the idea of “Otherness” implicit in Turkish life. Thus his novels are also closely in line with characteristics commonly associated with postcolonial texts. Pamuk employs postmodernist ideas to the postcolonial dilemmas that encircle Turkey. It cannot be ignored that postmodernism and postcolonialism converge in some relevant aspects. Both are textual practices and also that the two movements grapple with “the existential crisis” as well as “the idea of authority”.

Postcolonial criticism emerged as a distinct category only in 1990’s. The ancestry of postcolonial criticism can be traced to Frantz Fanon’s *The Wretched of the Earth* published in 1961. This work voiced what might be called “cultural resistance” to France’s African empire. Fanon argued that the first step for “colonized” people in finding a voice and identity is to reclaim their own past. Another work, which can be said to inaugurate postcolonial criticism proper, is Edward Said’s *Orientalism* (1978). This work is a specific expose of the

Eurocentric Universalism which takes for granted both the superiority of what is European or western and inferiority of what is not. The “post” in “postcolonialism” refers to “after colonization began” rather than “after colonialism ended”, as the cultural struggles between imperial and dominated societies continue into the present. Postcolonial theory deals with a number of cultural engagements: the impact of imperial languages upon colonized societies; the effects of European “master-discourses” such as history and philosophy; the nature and consequences of colonial education and the links between western knowledge and colonial power. In particular, it is concerned with the responses of the colonized: the struggle to control self-representation, through the appropriation of dominant languages, discourses and forms of narrative; the struggle over representations of place, history, race and ethnicity; the struggle to present a local reality to a global audience and so on. In the case of Turkey, the “Otherness” is self-inflicted, and the impact of their forced Westernization continues into the present. Here, Pamuk’s novels are strong messages that dwell upon the dilemma created out of the “colonization” of the spirit and soul of the Turkish people by their own authorities. Pamuk is burdened by his postcolonial (here the self-inflicted westernization) dilemmas, but in a fashion that reveals a postcolonial writer’s drift towards ideas of postmodernism. Pamuk reexamines history, the marginalized, the power struggle between the center and the periphery. Pamuk constructs the novel using materials recaptured from the past, but scrutinizes it through the lenses of postmodernism, thus making his material redefine the present scenario.

According to Peter Barry, one major aspect seen in postcolonial literature is the tendency “to reclaim one’s own past” and the second, “to begin to erode the colonialist ideology by which the past has been devalued” (193). The writers are

seen to be involved in an endeavor to reclaim their past, their tradition and culture in their works. Pamuk is no exception but with a twist as Turkey was never colonized in the strict sense of the term. Orhan Pamuk, who belongs to the elite westernized society, shares a double identity-as both colonizer and colonized. Despite his “hybrid identity” Pamuk identifies and upholds his tradition in his works although he is already under the influence of the civilization brought about by westernization campaign initiated by Ataturk in 1923.

Language itself is a second area of concern. The use of the colonizer’s language by the writer is regarded as the fundamental irony. This is so as the writer often belongs to the educated elite of his community and hence the attitude of the writers to the metropolitan language is ambivalent. On one hand it is the historical tool that contributed to the distortion of his nation’s heritage. On the other hand it is the usual “lingua franca” to communicate with the external world. The writer thus usually chooses to make use of and transform the metropolitan language to convey his experience and to widen his perception. But Pamuk is clearly an exception, writing for more than thirty years, Pamuk prefers to write in his own Turkish language. He belongs to the elite bourgeois class, was educated abroad, was influenced by Western literature and theories, and is more famous and widely read outside Turkey as well, yet he prefers to write in Turkish. Discussing the new phenomenon of “abrogation” and “appropriation” of the English language in the postcolonial scenario, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in *The Empire Writes Back* develop a theory for this literature. They state that:

The crucial function of language as medium of power demands that postcolonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized

place. There are two distinct processes by which it does this. The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. (37)

Despite his "hybridity" Pamuk abrogates the privilege of writing in English and engraves his narratives in Turkish language, his native tongue.

At another level, the double or hybrid identity is precisely what the postcolonial situation brings into being. The writer tries to identify his traditional values through his work, although the writer is already under the influence of the Western civilization. This emphasis on identity as doubled or hybrid or unstable or fluid is another characteristic of the postcolonial approach. Pamuk evidently adopts the European genre to Turkish subject matter. By doing so, he also fulfills another characteristic of postcolonial critical theory, the stress on cross-cultural interactions. Pamuk adapts the novel genre to his subject matter and is definitely an adept as he appropriates the novel genre to his means. Moreover, the very geographical position of Turkey and the secularization campaign that accompanied the westernization process highlight their perpetual cross-cultural interface. Pamuk thus offers an exploration of the self and the society to which he belongs; he offers a celebration of the diversity, hybridity and difference that encompass the Turkish scenario.

The quest for identity is a recurring theme in postcolonial as well as postmodern literature. Identity crisis arises when people are unable to extricate

themselves from the conflict between “who they are” and “who they are supposed to be”. Many writers have demonstrated identity crisis as one of the main thematic concerns in literature, from the postcolonial stance as well as the postmodern. In the postcolonial scenario characters are in search of their true identity that was lost during the colonization process. In the Turkish scenario it is no different due to the ambivalence arising out of the East/West, religious/secular, traditional/modern, self/other binaries surviving within the society. Pamuk’s characters are seen struggling and searching for their “self” in the dark, traumatic, confused existence in the so called westernized society of Turkey.

This thesis titled “Towards an Ambivalent Narrativization: Discourse of the Other in Orhan Pamuk’s Fiction” attempts to establish that both the content and the form of Pamuk’s oeuvre unveils the ambivalence of the Turks – the “Other”. The ambivalence that ensues out of the traumatic social phenomenon that envelops an average Turk forms the heart and soul of Pamuk’s literary output. The undying fascination with Western civilization has led to the fall of a rich culture which at one point of time excelled in all capacities. The passion and intensity that envelops Pamuk’s discourse on Turkey heralds the necessity to take pride in one’s culture and identity.

The “Introduction” of this dissertation begins by crafting a context for my socio-cultural reading of the texts in question. It places the Turkish litterateur Orhan Pamuk within the postmodern scenario so as to pull into perspective the problem in question. Again, this is formatted within narratological specificities in general. Attempt has been made to explain the sociopolitical history of Turkey in the twentieth century in order to establish the primary world Pamuk is engaging with. The modernization and secularization operation that has been executed in

Turkey is also revealed. The writer, Orhan Pamuk and his works are also introduced here.

Chapter One, “Narrating Turkey” traces the East-West impasse, as well as the crucial Islamist-secularist confrontation underlying all the works written by Pamuk. It also takes into consideration other significant binaries that aggravate the peaceful life in the “so called” secular Turkey and thereby exposes the ambivalence and identity crisis ensuing out of it. I examine these issues by critically analyzing Pamuk’s novels taken up for this study. This chapter is thematic in nature but crucial in understanding the formal aspects of the novels undertaken for the study.

Chapter Two, “Crystallizing Turkey” discusses how Pamuk crystallizes the collision between the East and the West within his novels. The polyphonic nature of Pamuk’s novels is brought under discussion drawing on Mikhail Bakhtin’s deliberations on the “novel”. It is pointed out that his works provide an arena for the polyphony of voices across the social, economic, and ethnic spectrum. Attempt has been made to expose Pamuk’s carnival acts of resistance, in the carnival square of “Istanbul”. Thus, Pamuk’s polemics while engaging with the Islamic “Other” is taken into consideration.

Chapter Three, “Fictionalizing Turkey” explores the metafictional tendencies in Pamuk’s oeuvre. Attempt has been made to exemplify that self-reflexivity in Pamuk’s novels becomes a metaphor for the ontological questioning, discussion and anxiety of the present age. References are drawn from Linda Hutcheon to demonstrate the various textual forms of self-consciousness that Pamuk embraces to reinforce his thematic concerns. The literary critical implications of such textual forms and the role of the reader are also taken up for

discussion. It is seen that it is left to the reader to “concretise” the text and also that his/her role is “thematized” and “actualized” within the text.

The “Conclusion” pulls together the various threads explored in the core chapters. It examines the implications of the critical study done in the core chapters to come to the conclusion that Pamuk aims at subverting all conventions in order to propose his midway path. My close reading of Orhan Pamuk’s texts underscores his novel way of melding the East and the West both thematically and formally. The carnival instinct that lies beneath his postmodern novels is brought into the forefront. Hence I argue that Pamuk’s narratives are sites of carnivalistic subversion where the East and the West are juxtaposed to achieve better levels of existence.

Chapter 1

Narrating Turkey

Orhan Pamuk's art of narrativization distinguishes his novels as metaphors for Turkey and its complexities. His creativity lays bare his versatility as a raconteur who turns global in a country known for its unique topographical position bridging the East and the West. Pamuk was acknowledged as a writer "who delves like no other into the historical traces left by the West in the East, and the East in the West" as he was awarded Germany's most prestigious literary award, the *Friedenspreis* (Peace Prize) (qtd in McGaha 11). He was venerated as a writer who is committed to a cultural concept based on understanding and respect for others; who combines Europe and Muslim Turkey in his works; who fuses "oriental narrative tradition with stylistic elements of Western modernity"; as one who takes upon "the burning issues of the present, fighting for human rights and taking a stand on his country's politics as dauntlessly as he looks back at its great Ottoman past" (11). As far as Pamuk is concerned, novels are of great importance as they free us from the narrow confines of our own identity. It enables us to "relate our own lives as if they were the lives of others" and "offers us a chance to describe other people's lives as if they were our own" (11). This is quite important in the context of the East-West question because the East-West dilemma "is all about wealth, poverty and peace," says Pamuk (11). In an attempt to become at par with the West, the Turkish elite despised their own culture as defective and worthless. When the Turkish republic imposed Western culture by force, the traditionalists felt humiliated and it led to the rise of nationalism. Here, Pamuk's

novels form an arena which allows modern societies to understand who they really are and to put themselves in another's place and thereby feel "humility, compassion, tolerance, pity and love" (11).

It can be perceived that contemporary literature asserts the play of "unequal and uneven forces of cultural representation" contesting for political and social authority within the modern globalized world (Bhabha 245). It mainly transpires from the discourses of the "Other" within the geopolitical divisions of East and West, North and South. Such discourses explore "social pathologies – loss of meaning and conditions of anomie" that eventually leads to historical contingencies (246). Bhabha points out that "Culture as a strategy of survival is both transnational and translational"; transnational since contemporary discourses dwell upon "specific histories of cultural displacement" as in the case of Orhan Pamuk and his depiction of Turkey (247). It is translational as such "spatial histories of displacement make the question of how culture signifies" (247). We find that more attention is paid to intricate cultural and political boundaries that exist on the cusp of the frequently opposed political spheres, especially the East and the West. This is literally true as Pamuk portrays Turkey, a country straddling the East and the West in his quest for the melancholic soul of his city-Istanbul. This hybrid location of cultural value becomes the crucial point of reference in Pamuk's fiction. Our area of concern, Turkey is thus an instance of "the transnational as translational" (Bhabha 247).

The idea of the novel as "a sort of proxy for the nation" again places Pamuk's opus as a metaphor for Turkey and its intricacies (Gandhi 151). My analysis of Pamuk's oeuvre will focus on the ignominy, fury, ambivalence and the sense of defeat arising out of the East-West question. The East-West dichotomy is

basically a cultural concept than a geographical one and the general tendency has always been to stereotype Islamic and Asian countries as the East and the others as the West. Edward Said posits that the European division of the world into the East and the West or the Occident and the Orient was laid on the basis of the concept of them/us or theirs/ours.

Orientalism is a style of thought based upon ontological and epistemological distinction made between “the Orient” and “the Occident”. Thus a very large mass of writers . . . have accepted the basic distinction between East and West as the starting point for elaborate accounts concerning the Orient, its people, customs, “mind,” destiny, and so on. (Said 25)

In an interview conducted by the *New Perspectives Quarterly* Pamuk says:

I think I get my energy from this traditional wall that still exists in Turkey between East and West, between modernity and tradition. All the artists and intellectuals of previous generations have had an idea of a Turkey, which would be either totally Eastern, or totally Western, totally traditional or modern. My little trick is to see these two spirits of Turkey as one and see this eternal fight between East and West, that takes place in Turkey’s spirit, not as a weakness but as strength, and to try to dramatize that force by making something literary out of it. (20)

The “traditional wall” between modernity and tradition dates back to the Atatürk years when Turkey underwent revolutionary changes in all the spheres. The political, social, and cultural changes from the Ottoman Empire to the Turkish Republic are vital to questions of Ottoman and Turkish identity. This

transformation form one of the most important determinants of the Turks' sense of their place in the world. Mustafa Kemal undertook radical westernizing reforms which took Turkey closer to the West culturally while moving it further from western democratic practice. He aimed to strengthen the state rather than the constitution; consequently, the Caliphate was abolished on 3rd March 1924. More secularizing measures followed like the abolition of the office of the mufti at the head of the Ottoman religious hierarchy, the ministry of Religious Affairs and Pious Foundations, the *sharia* courts, and the medreses. Instead a new Directorate of Religious Affairs was created and placed under the Prime Minister. By 1928, Turkey amended its constitution and eliminated the clause assigning Islam as the state religion. Thus religion becomes yet another key factor distinguishing the Turks – “them” from “us” the Christians. As Findley contends “so deep is the imprint of Islam on the Turkish society that it and the Turkish language form the two primary markers of Turkish identity” (7). The Quran and *sharia* recognize three status disparities: the difference between male and female, free and slave, Muslim and non-Muslim. But the modernization of Turkey, and especially the secular law which assigns equality to all, challenged the status disparities that the *sharia* put forth. As Findley points out:

In addition to dismantling the official bastions of Islam in the Ottoman polity, the purpose of laicizing reforms was . . . to bring religion under state control. One effect of these reforms was to eliminate institutional dualisms that had complicated life under the empire, which had both secular and religious courts, schools, calendars, and so on. (252)

Reforms moved beyond dismantling official Islam into various social and cultural transformations. Many crucial changes were brought in, like the international

calendar which replaced the Ottoman religious and solar calendars and the international clock that was adopted in 1925 instead of *alturka* time by which the day began at sunset. The dress revolution witnessed another move to minimize the differences between Turks and Europeans. In 1925, the men were ordered to wear western-style hats rather than the fez, and the women were discouraged to wear the veil, though it was not officially banned. Later Turkey adopted the metric system, changed the call to prayer from Arabic to Turkish, and even changed the weekly day off from work from Friday to Sunday. As the *sharia* courts were shut down in 1924, legal reforms resumed with the adoption of legal codes borrowed from various countries like civil (Swiss), penal (Italian), and commercial (Italian and German). As the Swiss civil code prescribed equal rights to men and women, women were given the right to vote in municipal and national elections in 1930 and 1934 elections respectively. Family names were made mandatory instead of traditional titles of address like *effendi* and *bey* for men and *hanım* for women. As a result in 1935, Mustafa Kemal took the surname Atatürk, “Father Turk”. These laicizing reforms brought about revolutionary changes in Turkish culture and this crucial makeover underlies all the works of Orhan Pamuk. An in depth analysis of Pamuk’s novels reveals how delicately he portrays this conflict between individual freedom and rigid social norms, and the search for meaning and values in a secular society.

The White Castle, one of Pamuk’s early works to receive an English translation, is set in Istanbul during the latter half of the 17th century. The novel is at one level a search for personal identity and at the other an attempt to solve the enigma of a nation’s identity. In the novel, a Venetian scholar is enslaved by Turkish pirates and is eventually handed over to “Hoja” meaning “master” by the

Pasha. During his initial days in Istanbul as a prisoner, he took Turkish lessons but refrained from becoming a Muslim which could have made him a freedman. The traditional idea of “Islam as a superior religion” is enforced many times through Pasha, and the Venetian is admonished as an enemy of God and Muhammad. The man referred to as Hoja is obsessed with extracting western knowledge (symbolic of Ataturk’s attempts at westernizing Turkey) from the Italian with whom he bears a striking resemblance. They work on a variety of projects like making fireworks, prediction of plague deaths, a treatise on the behaviour of ants and so on. Hoja’s craving for western knowledge is again representative of the attempts at westernization in the Turkish Republic. But, in the beginning itself the Venetian who is taken captive by the Turks realizes the fact that “Istanbul was indeed a beautiful city, but that here one must be a master, not a slave” (WC 9).

As the Venetian reveals “he (Hoja) wanted to learn what ‘they’ thought, those like me, the ‘others’ who had taught me all that science, placed those compartments, those drawers full of learning inside my head” (WC 45). The encounter with the western Other, in the guise of his Venetian slave causes the Ottoman Hoja to question his own identity asking, “why am I what I am?” (58). Under this heading, Hoja “wrote nothing but reasons why ‘they’ were so inferior and stupid” which is reflective of the Turkish dilemma arising out of the need to become westernized to find a place in the world (54). Despite their master-slave relationship (which was prevalent in Turkey), they realize that they are becoming intimate with each other. The interplay between them becomes more and more complex as the plot progresses and this establishes the main action of the novel. The Italian narrator realizes that he has learned as much from the master as Hoja did from him. This becomes the turning point as it marks the beginning of the

protagonists' personality conversion. They work on a major project, a war machine, which founders in the mud during the ottoman's European campaign as a result of which Hoja flees to Italy to escape responsibility for the ineffectual war machine. The slave, who has learned the minutiae of the Hoja's life, resumes his life in Turkey as a free man, ultimately taking up the identity of Hoja. Thus the Venetian slave and his Ottoman master, who resembled each other, end up swapping identities. This switching of identities "amounts to a 'conversion' that signifies liberation for both" (Goknar 106). They act as cultural translators who divulge the cultural memory of two different cosmopolitanisms to each other. That is, the Venetian and Hoja translate their cultures to each other. This cultural conversion is metaphorically depicted as they mirror gaze and realize that the two of them were one. Thus we can infer that "they are so adept in mimicry that they translate themselves out of fixed sites of identity" (107). Here Pamuk reveals the "potential of a more complex subjectivity that fundamentally questions distinct notions of 'master' and 'slave', 'self' and 'other', or even the 'sacred' and 'secular'" (107).

In the last part of the novel the Sovereign becomes a mouthpiece for Pamuk as he raises a very pertinent question to the Venetian (now in the guise of Hoja):

Must one be a sultan to understand that men, in four corners and seven climes of the world, all resembled one another? . . . was it not the best proof that men everywhere were identical with one another that they could take each other's place? (WC 136)

The Venetian who had taken the place of Hoja endures this torture with patience as he "had grown used to the fear that comes with ambiguity" (WC 136). Here again

Pamuk succeeds in conveying the trauma faced by the Turkish people in such an ambiguous context.

Pamuk thus succeeds in achieving the intended effect of the carnival, as it can be viewed as a reaction to the omnipresent question of identity. As Pamuk puts it, the eastern and western spirits can belong to one and the same self, as evident from the identity swapping between the two characters. Here we are reminded of the words of Horace Engdal, the head of the Swedish academy, that Pamuk has “enlarged the roots of the contemporary novel through his links to both Western and Eastern cultures” (qtd in McGaha 42). Undeniably, Pamuk celebrates the destruction of what was formerly threatening and works to bring people together in communality. Pamuk brings to our attention that the conflict between westernizers and Islamists is more a lifestyle than a debate in Turkey. The process of westernization which had begun years ago is still in the process; in *The White Castle* Pamuk turns this into a game, looking at them with irony. *The White Castle* evidently captures the “eternal fight” between the East and the West in a historical milieu. The characters Hoja, the Ottoman master and the Italian slave exemplify this East /West impasse ubiquitous in Turkey. Here, Pamuk hints at the possibility that the eastern and western spirits can belong to one and the same self, as evident from the identity swapping between the two characters.

Pamuk published *The Black Book* in 1990 which again is a profound reflection on the issues of identity. This novel spans over a period of ten days in January 1980. The basic plot of the novel talks about Galip, a thirty-three year old attorney who is in search of his missing wife Ruya. He suspects that she might have returned to her ex-husband, but when Galip manages to locate her ex-husband he finds that he hasn't met her for years. Galip eventually discovers that Ruya must

be hiding with Celal, his fifty-five year old cousin. Celal is a newspaper columnist who is supposed to be involved in political conspiracies that he stimulates through encoded messages in his columns. Galip is a diehard fan of his cousin and his columns that come in the newspaper to an extreme level that later we find Galip taking the place of Celal. The novel itself alternates between Galip's search and Celal's columns which eventually become more and more closely linked as the book progresses.

To find them, Galip begins to search for clues. He engrosses himself in Celal's columns from over the years, seeks out acquaintances of Celal, wanders the streets of Istanbul, and visits a brothel where all the whores look like Turkish movie stars and also a bar where he exchanges strange stories of love and intrigue with a BBC film crew. Eventually it occurs to Galip that Celal might have moved into the "Heart-of- the- City Apartments". Galip manages to get there and begins to go through Celal's books, notes and possessions to understand the true mystery behind Celal and his writings. He realizes that his search for Ruya and Celal has paralleled a Sufi traveller's path to enlightenment, which is in turn a search for a unified self. As Galip investigates, he finds himself assuming Celal's identity by wearing his clothes, answering his telephone calls, and even writing his columns. The columns become a key with which Galip attempts to understand Ruya's disappearance, and at the same time, they become a key for the readers as well. Galip pursues every possible clue, but the nature of the mystery keeps fluctuating. Galip starts receiving mysterious phone calls from a man who claims to have given Celal material for his column in the past and who now wants his address so that he can bring in more information. Later when Galip starts writing columns under Celal's name, Emine, a woman from Celal's past misinterprets the articles and

calls Galip, thinking they are actually Celal's attempts to win her back. It turns out that Celal and the woman had had an affair, and the man who is calling Galip is the woman's husband. He threatens to kill Celal for many reasons but finally calms down and promises to do Celal no harm if he meets him. Galip finally agrees to meet both of them at a store called Aladdin's that is mentioned frequently in the narrative. Soon after, Celal is shot dead in the street while Ruya is also found shot in Aladdin's store, but the identity of the murderer remains a mystery.

The search for Celal and Ruya is just a frame narrative, at a deeper level we understand that in fact we are wandering through a labyrinth of signs, ideas and questions. We find ourselves in a story world where life is sustained only by the endless narration of stories retrieved from the garden of memory without which one ceases to exist. A crucial aspect of the novel is its thematic movement between elements of Turkish culture that are secular as well as sacred. Pamuk blurs the boundaries between the two to arrive at a secular-sacred narrative space. With its cascade of beguiling stories about Istanbul, *The Black Book* is an unconventional mystery and also a provocative meditation on identity. Galip the protagonist is not happy with who he is. He dislikes his life as a lawyer and has envied Celal for years. The plot depicts how he gradually changes his identity to become Celal and also how Celal longs to become someone else as well. Ruya is yet another enigmatic character about whom we come to know only through Galip. She stays at home and sleeps during the day, she is addicted to detective novels and she prefers to escape from reality to the world of her detective novels.

The dilemma of existence confronted by the characters can be deciphered on different levels. It reflects the question of Istanbul's identity as well as the identity of the Turkish people. As Galip wanders the streets of Istanbul in search of

Ruya and Celal, we get a picture of the city's different neighbourhoods. But the alternating chapters that are Celal's columns are a greater source of Turkey and its intricacies. The very second chapter is titled "When Bosphorous dries up", where Celal talks about the disaster that is impending Istanbul. The Bosphorous can be seen as a defining space of Istanbul as it forms a border between Europe and Asia, modernity and tradition. Celal states, "the heavenly place we once knew as the Bosphorous will soon become a pitch-black bog" (BB 16). Celal's memories had started to abandon him and each time he picked his pen to write he struggled to reclaim the memories that had abandoned him. Soon Celal deviates from his customary subjects of national importance, which aroused anger in his readers. In his conversation with Alaaddin he says:

After a lifetime telling stories, I wanted to sit back and listen to Alaaddin tell me tales about the cologne bottles, revenue stamps . . . postcards . . . prayer books that I had seen in his shop once upon a time, only to have my memories of them vanish without a trace.
(BB 42)

His article on Alaaddin's shop is a memoir of the glorious days of innocence that once defined Istanbul. Here Istanbul is portrayed as "the under-represented consciousness of Republican Otherness . . . a psychic space of cultural memory and cultural history" (Goknar 228). Celal tries convincing himself "I must be myself, because if I failed to be myself, I became the person *they* wanted me to be" but this points to the dilemma in which he found himself after his success as a columnist (BB 181). Celal in one of his columns traces every known misery of man to a dark spot in the depth of our minds but "the subconscious, the 'dark spot' . . . did not really exist, at least not in Turkey – it was a Western invention that

we'd borrowed from those pompous Western novels, those affected film heroes we tried so hard and failed so miserably to imitate" (BB 33). Istanbul is an amalgamation of East and West, antiquity and the modern, Islam and the secular, the rich and the poor. What lingers is the question of its true identity, is it a modern metropolis or a dying remnant of the once great empire? This crucial question of Turkish national identity with regard to the westernization of Turkish society is dealt with seriously in this novel.

The dilemma as to whether the Turkish people should embrace western culture or remain true to their heritage is apparent within the plot. This is discussed in great detail in the chapter titled "BediiUsta's Children". This is again a column where Celal depicts the fearsome secret history of Turkey's mannequins, about BediiUsta, the master of Turkey's mannequins. He was ordered by Abdulhamit to make mannequins for the first naval museum under the guidance of Prince Osman Celalettin. He created the mannequins from wood, plaster, wax, the skin of camels and sheep, and from human hair. But this infuriated the narrow-minded Sheik al-Islam. Bedii was accused of replicating God's creations so perfectly as if competing with the Almighty, therefore the mannequins were soon removed from there. But the "fever for creation" still burned within him. He continued to make more in his house, but later fearing his Muslim neighbours he left Old Istanbul and settled in the European side of the city, Galata. There he continued to practice his art of making mannequins and even passed it on to his son. Twenty years later, during the westernizing campaign of the early republican days, when people started using European hats to fezzes and when ladies discarded their scarves to high heels, mannequins started to appear on shop windows. But they were brought from Europe. Sensing a favourable situation he took samples of his work to various

shops but they all turned him down. His mannequins did not imitate the European ones, instead “they looked like us”, like the Turks. “Turks no longer wanted to be Turks, they wanted to be someone else altogether. This was why they’d gone along with the ‘dress revolution,’ shaved their beards, reformed their language and their alphabet” (BB 61). The shopkeepers made it clear that the customers “didn’t buy dresses but dreams”, they wanted a coat worn buy a new beautiful creature from a distant unknown land to convince themselves that they too can change, become new by just wearing that coat. BediiUsta couldn’t fulfil this dream but he fulfilled his dream by making more than hundred and fifty mannequins till the end of his life. Later his son states that “the special thing that makes us what we are” was buried inside “these strange and dusty creatures” as he takes Celal to his father’s basement atelier full of those mannequins (BB 61). Bedii held the notion that a nation may change its history, life, art and culture but not its gestures. Though these mannequins were perfectly equipped to display the finest fashion, they were rejected as their gestures came “from us.” Bedii had always used the gestures of the Turks as he made the mannequins but later he stops using those gestures as the gestures had started losing its innocence.

Their stock of little everyday gestures was “life’s great treasure,” but slowly and inexorably, as if in obedience to a secret and invisible master, they were changing, and a whole new set of gestures was taking their place . . . it was because of those damn films – brought in from the West . . . that the gestures our people used in the street began to lose its innocence. (BB 63)

For Celal those moth eaten mannequins were “deities mourning their lost innocence, they were ascetics in torment, longing but failing to be someone else”

(BB 64). It seemed to him that just like him, the mannequins too yearned to walk down the sunlit streets imitating people. What Pamuk brings to our attention is how the mannequins once rejected as blasphemy was later rejected as “they were so much like the Turks”. Also Pamuk lays bare the changes that crept into the Turkish society as part of westernization; how some accepted it while how people like BediiUsta couldn’t acclimatize to the change and hoped that “people would be so happy one day that they’d stop trying to imitate other people” (BB 65).

Later Galip along with Iskender Bey and his friends visits Cebbar Bey, the grandson of BediiUsta, who now runs his family business of mannequins. Iskender had taken his English friends to show what Cebbar Bey kept downstairs, underground: “the malcontents, our history, the things that make us who we are” (BB 187). Underground they witness hundreds of mannequins featuring various Ottoman people. Cebbar Bey explains how his father had recognized that his grandfather’s only legacy was the underground and continued digging more and more to make more room for his mannequins when he stumbled upon a number of underground passages. As they went down again and again they witnessed crowds of hopeless mannequins. There the mannequins were grouped by type, they saw sinners, people who could not be themselves, unhappily married people, war heroes risen from their graves, restless ghosts etc. But for Galip what aroused his curiosity was the mannequin of Celal among Turkey’s famous writers and artists. Celal was depicted wearing his trademark raincoat and a framed copy of his column featuring BediiUsta hung around his neck showing contempt for abusing “the mystery of letters” just for a “few cheap victories” (BB 190). Cebbar Bey states:

My father quickly realized that our history could only survive underground, that life underground was itself a sign of the imminent

collapse above, that these passageways leading to our house, these underground roads strewn with skeletons, provided us with a historical opportunity, a chance to create citizens who carried their histories, their meanings, on their faces. (BB 191)

At the threshold of the underground city, the guide Cebbar Bey, reflects on the history of the passages. They were just one of the many passages the Byzantines had dug fearing attack from enemies years ago. These passages featured skeletons now covered with cobwebs, standing guard over their treasures they had hidden from their Venetian invaders. He depicts Istanbul as an underground city where its previous civilizations had taken refuge. The guide here dreams about “the underground city ultimately wreaking revenge on the over ground city that had supplanted it” (BB 191).

In this novel of disguises and transformations Pamuk hints at the futility of the attempts at regaining one’s self when a nation’s identity itself is lost. He reflects the texture of life in Istanbul, its labyrinth of ancient streets as well as its history. As one of the characters remarks “No one in this country can be himself. To live in an oppressed, defeated country is to be someone else” (BB 390). This is what Galip yearns to attain as he thinks how good it would be to leave this world behind and live in Celal’s world instead. *The Black Book* is thus undoubtedly Pamuk’s yet another commentary on Turkey and its multiple identities, on its legacy of tyranny and insurgence, on its struggles between East and West, and between the past and the present. It is all about “to be or not to be oneself” (BB 418). Galip (calling himself as Celal) narrates the story of the crown Prince to the English film crew who wanted to interview Celal. The prince had identified that the most important question in life was

“whether to be or not to be oneself. . . “to be oneself,” said the Prince, “a person must hear only his own voice, his own stories, his own thoughts!”. . . “there was one question that we in this land, this sewage-strewn land, must ask above all others: How to be oneself? Only by solving this mystery can we hope to save our people from destruction, enslavement, and defeat . . . it was because they had failed to find a way to be themselves that whole peoples had been dragged into slavery, whole races into degeneracy, and entire nations into nothingness, nothingness.” (BB 418-20)

He had no wish to see himself as an easterner, a westerner, an obsessive person, a madman, an adventurer, or a character from any book, he wanted to be himself. To become himself he had to free himself from all books, all authors, all those stories and all those voices he had come across all these years. He struggled against all outside influences to be himself because he had realized that “*all peoples who are unable to be themselves, all civilizations that imitate other civilizations, all those nations who find happiness in other people’s stories* were doomed to be crushed, destroyed and forgotten” (BB 429). As Galip finished his narration of the Prince’s story he declares, “Yes, yes, I am myself” (BB 438).

Pamuk enunciates Istanbul as a humanized city suffering from chronic, even pathological sadness, which transmits its mood to its inhabitants. This is what Pamuk refers to as, *huzun*, the melancholy that looms large on its inhabitants. In the chapter “Signs of the City” Galip is seen reading faces where he says:

people had been able to forget their own sadness by immersing themselves in a story. . . They had gone into the theatre with minds sucked dry by pain and defeat, but now their minds were full again

with this rich story that gave meaning to their memories and their melancholy. They can believe they're someone else! (BB 222)

But the story of the Prince advised to retain one's self; this evidently highlights the ambivalence experienced by the oppressed Turkish people, the "Other". *The Black Book*, set in Istanbul, can thus be interpreted as a depiction of Turkey's identity crisis; the schizophrenia of a country caught between a disastrous past and a dangerous present.

Pamuk's *The New Life* can again be read as a literary representation of recent Turkish history. The dramatic personae of the novel describe and parody the Turkish existential angst as carried out in the other works. The military interventions into civilian politics underlie all his novels and in *New Life* Pamuk takes up "writing" to escape the confines that is imposed on the self and the society by the coups. Writing becomes an act of redemption in the midst of demanding policies. *The New Life* is a gripping political parody as it develops through the logic of Turkish conspiracy and counter conspiracy. He turns the coup into objects of parody thereby stressing the conditions of alienation emerging from modern secularism. The paranoid style of thought that emerge from cases of extreme nationalism forms the crux of the novel, *The New Life*.

The New Life evokes "the new life" of Turkish modernization. Osman the protagonist is introduced to the readers as a university student who gets mesmerized by a new book that he happened to read: "I read a book one day and my whole life was changed" (NL 1). The magical book has infiltrated his intellect as well as his very soul. He is infested with the desire to search for the mysterious utopian "new life" as depicted in the mysterious banned book. The book described as having light shining from its pages leads the protagonist to abandon his normal

life to discover his new identity. His quest for this new life is coupled with his desire to unite with his love “Janan” who in turn loves Mehmet. Janan, a beautiful architecture student and her boyfriend Mehmet who are already under the indomitable spell of the book entraps Osman into the mysterious realm of the book. Osman abandons his family considering Janan as his guiding spirit, his “Angel”. His quest is an endless series of bus trips across rural Turkey which depicts a Turkey poised uneasily between the East and West. Osman yearns to discover the glow of the new life he felt inside him, he knew that it existed in a faraway place, even in a land that was unattainable. He sensed that his journeys would get him closer to it.

The beginning of the novel parallels the initial excitement towards a life-changing experience similar to a religious or political conversion. The novel proceeds to another level when Osman embarks on his quest boarding buses at random. He encounters a series of accidents which he escapes each time only to find Janan emerging from a crashed bus. Janan too is in search of Mehmet but unlike Osman, she yearns to unite with him. This road trip takes Osman to Doctor Fine who is Nahit’s /Mehmet’s father. Through this character Pamuk satirizes contemporary life in Turkey, like the readiness with which the Turks embrace conspiracy theories. Nahit had abandoned his family and taken up the identity of Mehmet under the influence of the “book”. Nahit had been a medical student but he quit it as he understood that he must abandon his past totally to become a new being. According to Doctor Fine, the book as well as all mass produced literature is part of the great conspiracy “to destroy our country and our spirit, and eradicate our collective memory” (NL 129). So, he is determined to salvage Turkey from the evils of westernization, and as part of his campaign he hires agents to murder Rifki

Hat, the author of the mysterious book, and others who are propagating the book. Dr. Fine campaigned against foreign culture that annihilated the Turks, against the new-fangled stuff from the West, and also against printed matter. He is part of the secret convention being held by “dealers united under the cause of ‘Our goals’” (NL 84). This convention brings together dealers devoted to goods once produced in Turkey, but now threatened with oblivion due to competition from more powerful transnational corporations. Here Pamuk hints at the collapse of the state economy through the disappearance of goods once manufactured in Turkey. This convention exhibited many unique devices but a noteworthy exhibit was a windup clock that provides answers to the problem of the call to prayer. This clock automatically settled the Westernization versus Islamization question through a modern device. Instead of the usual cuckoo bird, a tiny imam had been employed to appear at the proper time for prayer to announce three times that God is Great and also a toy gentleman wearing a tie to assert that “Happiness is being a Turk, a Turk, a Turk” (NL 88). Doctor Fine had a special liking for everything that was traditional as he despised the western influence. So the first dealer’s convention in Gudul was a well-planned initiative which according to Dr, Fine “No matter what, the West can no longer deter us” (NL 134).

Doctor Fine becomes a mouthpiece for all that is traditional as he conspires with others dealers to form a secret union of dealers who kept traditional products that were real to them so as to prevent the loss of their collective memory which was their greatest treasure. They sought to establish anew the sovereignty of their annals of time which were in danger of being annihilated. He talks about the emergence of the great conspiracy through the replacement of the nice creamy yogurt by another yogurt called PERT, the traditional cool yogurt drinks or sour

cherry sherbets by the imitation stuff called Mr. Turk Cola which was later replaced by the real coca cola etc. As a revolt against such invasions he continued stocking traditional stuff which had been available to his forefathers. But the great conspiracy seemed to defeat him when his only son sent a letter stating that he is dropping out from college in search of a new life. Yet he tries to overcome this threat by assigning spies to find out his son and others who were under the sway of the mysterious book. The names assigned to these agents are noteworthy as they are the brand names of various imported watches like Omega, Seiko, Movado etc. But the irony is that he accepts it as part of Turkish lifestyle, as “ours” due to the importance given to watches and clocks in Turkey. He states:

Our timetables and timepieces are our vehicle to reach God, not the means of rushing to keep up with the world as they are in the West. There never was a nation on earth as devoted to timepieces as we have been; we were the greatest patrons of European clock makers. Timepieces are the only product of theirs that has been acceptable to our souls. That is why clocks are the only things other than guns that cannot be classified as foreign or domestic. For us there are two venues that lead to god. Armaments are the vehicles of Jihad; timepieces are the vehicles for prayer. (NL 159)

In contrast to Dr. Fine, Uncle Rifki, the author of the mysterious book, is depicted as an advocate of railroads as a means of modernization and an admirer of American comic books. Uncle Rifki was a part time writer who wrote children’s comic books and was an inspector of state railways, hence his theme of heroic quest and his emphasis on accidents in buses. As Osman and Janan were viewing the museum dedicated to the Nahit period of Mehmet’s life in Dr. Fine’s mansion,

Osman yearned to take on a different identity like Mehmet, he wanted to become Nahit. They go through the children's magazines and comic books read by Mehmet in his childhood. Those were uncle Rifki's earlier attempts at writing. He had written adventure stories like "Nebi In Nebraski", where Nebi is appointed by the Sultan to represent Muslim children at the Chicago World's Fair. There he meets a boy called Tom, who narrates his issues to Nebi and they both set out to Nerbraski to solve it. Another book spoke about Mary and Ali, which talks about the adventures of a boy from Istanbul who had gone to America where he meets Mary and they both engage in an adventure in search of her father. Another famous series was the Pertev from Istanbul and Peter from Boston stories. They become friends and turn America upside down. Of all his works *Heroes of the Railroad* depicted enthusiasms and yearnings. In that story Pertev and Peter are seen supporting the initiative to build a railroad from East to West across America. Peter lays bare Rifki's approach to such modernizing efforts when he says "Should the railroad proposition fail . . . the development of our country will be curtailed, and what people call accident will be a matter of fate. We must fight to the end, Pertev" (NL 119-20). Uncle Rifki created such comic characters because he felt compelled to make something similar to Tom Mix or Billy which came in cowboy magazines. So he came up with the story of a Turkish kid among American cowboys. He felt compelled so that children would "come to cherish the ethics and the national values" that their forefathers had bequeathed to them; so that children would acquaint themselves with the adventures of their brave Turkish compatriots also (NL 118).

Taking cue from the reports sent by the spies Dr. Fine had employed, Osman tracks down Nahit alias Mehmet alias Osman (pseudo Osman) and finally

kills him. Nahit had feigned his death in an accident and became Mehmet which he again gave up calling himself Osman to lead a life making copies of the book. On asking why he had settled on the name of Osman, he replies “I had immediately liked you when I first met you. Perhaps that’s why” (NL 216). The real Osman is seen interrogating pseudo-Osman to understand the “New Life” that the book professes. The protagonist Osman is a questioning figure who is experiencing a crisis of identity as reader and follower of the blasphemous book. He questions pseudo-Osman in an attempt to understand the nature of the book:

“A good book is something that reminds us of the whole world”. . . .

“A good book is a piece of writing that implies things that don’t exist, a kind of absence, or death. . . But it is futile to look outside the book for a realm that is located beyond the words” . . . he had realised this while writing and rewriting the book. . . . It was useless to look for the new life and the new realm beyond the text. (NL 222)

Soon Osman shoots the pseudo-Osman with the Walther presented to him by Dr. Fine and later sets out in search of Janan who had left Dr. Fine’s mansion in his absence. Osman, Mehmet and Janan had denounced Istanbul secular society to wander in the landscapes of Anatolia but Osman eventually returns to lead a secular modern life. But the book haunts him still and he sets out to decode the secret of the book. When his final attempt to unravel the connection between the angel and the New life ended up with a silly reason given by Sureyya, the owner of the New Life caramels, Osman boards a bus to return home. Incidentally this bus trip takes him to the angel as Pamuk brings this picaresque novel to a close with the bus accident where Osman succumbs to the accident though he no longer wanted to cross over into the new life.

The novel conceals the mysterious book from the reader, putting the reader in a similar situation as that of Osman who sets out in search of its secrets. Osman is a character who has witnessed the transition of Turkey from a third world country to a globalizing transnational state. Through Osman and his fixations with objects like the New Life caramel that pictured an angel on its wrapper, Pamuk focuses on Turkey's transformation from a nation that produces its own products to one that is the market for international products. As Erdag Goknar contends, Osman's experiences can be read:

as an allegory for the dissolution of the social state in an era of neo-liberalism. This geopolitical transformation informs the events in the novel, as it points to the reactionary conspiracy theories that result in the minds of many of the characters that Osman encounters. According to these theories, an invisible and totalising force (i.e., the "West") is responsible for these changes. (173)

This is certified from the very first pages of the novel as Osman reveals his feelings after he read the book:

It was with dread that I became aware of the complete transformation of the world around me, and I was overtaken by a feeling of loneliness I had never before experienced – as if I had been stranded in a country where I knew neither the lay of the land nor the language and the customs.

I fastened onto the book even more intensely in the face of the helplessness brought on by that feeling of isolation. . . I read on, turning the pages now as if I were reading a guidebook which would lead me through a strange and savage land. Help me. I felt

like saying, help me find the new life, safe and unscathed by any mishap. (NL 3-4)

The nature of the book is never revealed but it hints at a utopian elusive redemption that may come handy at the end of the journey. At times it assumes the quality of a sacred text, and sometimes of something that is secular and profane. Osman, as an engineer, stands for the secular nation and Mehmet can be described as a secular prophet as well as a medium between secular and sacred realms. They are in fact facets of each other and this is emphasized when they assume each other's identity in the novel. The feeling of isolation experienced by Osman and his quest in search of a solution is again symbolic of the "ambivalence of the Other" which underlies all the works of Pamuk. Osman's dilemma is thus symbolic of the ambivalence that arises when people fail to face the transformation of a familiar world suddenly changed from top to bottom. The book induced in Osman:

A deep feeling of optimism . . . it seemed I'd reach the universe in the book. The glow of the new life I felt inside me existed in a faraway place, even in a land that was unattainable, but I sensed that as long as I was in motion, I was getting close. I could at least leave my old life behind me. (NL 11)

Though Pamuk seems to advocate a perfect state of existence devoid of uncertainties that destroy Turkish life, the unattainability of such a state is also made evident. As in *The White Castle* and other novels, in *The New Life* also this is apparent.

Just like Pamuk, his characters too yearn for the unity, beauty and purity of an earlier age. Pamuk admits that most of his characters share his thoughts and

temperament but, he feels closest to Black, the protagonist in *My Name is Red*. For more than 250 years, Ottomans painted under the Persian influence, but by the end of the seventeenth century, western influence changed the scenario. The works of the miniaturists stayed inside books as they painted for the shahs or the kings who commissioned them; the fine art of the miniaturists were lost and forgotten when superseded by the western ways of seeing and painting which were more attractive. Pamuk claims that “my book (*My Name is Red*) is about the sorrow and tragedy of this loss, this erasure. It is about the sorrow and pain of lost history” (OC 270).

My Name is Red, set in 16th-century Istanbul (1591), narrates how Ottoman miniaturists come up against an early globalization, as western styles in art threaten to outdate the skills the Ottomans have acquired and sustained over generations. The plot depicts the illustration of a book commissioned by the sultan in order to demonstrate his power to the Venetians. We come across a number of miniaturists – Elegant, Olive, Stork and Butterfly – engaged in illustrating the special book under the supervision of the master painter, Enishte Effendi; but one of the miniaturists gets murdered and suspicion mires the religious leaders, fellow painters and others. The use of multiple intradiegetic narrators help the readers to comprehend the intrigue of the murder and the drama of the sultan’s court in detail as the infringement of western notions of perspective and individual portraiture on the tradition-bound practice of Islamic manuscript illumination forms the crux of the novel.

The socio-cultural conflict in *My Name is Red* poses the question of whether the uniqueness of traditional aesthetics can be interpreted without the disturbance of western values. The novel is set in motion with the words of a corpse – “I am nothing but a corpse now” – who is none other than Master Elegant

Effendi, one of the miniaturists, who is murdered due to the issues related to the secret book commissioned by the Sultan (MNR 3). He cautions the reader saying “my death conceals an appalling conspiracy against our religion, our traditions and the way we see the world” as he challenges the reader to unearth the identity of the murderer (MNR 6). It is made evident through Black, the protagonist who has returned to Istanbul after twelve years, that the great preacher Nusret Hoja of Erzurum has attributed the catastrophes that had befallen Istanbul in the last decade to their disregard for the strictures of the Glorious Quran. The plot centers on yet another act of desecration being carried out by the miniaturists in the novel. The mysterious murderer provokes the reader to discover his identity from his choice of words and colours and this leads us to the question of “style”. Style is only a post renaissance notion embraced by western artists in the 19th century. The Persian artists and miniaturists of the 15th and 16th century were not known for their style but for the reigning Shah, the workshop, and the city in which they worked. Thus the absence of signature on an exquisite painting of Husrev and Shirin by Bihzad, the master of masters, patron saint of miniaturists, connotes that “where there is true art and genuine virtuosity the artist can paint an incomparable masterpiece without leaving a trace of his identity” (MNR 22). Questions of style haunt the murderer as he ponders on the notion that what is venerated as style is nothing but an imperfection or flaw that revealed the guilty hand. But by luck, the clues that could have been interpreted as the signature of the murderer have been erased forever by the snowfall. Thus he pacifies himself assuming Allah to be siding with him and Bizhad on the issue of style and signature.

Miniature paintings are small, detailed and colourful pictures which are made with paint and gilding for the purpose of animating the texts in the

manuscript works. The miniature paintings highlighted the peculiar characteristics of the society it belonged in every period and thus, occurrence of different schools according to the techniques, interpretative and imaginative power of the artists become inevitable. Ottoman miniature, an art form in the Ottoman Empire, was influenced by the Persian miniature tradition as well as Chinese art. The words *taswir* or *nakish* were used to define this art in Ottoman language and the studios where the artists worked were called *Nakkashane*. The miniatures were not signed by the painters because of the tradition that rejected individualism. It is to be noted that the works were not created entirely by one person. The head painter designed the composition of the scene and his apprentices drew the contours with black or coloured ink and then painted the miniature without creating an illusion of third dimension. It is different from that of European Renaissance painting tradition and the scene depicted may include different time periods and spaces. The miniatures followed closely the context of the book, similar to illustrations of the picture books that we have today. The most used colours were bright red, scarlet, green and different shades of blue. The world-view underlying the Ottoman miniature painting was also different from that of European Renaissance painting tradition. The painters did not mainly aim to depict the human beings and other living or non-living beings realistically, although increasing realism is found from the later 16th century onwards. The Ottoman artists wanted to hint at an infinite and transcendent reality with their paintings so they stylized and abstracted everything they depicted.

An example of miniature painting is in Fig: 1.



Fig: 1

A miniature painting depicting Husrev's first sight of Shirin, bathing in a pool.

[This is a famous painting depicting Husrev's first sight of Shirin, bathing in a pool, in a manuscript of Nizami's poem. "Husrev and Shirin" is a famous Persian

tragic romance by Nizami Ganjavi (1141-1209). Although the story was known before Nizami, it was brought to its greatest romantic height by him as he focuses on the romantic aspect of the story. Pamuk refers to these characters repeatedly in his novel *My Name is Red*. A distinctive feature of Ottoman miniature is that it portrays actual events realistically yet adheres to the traditional canons of Islamic art, with its abstract formal expression.]

Unlike the miniaturists, the Venetians used painting techniques with which they could distinguish one man from another just by the shape of their face than depending on his outfits or medals. As an ambassador of the Sultan, Enishte Effendi had experienced the essence of portraiture during his visits to Venice. There, he was enamoured by the portraits he saw in various palazzos, churches and houses of prosperous men. Portraiture had become a contagion among the rich to such an extent that they would insist to paint their own images somewhere in a painting. They were even ready to be portrayed as a servant or a graveside mourner or a merciless man stoning an adulteress etc. The Sultan too commissions a secret book in the Venetian style. This would symbolize the vanquishing power of the Islamic Caliph, the Sultan, in the thousandth year of the Hegira (Mohammed's migration from Mecca to Medina) and would also serve as an olive branch extended to the Venetians. But Elegant gets murdered half way through and fear hovers amongst the other miniaturists-Olive, Stork, Butterfly, Enishte Effendi, and Black, who investigates the murder mystery.

Pamuk hits his target as the novel takes a twist when Enishte Effendi is also killed by the same murderer. The murderer had killed Elegant since he wanted to paint as he wanted without fear. But as he reveals his identity as the murderer to

Enishte, he accuses the other for dragging him into sin. Fear haunts him still as Enishte proclaims to continue with the book since “the birth of a new style is the result of years of disagreements, jealousies, rivalries and studies in colour and painting” (MNR 203). In an attempt to convince the murderer the relevance of Venetian art, Enishte states:

Believe me, none of the Venetian masters have your sensibility, your conviction, your sensitivity, the purity and brightness of your colours, yet their paintings are more compelling because they more closely resemble life itself. They don't paint the world as seen from the balcony of a minaret, ignoring what they call perspective; they depict what's seen at street level, or from the inside of a prince's room . . . attempting to imitate the world directly through painting seems dishonourable to me. I resent it. But there's an undeniable allure to the paintings they make by those new methods. They depict what the eye sees just as the eye sees it. Indeed, they paint what they see, whereas we paint what we look at. . . one comes to realize that the only way to have one's face immortalised is through the Frankish style. . . Just a glance at those paintings and you too would want to see yourself this way, you'd want to believe that you're different from all others, a unique, special and particular human being. Painting people not as they are perceived by the mind, but as they are actually seen by the naked eye, painting in the new method, allows for possibility. One day everyone will paint as they do. When 'painting' is mentioned, the world will think of their work! (MNR 205-06)

Soon, Enishte is smashed to death and Azrael, the Angel of Death dawns on him and says “I am the one who ends man’s journey in the world” (MNR 211). At this juncture, Enishte is reminded about the Book of the Apocalypse which mentions Azrael as the angel with one thousand wings spanning East and West and that he held the world in his hands. In religious terms, an infidel like Enishte would be doomed but by allowing him to be led into afterlife by Azrael, Pamuk seems to affirm that illustration is not the work of the devil.

As the murderer is exposed, he tries to bail himself out saying he committed the murder to save the entire workshop. He killed Elegant since he had broken away from them after working together for so long. Enishte had used the perspectival method in the last picture which portrayed objects as they appeared to the naked eye, the way the Franks painted and not according to their importance in Allah’s mind. The real controversy centered on the Sultan’s picture that was to be painted at the center. And by giving the picture an air of mystery and secrecy, Enishte instilled in them the fear of heresy. Illustrations were merely seen as an extension of border ornamentation, but as they turned to Venetian methods, their painting focused on straightforward representation forbidden by the Glorious Koran. The murderer claims that Enishte “felt a slavish awe towards of the Frankish masters . . . and he’d fallen completely” for the Venetian artistry (MNR 479). Further he points out two reasons as to why he killed Enishte: firstly, because he forced Master Osman who firmly believed in traditional art to imitate the Venetian artist, Sebastiano; and secondly, because he said that Olive was possessed of a style. This provokes the murderer since the question of “style” was considered to be an instance of “rootlessness and dishonour” though everyone secretly desired to have one (483). Elegant considered portraiture as the greatest of sins and

believed that it would lead to the downfall of Muslim painting yet he doubted whether the miniaturists will be able to withstand this affliction when this plague – “the methods of the Europeans” – spreads everywhere (483). This is evident as he displays the final picture which he had pilfered from Enishte’s house the day he killed him. The final controversial picture had various figures drawn on different parts of the pages and were arranged large and small that it no longer appeared as if they were looking at a page of the book but as the world seen through a window. To our surprise we hear that at the center of the picture, where the sultan’s picture should have been, Olive the murderer has managed to draw his own portrait. He laboured for days looking into the mirror, but failed to achieve perfection. He felt elated as he saw himself at the centre, at the same time he felt isolated and wanted to escape this trap.

They feared being labelled as imitators of the Franks; they feared that indifference, time and disaster would destroy their art. Olive realized that there is no place in Istanbul for miniaturists who wish to live by skill and honour. If they stoop to imitate the Frankish masters, they will be restrained by Ezrumis or people like Elegant Effendi. If they manage to continue to imitate the European style, it will take years for them to attain the proficiency of the Franks and they will end up aping the Europeans century after century. The old masters of Herat cloaked their individuality by never signing their names but under the influence of the Venetian masters they are condemned not to sign so as to conceal their lack of individuality. So, Olive the murderer “killed them both so the workshop might persist as it always has” (MNR 486). Thus he prepares to escape to Agra, to the court of Akbar, Sultan of Hindustan where the book for the thousandth year of Islam would be prepared; but fails, as he is killed by Hasan.

The miniaturists were trained to see the world through the God's eye, a very communitarian world where the rules are set and there is an endlessness of time. In an interview with Elizabeth Farnsworth, Pamuk says that:

So, from this single, all embracing, medieval or Islamic point of view, transition to a multi-voiced, multi-perspective, rich, western point of view, maybe is something easy to summarize . . . but it's full of agony. That means leaving aside a whole tradition, a whole way of seeing things . . . My artists, in the end, cannot acquire the ways of seeing, a post-renaissance portrait . . . art of making portraits. (www.pbs.org)

“To God belongs the East and the West” but “East is East and West is West,” but “an artist should never succumb to hubris of any kind, he should simply paint the way he sees fit rather than troubling over East or West” says Pamuk through his miniaturists Olive, Black, and Butterfly in *My Name is Red* (488). Pamuk hence once again treads upon his version of the “midway path” that would instill peace and prosperity instead of advocating the essence of being a staunch easterner or westerner. The ambivalence arising out of the East/West impasse at the individual as well as the communal levels are thus brought into discussion through the perplexity that is created between the miniaturists.

The extent of havoc that emanated from the modernization of Turkey can again be traced in Pamuk's first and only political novel, *Snow*. *Snow*, set in the small city of Kars, in North Eastern Turkey, paints the visit of an exiled Turkish poet Ka who has officially taken up the responsibility to cover the municipal elections and a mysterious epidemic of suicide by young woman. But unfortunately, Ka finds himself cut off from the outside world not only by the

snowstorm but also by a military coup. The city of Kars turns into a theater where all sociopolitical issues in Turkey merge in an onstage revolution. As McGaha says:

Taking the form of a political thriller, *Snow* vividly portrays the cruelty and intolerance of both the Islamic fundamentalists and the representatives of the secular state . . . Pamuk has created believable, sympathetic characters representing both sides and has given an eloquent voice to their anger and frustration. (37)

In *Snow*, the status of women in Turkey becomes a tool to measure the extent and success of modernization. The incomplete Europeanization led to the creation of two categories of women in Turkey, namely “the open, western, emancipated women and the closed, traditional, unliberated women” (Muftuler-Bac 304). Turkish women are expected to fulfill the conventional female homemaker role and are seen as a mechanism for protecting cultural boundaries. Thus we can decipher that women are still seen just as “guardians of tradition and collective identity” and the fact that Turkey is an Islamic society that “increases the symbolic value of women as the differentiating element between West and Non-West” (305). As Muftuler–Bac points out “the most visible line of demarcation between the two opposing camps (secularists and Islamists) is the Turkish women” (304).

As mentioned in the beginning the secular law which assigns equality to all challenged the status disparities that the *sharia* put forth. And also, due to the resurgence of political Islam in the 1990s, a reversal to Islamic dress and Islamic rules for gender roles can be observed. Apart from the religious reforms, the dress revolution also aimed to minimize the differences between Turks and Europeans. In 1925, the men were ordered to wear western-style hats rather than the *fez*, and

the women were discouraged to wear the veil, though it was not officially banned. The westernization on women's bodies and dress triggered criticism among the conservatives and consequently, "to veil or not to veil" became the controversial question. The veil is thus not only symbolic of the physical differences between men and women but also the borderline between Islam and secular modernity as discussed in Orhan Pamuk's *Snow*.

Pamuk deliberately deals with this "headscarf" issue at length to highlight the severity of the predicament of Turkish women caught up between the push and pull between the two opposing groups. The state had outlawed the wearing of headscarves in educational institutions, but some refused to comply. Teslime was influenced by her school friends who were campaigning against the banishment of covered women from the institute. They taught her to think of the headscarf as a symbol of political Islam and she refused to remove her headscarf even though her family expressed their concern regarding the issue. Her bitter experiences made her lose hope in life and she committed suicide. Kadiffe, the leader of the head scarf girls justifies Teslime's suicide (though the Holy Quran prohibits it) by voicing the traumatic condition faced by Turkish women when they are suddenly told to "take off those scarves, because that's what the state wants you to do" after abiding to religion and tradition for long (SW 115). For Teslime, the headscarf symbolized God's love and moreover it proclaimed her faith and preserved her honour but she succumbed to the pressure from her family and her teachers. Similarly, another girl Hande too thinks of suicide but ultimately takes off her headscarf for the sake of her parents. It becomes evident that the girls are trapped in a maze comprising of faith, state policies and their families. These incidents highlight the extent to which

women are still bound to the same gender roles dominant in Turkish Islamic culture.

The narrator Orhan reveals the recorded conversation between the Director of the Institute of Education and the stranger who kills him. The Director complied with the orders of the state and denied schooling to girls who covered their head as dictated by the religion. This instigated the traditionalists and consequently a stranger who introduces himself as the “nameless defender of nameless heroes who suffered untold wrongs while seeking to uphold their religious beliefs in a society that is in thrall to secular materialism” murders the Director (42). This conversation explains the standpoint of the traditionalists as well as the secularists and its concerns felt in Turkey. The 31st verse of the chapter titled “Heavenly Light” from the Holy Quran which states that woman should cover their head and even their faces is discussed at length. This discourse between the two raises very pertinent questions to which a final answer would again be controversial. The stranger questions the Director:

How can you reconcile God’s command with the decision to ban covered girls from the classroom?’ / ‘We live in a secular state, It’s the secular state that has banned covered girls from schools as well as classrooms.’ / . . . Can a law imposed by the state cancel our God’s law?’. . . Does the word “secular” mean “godless”?’ / . . . how can you explain why the state is banning so many girls from the classroom in the name of secularism, when all they are doing is obeying the laws of their religion?’. . . How does all this fit in with what our constitution says about educational and religious freedom? . . . the real question is how much suffering we’ve caused our

womenfolk by turning headscarves into symbols-and using women as pawns in a political game.’/ (SW 40-43)

In *Snow* we are told that the headscarf girls are humiliated by denying their existence. They were barred from their classrooms, then from the corridors and finally were thrown out into the street. When they dared to return to school, the police was brought in. And out of depression, one committed suicide. The dress revolution had been a move to identify themselves with the west, but the stranger voices Pamuk as he compels the Director to answer whether “by uncovering themselves, they’ll get Europeans to start treating them like human beings” (SW 44). The stranger deems it his duty to kill the tyrant who inflicts cruelty on believers. This part of the narrative makes clear the mindset of the freedom fighters who stood for Islamic justice. Moreover, they regard the secular moves as a ploy to strip the Muslims of the secular Turkish Republic of their religion and their honour and thereby to turn them into slaves of the West. Turkish women are thus caught in the political game and remain perplexed as to how to lead a normal life.

The stranger, who murders the Director, reveals the reverberations of denying education to covered girls:

Think of the girls whose lives you destroyed. One had a nervous breakdown; four were kicked out of school in their third year. One committed suicide. The ones who stood trembling outside the doors of your school all came down with fevers and ended up in bed. (SW 48)

The mental trauma of the covered girls is thus intermingled with the suicide narrative to convey that Turkish women are still mere pawns in the hands of the dominant social norms prevalent in Turkey.

The push and pull between the secularist and the conservative fundamentalists is treated with contempt as Pamuk employs the “play within a play” technique within the novel. Ka, the protagonist is forced to recite a poem at the National Theatre where the old play “My Fatherland or My Headscarf” was being staged once again. During the initial years of modernization this short play was staged many times in lycees and town halls. The play portrays a troubled woman, draped in a black scarf, who takes off her scarf and proclaims her new found freedom. But she is forced to put her scarf back and in a fit of rage she burns the scarf. Outraged by this show of independence the religious fanatics try to kill her and at that point of time the brave soldiers of the republic saves her. When restaged in Kars, an actual woman appears on stage wearing a headscarf and this incites the viewers. Here people are shocked to see a woman on stage as Islam excludes women from the public sphere reserved for men and assigns women to the private sphere. And moreover, Kars had decided to remain traditional out of their fear of political Islamists and hence such a daring act instigates the fundamental Islamic students present there. This is because a woman in a public sphere is a threat to social order as she carries with her “the danger of fitna-her ability to create chaos through her sexual attraction” (qtd in Muftuler 306). Women are viewed as objects that arouse men, so veiling becomes a sexual concept. The play enacted within the narrative is symbolic of the Kemalist ideology which promoted western attire against the Islamic belief that “headscarves protect women from harassment, rape and degradation” (SW 46). Restaged in a time when the headscarf had become a symbol of political Islam, the play sends mixed messages which disturb both the religious students as well as the officials. The republicans seated in the front rows became agitated when they saw the lewd belly dancer

Funda Eser enacting the role of a liberated woman as she had spent her career using her sexuality to excite male audiences. She could never be a heroine of enlightenment. She enacts the very same scenes of the original play but the scenario changes when the soldiers who came on stage to rescue Funda Eser from the reactionaries (part of the play) target the audience and starts firing. Initially the audience mistook it as a new dramatic technique and only by the third volley did they understand that those were real shots. Sunay Zaim, a famous actor in the leftist theater now comes onstage and announces that “This is not a play; a revolution is beginning” (SW 160). The narrative proceeds to discuss the preparations for the second performance of the theater revolution where Kadife is forced to enact the role of a covered girl who repudiates nonsensical customs and unveils before the audience. The television announces that this performance will liberate Kars from the religious prejudices that have detained its people from modernity and gender equality. The second play is titled “The Tragedy of Kars” and focuses on the tense issue of unveiling. Kadife completes her act by uncovering her hair and finally shooting at Sunay Zaim with the unloaded revolver. But the blood on stage alarms Kadife as she exclaims “I guess I killed him” (SW 413).

Kars is undoubtedly a microcosm of contemporary Turkey. With the resurgence of Islamic practices since 1987, Islam has become a major force within Turkish society and politics, which has led to the application of Islamic law to women and family matters. The paradox is that women do get involved in the public sphere but they live in the Islamic way, an example being the increase in the number of women seeking education and employment but with the veil. Muftuler-Bac contends that the veiled woman becomes a “symbol of activism for political Islam,

while at the same time, they constituted the boundary line between Islamists and secular Westernists” (308). Pamuk’s deliberations on political gender based issues prevailing in Turkey become the keynote of the novel. Hence we can see that the traumatic existence of Turkish women caught between the push and pull between the fundamentalists and the pro-westernization republicans gets a vivid depiction in Pamuk’s much acclaimed novel *Snow*.

Orhan Pamuk’s post-Nobel novel, *The Museum of Innocence* is quite different from his previous novel but still brings into focus the changes that crept into Turkish society with the onslaught of westernization. On the upper level it depicts the relationship between a wealthy thirty year old business man Kemal Basmaci and his poor distant relation Fusun. Kemal was on the verge of getting engaged to his girlfriend Sibel, but a chance meeting with the beautiful Fusun changed the entire scenario. Sibel who had “studied at the Sorbonne” is labelled as the perfect match for Kemal (MI 5). He fails to end his relationship with Sibel who had given him her virginity before their marriage even though Turkish girls were afraid of sex before marriage. As a result Fusun disappears from Kemal’s life after attending his engagement party. Being nostalgic he develops the habit of collecting ordinary objects which reminded him of her. In fact the whole novel stems out from Kemal’s attempt to substantiate each and every object displayed in his museum. Soon the reader is nothing but a visitor to the museum envisaging the various objects which are displayed – restaurant menus, matchbooks, napkins, teacups, fruit soda bottles, pens, handkerchiefs, etc. Kemal’s sense of loss and his desire to relive his memories is made very clear throughout his narration. He says “Sitting shirtless on the edge of the bed where I had made love to Fusun forty-four times, and surrounded by all those memory-laden things . . . I spent a happy hour

caressing them lovingly” (MI 202). After three hundred and thirty nine painful days, Kemal meets Fusun again only to discover that she has married a young struggling film maker. Kemal gets hold of this opportunity and offers to finance her husband as she too desired to become a heroine. The next eight years, Kemal frequents her house where she lives with her husband and parents on an average of four nights a week for a total of 1,593 suppers. During his visits Kemal starts stealing objects connected to Fusun such as the saltshakers from the dining table; her hairpins; pits of the olives she has eaten; more than fifty stubs of films which he saw with her; the china dogs which sit atop the television; her half eaten ice-cream cone, and even 4,213 of her cigarette butts for display at the museum. Here we witness Kemal’s obsession with objects which discloses a fetish caused by the separation from his beloved. Finally Fusun and Kemal leave Istanbul and heads for Europe but they meet with an accident as Fusun drives straight onto a tree. The accident proves to be fatal for Fusun, so as Kemal announces “a love story that ends happily scarcely deserves more than a few sentences” (MI 469). Eventually, Kemal is left with a collection of objects with which he embellishes his museum. The museum that he establishes becomes a trope for a repository of knowledge on which the western civilization thrives. He states:

Anyone remotely interested in the politics of civilization will be aware that museums are the repositories of those things from which the Western Civilization derives its wealth of knowledge, allowing it to rule the world, and likewise when the true collector, on whose efforts these museums depend, gathers together his first objects, he almost never asks himself what will be the ultimate fate of his hoard. (MI 73)

He buys the Çukurcuma house to display his fetishistic collection and to live with it. He says “. . . I may not have ‘won’ the woman I loved so obsessively, but it cheered me to have broken off a piece of her, however small” (372). Kemal’s Museum of Innocence turns out to be a repository of his experiences and feelings where each display has something so meaningful attached to it. He seems to actualize what Fusun had said on the day of his engagement:

When we lose people we love, we should never disturb their souls, whether living or dead. Instead, we should find consolation in an object that reminds you of them, something . . . I don’t know . . . even an earring. (MI 143)

The city is yet another obsession for Kemal who memorializes it in the museum documenting a way of life specific to the Istanbul of the decade in which the story transpires. The plot is interspersed with details regarding Istanbul all throughout such that the reader is immersed in the archaeology of memory and of place. The readers therefore come in close contact with Kemal’s educated elite class struggling with traditional values and the encroaching lifestyle of western modernity. Kemal provides a detailed description of Istanbul’s bourgeoisie society as he talks about the European-style restaurants, bars, discos, hotels, the films, music, advertisements, food etc. In his search for happiness with Fusun, Kemal becomes estranged from his high class society choosing instead to prowl the streets of poor neighbourhoods like Vefa, Seyrek, Fatih, and Kocamustafapaşa:

I felt as if I could see the very essence of life in these poor neighbourhoods, with their empty lots, their muddy cobblestone streets, their cars, rubbish bins, and sidewalks, and the children playing with a half-inflated football under the streetlamps . . . As I

walked these streets, it was as if I was seeking my own center. (MI 212)

Through Kemal who is stranded between his elite society and Fusun's low class society, Pamuk takes us through the complexities of a poor and troubled country like Turkey. In *The Museum of Innocence* Istanbul's streets, bridges, hills and squares come masterfully alive in the hands of Orhan Pamuk. This brilliant portrayal of Istanbul brings us closer to Turkish culture, aspirations, weaknesses, and misery as we get closer to the humanity of Istanbul and of Kemal who yearns to attain happiness in life. He talks about bourgeoisie upper class who took pride in imitating the West and leading a sophisticated life. They took pride in being labelled as "studied at the Sorbonne" when a girl went to Paris for studies, opening boutiques imitating the latest dresses featured in imported magazines like *Elle* and *Vogue* (MI 5). Through the various exhibits in Kemal's museum Pamuk describes the hypocrisy of the bourgeoisie society who indulged in western life while another section was caught up in all types of exertions. He speaks about Turkey's first domestic fruit soda-Meltem which was promoted by a German model to gain popularity among Turks. The Meltem slogan "You deserve it all" is described as something selfish and insensitive in a troubled country like Turkey (MI 32). Pamuk brings to our attention the European style restaurants (Fuaye) frequented by the wealthy people from the rich neighbourhoods like Beyoglu, Sisli, and Nisantasi which gave its customers a satisfaction of being in a European city. He mentions the Hilton, one of the few civilized establishments in Turkey where the elite would go to eat the hamburger. He talks about how people were sensitive to genuine and fake products as Sibel recognizes the fake Jenny Colon bag which Kemal presents her, how people started attaching their name to one's newly constructed apartments

as Ataturk had instructed them to take surnames in 1934. He refers to the fact that virginity was considered as a treasure which women protected to the day of their marriage, but in an effort to westernize, modernize and urbanise they began to surrender their chastity. Women bleached their hair, shaped their eyebrows, started wearing chic scarves fashioned in a traditional way and preferred western outfits to feel more like a European. They even started mimicking the west by wearing a photograph of the deceased framed in black during the funeral. All these and much more direct us to the umpteen number of instances that scourge Turkey and its inhabitants. *The Museum of Innocence* doesn't remain limited to the tragic love between Kemal and Fusun but gives a detailed picture of Istanbul's bourgeoisie society which westernized itself. Kemal criticizes the changes that have crept into Turkey in a very subtle way; for example he says:

So off we went to the Inonu Stadium, formerly known as the Dolmabahce Stadium. Apart from its name, it pleased me to note, it was just the same as it had been twenty years ago. The only difference was that, adopting European convention, they had tried to grow grass on the playing field. But as the seed had taken root only in the corners, the playfield resembled the head of a balding man with just a scattering of hair on the temples and the back. (MI 43)

Amidst such westernized life Kemal is reminded of the beauty of ordinary life:

Upon entering Taslik Park that afternoon, and seeing the view, the beauty of the mouth of the Bosphorous, the mulberry trees before us, the loves sitting at the tables of the rustic coffeeshouse drinking Meltem, the mothers with their baby carriages, the children playing in the sandbox just ahead, the students chatting and laughing as they

nibbled on chickpeas and pumpkin seeds, the pigeons at the husks, along with two swallows-everything in this crowded setting reminded me of what I had been on the verge of forgetting: the beauty of ordinary life. (MI 180-81)

On one side Pamuk talks about westernized life under the European influence, on the other he talks about the beauty of ordinary life. As Kemal states in the novel,

“. . . With my museum I want to teach not just the Turkish people but all the people of the world to take pride in the lives they live. I've travelled all over, and I've seen it with my own eyes: While the West takes pride in itself, most of the rest of the world lives in shame. But if the objects that bring us shame are displayed in a museum, they are immediately transformed into possessions in which to take pride.” (MI 518)

Kemal discloses that it was the museum guards of the various museums that he visited who taught him the “central place of pride in a museum” (518). “The museum guards, of course. No matter where I went in the world, the guards would answer my every question with passion and pride” (519). As Goknar argues, “Pamuk is moving toward the central idea that novels, in their accumulation of things and creation of spaces of contemplation, are museums; and that museums, in their ordering and display of objects, are novels” (237). Both the novel and the museum are thus keen on “curating” the object; which in Pamuk’s case is nothing other than “Turkey” itself.

Thus we can decipher that the search for the melancholic soul of his city, Istanbul, is a recurring theme in Pamuk’s works. In most of his novels, the melancholic disposition characterizes the plot and the protagonists involved in

futile quests or searches that end in vain. *The White Castle* depicts Hoja and the slave in adverse circumstances while trying to answer “Why am I what I am?”; Galip in *The Black Book* is in search of his missing wife, Ruya and is caught in the puzzle “How to be oneself?”; Osman in *The New Life* is on a quest to find Janan, the object of his unrequited love and is in search of “new life”; Black in *My Name is Red* is back in Istanbul to help his Enishte on a secret book where he tries to solve a murder case, while trying to rekindle his love for Shekure; Ka in *Snow* is reconciling bitter oppositions to win the heart of the beautiful İpek, in the city of Kars in North-Eastern part of Turkey; Kemal in *The Museum of Innocence* is seen realizing the strength of his love for Fusun, a distant relative, only after he loses her. “The theme of loss” – the loss of innocence, the loss of identity, the loss of one’s inherent culture, the loss of memory- and the *huzun* or melancholy emerging from that sense of loss looms large in all the novels. As in his memoir, *Istanbul: Memories and the City*, Pamuk discloses the predominant mood of his city as the melancholy of a city in decrepitude; he says “For me, it has always been a city of ruins and of end-of-empire melancholy. I have spent my life either battling with this melancholy or (like all Istanbulus) making it my own” (6).

“The popular rhetoric of globalization suggests that the world is becoming a better place to live in through an intensification of economic interdependence, technological interconnectedness, and cultural linkage,” states Ali Behdad; but they remain available only to a tiny and privileged minority. What is noteworthy is that Pamuk has successfully captured the milieu and the undercurrents of a globalized society which is constantly being encroached by various factors. For Pamuk the choice is between peace and nationalism, he “cannot imagine a Turkey without a European prospect”, and on the other hand he “cannot believe in a

Europe without a Turkish prospect” (OC 235). Pamuk brings to our attention that the conflict between westernizers and Islamists is more a lifestyle than a debate to the Turkish people. Unfortunately, the process of westernization which had begun years ago is still in the process; in his novels he sarcastically turns this into a game. This unending process has adversely affected the Turkish culture and society leading to identity issues. In his novels, Pamuk openly narrates and debates over the East/West trauma that characterizes life in Turkey. As depicted by Pamuk in his novels, the East/ West impasse is undoubtedly the cause behind the Turkish identity crisis. We find Pamuk capturing this Turkish conundrum in his novels by narrating it in various modes and forms. Pamuk further crystallizes the Turkish impasse using postmodern metafictional narrative strategies, thus foregrounding the trauma of the Turkish “Other” struggling with their never ending identity crisis.

Chapter 2

Crystallizing Turkey

Orhan Pamuk's mature fiction belongs to the post-1980 period known as the "Third Republic", a turbulent period of literary innovation under the influence of postmodernism. As Kürşad Ertuğrul mentions, the Turkish novel born in the westernization process, embraces westernization as its main problematic. The novel became a symbol of superior civilization while the prevalent Ottoman-Turkish storytelling literature was relegated to the background. Orhan Pamuk sets all his narratives against the backdrop of this holistic westernization. As illuminated in the first chapter, he narrates the republican project of westernization that aimed to displace the dichotomy which existed between Ottoman identity and Western ideas which characterized life, thought, and institutions in the late Ottoman era. But the westernization campaign further worsened the situation leading to extreme identity crisis. Identities and ways of being lack stability and the protagonists convey the need to create or remake the "self" along the model of someone else. In the quest for their self/identity, they confront the social-historical domain which places them in a confusing world caught between push to become westernized and the pull to retain their authentic tradition.

Postmodernism evidently grapples with the existential crisis as well as the idea of authority. Postmodern literature is then obviously part of socio-cultural and historical development and can be seen as a specific way of depicting postmodern life and culture. It overtly reflects the identity crisis faced by human beings and their struggle for legitimization in a hypocritical world. In literature it manifests

itself not only at the thematic level but also in the changing nature and understanding of art and its form. In a postmodern text the idea of originality and authenticity is undermined and parodied. There is no pretense of novelty and originality, but it blends the old literary forms, genres, types of art, allusions etc. to recontextualize their meaning in different linguistic and cultural contexts to show a difference between past and present forms of representation. Postmodern culture is also closely associated with the massive spread and popularity of the popular culture which automatically leads to the eradication of the former distinction between the high and low culture. It is thus connected with the field of culture studies within which literature is seen as a broader cultural product expressing diverse types of identities and differences like national, ethnic, regional, sexual etc. Pamuk eagerly embraces his native city despite his elite leanings and etches a niche for himself as well as “Istanbul” in the literary world. His narratives are replete with characters and instances that illustrate a carnival tale, full of carnival acts of resistance, in the carnival square of “Istanbul”. An analysis of Pamuk’s works exemplifies that he deals with the collision between the East and the West on several levels; especially the various narrative techniques used by Pamuk accentuate the presence of a carnival sense of the world within the diegesis.

Narrative techniques refer to the choice of narrators and narrative situation, the creation of a plot, choice and variation of perspective and voice, narrative medium, linguistic register etc. “Who tells” and “how” makes a huge impact on the story narrated by the novelist. As Jeremy Hawthorne puts it “different narrators, different narrative media *change* a story; they affect not just how we are told something but what we are told, and what attitude we take towards what we are told” (116). Pamuk’s choice of narrative techniques foregrounds the East-West

impasse that features in all his works. Here we are reminded of Mikhail Bakhtin as he is one who has much to “offer those interested in the construction of regional and national territorial voices in literature” (qtd in Vice 3).

The Russian critic Mikhail Bakhtin was always “an opponent of canons” who philosophized variety in his approach and ideas (Clark and Holquist 4). Bakhtin theorized the inseparability of form and ideology of the literary work by focusing on the “novel” when traditional novelistic analysis isolated questions of form from those of theme or ideology. Firstly, Bakhtin contends that the novel does not consist in a single, unified form, instead the novel as a genre consists of several sub-genres, which in Bakhtinian terms, is referred to as “several heterogeneous stylistic unities” (DI 261). Secondly, the novel does not express a single voice or point of view, traditionally assumed to be the author’s. It is not monological, rather it is dialogic in nature and is expressive of a multiplicity of points of view that includes but is not limited to the author’s. So Bakhtin states that the novel is “multiform in style and variform in speech and voice” (261). These voices or perspectives include the author’s own voice, known as the direct authorial interventions; the narrator’s voice; and the voices of various characters. Thus the author’s voice is merely one among the many to be found in the novel. For Bakhtin, these voices are not limited to the “points of view” of particular individuals but also to broader class-based perspectives. It is through this diversity of voices and connected speech genres that heteroglossia enters the novel. He defines heteroglossia as the “internal stratification of any single national language into social dialects” (262), each of which corresponds to the ideological perspective of a particular class. Bakhtin states that the novel must be forced to reveal the “social and historical voices populating language . . . which provide

language with its particular concrete conceptualisations” (300). Moreover, what a novel offers is not a dialectical contest of characters and the respective classes which they represent leading to a synthesis of their points of view but, rather, a set of ideological points of view in which the “truth” is always suspended and deferred. As Bakhtin puts it, each “human being in the novel is first, foremost, and always a speaking human being” each “bringing with them their own unique ideological discourse, their own language” (DI 332). Meanwhile, the plots of novels function to represent and oppose individuals, their discourses and their world views. The novel is thus a literary hybrid, an “*artistically organised system for bringing different languages in contact with one another*” (361).

The authorial perspective is duly important in a novel but that is not the sole point of view. In fact perspectives are fragmented and dispersed in several different and competing directions. The author’s voice coexists with those of his characters who maintain a certain amount of ideological autonomy. Bakhtin suggests that point of view in a novel is dispersed in at least four directions: through direct authorial intervention; through the use of an narrator; through the languages used by characters; and also through the incorporation of sub-genres. Each utterance is really a double-voiced discourse and serves two speakers, simultaneously expressing two different intentions – the author’s and the character’s. Each character reflects a particular way of viewing the world and the characters’ languages stratify authorial language by introducing heteroglossia. The novel incorporates genres drawn from both artistic and non-artistic sources which stratify the novel’s socio-linguistic unity, each layer existing in various degrees of proximity to authorial intentions. Thus the author is akin to a ventriloquist. In short, the novel’s “structured stylistic system” serves to express the “differentiated

socio-ideological position of the author amid the heteroglossia of his epoch” (300). Novelists do not simply “express” the dominant ideology of a given society nor do they simply oppose it. Any novel is considered as an ideologically complex discourse that although the novelist is necessarily from a given class, the novel also incorporates voices outside his / her own class. The reason is that any individual’s consciousness is necessarily the product of the struggle for hegemony over the individual of competing ideological discourses.

Bakhtin’s theorization of competing ideological discourses provides an ideal framework to explain the artistic and social function of the multiplicity of voices that await the readers in Pamuk’s works. The Bakhtinian term, polyphony, which literally means “multi-voicedness” is fundamentally “a new theory of authorial point of view” (Clark and Holquist 3). Polyphony arises in fiction when the characters are given maximum freedom to interact with each other and even with the author. So the novel becomes an arena where different centres of consciousness interact with each other. That is, a polyphonic novel is one “in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice” (Lodge 86). On the other hand, dialogism is a relational property that refers to the process by which meaning is evolved out of the dialogue exchanged between the author, the text and the reader which in turn is socially and historically contingent. Bakhtin states that “the polyphonic novel is dialogic through and through” (PDP 40).

Bakhtin’s theory of dialogue proves useful in illuminating the narrative art within which the Turkish identity crisis is couched. The works of Pamuk is in many ways an ideal example of Bakhtin’s dialogic paradigm because of the many

levels of dialogues it offers. His works provide an arena for the polyphony of voices across the social, economic, and ethnic spectrum. Further, there is a constant internal discourse among the metaphors and utterances that make up the fabric of his narratives as well as external dialogues with other narratives.

In its representation in the novel genre, heteroglossia becomes one of the crucial elements bringing diversity to novelistic discourse. To understand this diversity, it is necessary to examine heteroglossia and its representation and incorporation in the novel genre in detail. What makes the representation of heteroglossia unique for the novel genre is the novel's capacity to put diverse languages into dialogic interactions. The novel for Bakhtin is "dialogized heteroglossia". As Bakhtin indicates, all languages of heteroglossia dialogically interact with each other and constitute the heteroglot world in the novel. In addition to its dialogism, an important facet of heteroglossia in the novel genre is its double-voicedness. Heteroglossia, after entering the novel, becomes "*another's speech in another's language*" (DI 324). As mentioned in the beginning, it is nothing but the authorial intentions, but these intentions are altered in varying degrees in the speech of the characters. According to Bakhtin, this double-voiced discourse, "serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions", which is dialogically interrelated (324). Bakhtin's examples include "comic, ironic or parodic discourse, the refracting discourse of a narrator, refracting discourse in the language of a character and finally the discourse of a whole incorporated genre – all these discourses are double-voiced and internally dialogized" (325). The dialogism and double-voicedness of

novelistic discourse become more intense through the artistic representation and incorporation of heteroglossia in the novel.

Bakhtin identifies several devices for the incorporation and organization of heteroglossia that functions as “compositional-stylistic unities into which the novelistic whole usually breaks down” (262). These are:

- (1) Direct authorial literary-artistic narration (in all its diverse variants);
- (2) Stylization of the various forms of oral everyday narration (*skaz*);
- (3) Stylization of the various forms of semi literary (written) everyday narration (the letter, the diary, etc.);
- (4) Various forms of literary but extra-artistic authorial speech (moral, philosophical or scientific statements, oratory, ethnographic descriptions, memoranda and so forth);
- (5) The stylistically individualized speech of characters. (262)

Various incorporated genres present in the novel are the most basic forms that incorporate and organize heteroglossia in the novel. Bakhtin highlights that “[t]he novel permits the incorporation of various genres, both artistic (inserted short stories, lyrical songs, poems, dramatic scenes, etc.) and extra-artistic (everyday, rhetorical, scholarly religious genres and others)” (320). The stylistic peculiarity of the novel enables any genre to be incorporated into the novel’s structure. When a genre is introduced into the novel, it may preserve its own linguistic and stylistic quality and in this way it turns into an object in the overall structure of the novel. But most of the time, the author uses the incorporated genre to refract his intentions which might be parodic, ironic, satirical, etc. There also

exists a special group of genres that lead to the production of “novel types” (321).

As Bakhtin suggests, examples of such genres include:

the confession, the diary, travel notes, biography, the personal letter and several others. All these genres may not only enter the novel as one of its essential structural components, but may also determine the form of the novel as a whole (the novel-confession, the novel-diary, the novel-in-letters, etc.). (321)

A detailed perusal of Pamuk’s novels highlights the inseparability of form and ideology as propounded by Mikhail Bakhtin. In fact the form of Pamuk’s novels heralds the issues that he wants to convey. The trauma of being caught between two opposing ideologies, the ensuing paradoxes and ambivalences of modern Turkish culture and life finds precision through the techniques employed by Pamuk. The complexity of his novels serves as a platform for understanding the political and cultural aspects of a “globalizing” country like Turkey.

The striking features of Pamuk’s novels are his choice of narrators, his use of double/exchanged identity, incorporation of various genres within the narrative and its intertextual leanings. Through these vehicles of literary modernity Pamuk turns “the ‘postmodern play’ into socially engaged and revolutionary art” (Goknar 217). This chapter attempts to trace how Pamuk revises and rewrites dominant discourses through his use of deconstructive literary techniques in his novels. In this chapter each novel is dealt separately according to the chronological order in which it was published so that the logical evolution of the idea of a “viable secular Turkishness” in each work will not be fragmented.

The first person intradiegetic narrator, who awaits the readers in *The White Castle*, is none other than the man from Venice taken captive by the Turkish fleet.

He narrates his life in Turkey as a slave to a “Hoja” who yearns to inculcate western knowledge. But Pamuk confuses his readers when the narrator states: “But I comfort myself with the thought that one day a few people will patiently read to the end what I write here and understand that I was not that youth” (WC 7). Towards the climax of the novel we are told about the identity swapping between the Venetian slave and the eastern master who flees to Italy. Here the reader is left baffled as to who is the narrator: the real Venetian or the Hoja who fled to the West taking the place of the real one. This complexity regarding the identity of the narrator echoes the identity crisis of the Turkish people. Thus the identity of the narrator advances a variety of discourses within the novel. It has to be noted that the first person narrator is a westerner who engages in a discourse with the easterner. Again, the irony is that the westerner is the slave while the easterner is the master; here Pamuk subverts the East/West dichotomy which places the West as superior to the East. Again by swapping the two characters towards the end of the plot, Pamuk places identity swapping as a technique which emphasizes the indispensable similarity between the East and West to such an extent that they can take one another’s place thereby shattering all divisions present at the religious, social, national and international level. Here various levels of dialogue interact supporting a cosmopolitan existence. At the same time this reversal of roles also form the essence of the carnival spirit where all hierarchies are broken and everyone becomes equal.

Pamuk enriches his plot with various forms of literary but extra-artistic authorial speech which illustrate its dialogic nature. The two characters are seen engaged in deliberations on moral, philosophical, and scientific matters. For instance, Hoja, the master, the easterner, aims at grabbing maximum knowledge

from the Venetian, the slave. This sets forth discourses on science and art. The Venetian is initially seen as treating prisoners when he claims himself as a doctor, then he declares himself to be proficient in astronomy, mathematics, engineering, fireworks etc. After being handed over to Hoja, they worked on fireworks display, they buried themselves in astronomy attempting to find proofs of a new planet, they disputed on Ptolemy's system etc. They engage in numerous activities either together or individually. Hoja works on "how to calculate the times of prayer and fasting in northern countries", "whether or not there was place on earth where people could face Mecca whichever way they turned", he comes up his theories on cosmography, tries to develop a geared mechanism for a clock which needs setting only once a week etc. (WC 25). The pasha advises Hoja to work on a weapon "to make the world a prison for our enemies" which is evidently parodic as Turkey in its westernizing process has become oblivious to the real meaning of the term "secularism" (WC 30). Hoja is given an opportunity to meet the young Sultan and he rephrases his speech so that the child Sultan would comprehend his ideas. The Venetian, who is Hoja's slave, is bound to team up with Hoja in all his endeavours. While engaged on his treatises entitled *The Bizarre Behaviour of The Beasts* and *The Curious Wonders of God's Creatures*, which aimed at educating the Sultan, he describes the behaviour of American red ants. This gives him the idea to write a book on the lazy aborigines who lived in the "snake-ridden country called America" (WC 40). As illustrations to his treatises, he makes use of Ottoman miniature drawings though they found it inadequate. At this point, Hoja states "Reality may have been flat like that [like miniature paintings] in the old days" (WC 40). By depicting dissatisfaction in the aptness of Ottoman traditional miniature painting, Pamuk satirizes the negligence of traditional forms in order to

comply with the westernization process. Pamuk returns to this theme exclusively in his later work *My Name is Red*. Hoja's attempts at mastering all forms of knowledge appear to be his attempts at proving himself to be at par with the Venetian slave. This reveals his awareness and irascibility regarding the Venetian's "superiority and difference" (WC 26). Hoja thus represents the "other" gasping for a substantial position in this world. But again the irony lies in the fact that, the Hoja and the Venetian resembled each other to such an extent that they take each other's place. Ultimately, as Goknar contends "their treatises and experiments bring in matters of Islam, science, history and identity together in a new form that expands the horizons of the Turkish Novel" (106).

Pamuk introduces philosophical discussions when Ottoman Hoja triggers the question "Why am I What I am?" (WC 48). This further leads to issues of "them" and what "they" thought about "us". This "speaking of 'us' and 'them'" initiates discourses on how the Orient is seen by the Occident (WC 105). Pamuk thus focuses on the social and historical voices populating Turkey through the Venetian and the slave.

Soon Pamuk shifts to a different scenario when the city is inflicted with plague. The child Sultan visualizes Azrael, the angel of death, wandering the city and entrusts Hoja to identify when the plague would leave the city of Istanbul. Unable to come up with an absolute answer, Hoja comes up a story to divert the attention of the Sultan. Here Pamuk digresses to discussions on how an ideal story should be. Hoja and the slave talk about an ideal story as which would "begin innocently like a fairy-tale, be frightening like a nightmare in the middle, and conclude sadly like a love story ending in separation" (WC 82). Later the Hoja is appointed as the Imperial astrologer as his predictions regarding the plague proves

right. All this resulted out of the slave's dedicated support to Hoja, as he had started seeing himself as Hoja's "very self". Soon Hoja (with full support from the slave) proves himself and becomes the Sultan's confidante.

The final major project that they undertook was the "incredible weapon that will ruin our enemies" (WC 98). They dedicate six years to this cause and this combined effort brings forth various scientific and artistic discourses within the novel, like the mechanics of how the frogs jumped, stories about frogs which the Venetian narrates to the Sultan etc. Finally the Sultan summons the war machine, but this machine flounders in the mud during the European campaign and Hoja flees to the West to escape the responsibility of the ineffectual war machine leaving behind the Venetian in Istanbul. The Venetian takes up the identity of Hoja and serves the Sultan as the Imperial Astrologer for years before he retires and turns to writing stories. And this story of the Venetian and the slave happen to be a real life story that he narrates to a man named Evliya who comes to him to learn about the fountains and bridges of Italy. Evliya who features in the novel is none other than the seventeenth century Istanbulite and traveller Evliya Celebi. He was an Ottoman Muslim who wrote the iconic *Books of Travels*, which could be considered as an early example of historical literature focusing on Istanbul and the Ottoman Empire. Erdag Goknar contends that

Pamuk indicates that this [*Book of Travels*] multi genre work is an important influence in his reconceptualization of Turkish literary modernity. In its mixing of genres such as autobiography, travelogue, anecdote and history, the *Book of Travels* is an early modern model of indigenous literary form. . . . Pamuk takes Evliya as the basis for a model of Turkish literary modernity that reclaims

and redefines “story” as being Ottoman, self-reflexive, multi-genre and intertextual. (80-81)

Thus Pamuk places this story within the frame of a story narrated to Evliya by the Venetian in the guise of Hoja. The story is much appreciated by Evliya that he writes it down. Here we reconnect with the Prologue which talks about an Ottoman manuscript found in a forgotten archive by Faruk Darvinoglu, the historian from previous work *The Silent House*. In the prologue to the novel, Pamuk uses Darvinoglu’s translation and publication of the manuscript as a framing device. Darvinoglu’s publication of this manuscript at the wake of the 1980 coup becomes a metaphor for the reinstatement of Ottoman cultural memory into the Republican present. *The White Castle* thus “demonstrates redemption through the construction of a mystical and cosmopolitan ‘writing subject’ that transcends the confinements of any single monolithic national or religious identity” (Goknar 82). *The White Castle* brings together discrete literary forms like metafiction, the captives’s tale, the Sufi account of the beloved and is therefore Pamuk’s first multiperspectival and multi-genre novel.

The Black Book published in 1990 is the most intricate of Pamuk’s novels. Pamuk bifurcates the book into alternating chapters of fiction and non-fiction narrated from the first person point of view and the third person respectively. According to Goknar, *The Black Book* is a multi-genre palimpsest that simultaneously layers into a “detective story, editorial journalism, Sufi quest, Sufi hagiography, mystical romance, existential angst, conspiracies, coup, and popular culture” (46). It is a detective story as the protagonist, a lawyer named Galip, is in search of his wife Ruya whom he doubts is hiding with her cousin Celal, a newspaper columnist. The novel is composed of chapters where Galip (the first

person narrator) investigates the disappearance of Ruya which alternates with chapters that depict the newspapers columns written by Celal (The third person narrator) and later by Galip himself who imagines himself in Celal's place. Such an attempt by Pamuk's exemplifies the incorporation and organization of heteroglossia through various devices that function as "compositional-stylistic unities into which the novelistic whole usually breaks down" (DI 262). The novel *The Black Book* forms a pastiche of genres and themes, black humour, coups, *huzun*, and tragic love. The book composed of alternating discourses on Turkish Culture that are secular and sacred begins to merge as the novel proceeds. Through such a composition Pamuk seems to blur the boundaries between religion and secular state to arrive at a secular-sacred narrative space. It goes beyond the struggle between tradition and modernity and open into a broader purview of religion and secularism. As a result Pamuk's narrative mediates between the discursive powers of religious tradition and modern secularism and evolves as a space for "moral critique, social guidance and anxiety" (Goknar 30). The vacillation between the first person and the third person narrators highlight the hybridity that he attaches to the "self" and the "other".

Pamuk who is profoundly influenced by western rationalism takes cue from Sufi literature too which he considers as a literary treasure. He is a voracious reader who exposes himself to all texts, he says "I don't see . . . 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" (qtd in Goknar 214). This dialectic forms the basis of Pamuk's multi genre works. *The Black Book* is typical of such a struggle within Pamuk as it abounds in literally hundreds of stories set within the frame story like *The*

Thousand and One Nights. So, reading between the lines we can decipher that at the crux of the novel lies Pamuk's semi-autobiographical account of becoming an author too.

The reader vacillates between the existential angst representative of Republican secularization through Celal, the "he", the "other"; Galip, the "I", the "self" and the author, the "He". This polyphony of perspectives exhibited in the novel is one of liberation from hegemonic discourses such as that of the state or the West. Galip, the I/Self is in search of Ruya, the missing character. Ruya, which means "dream" in Turkish, thus represents the search for redemption from the blackness of the society. By surpassing the traditional narrative style Pamuk tends to offer an alternative space, an alternate enlightenment for posterity. His polemics are couched in the challenges he poses to the state in terms of post secularism, post orientalism, post-Kemalism and neo-Ottomanism. Galip detaches himself from the Turkish bourgeois society and gets attached to the labyrinthine streets of Istanbul in search of Ruya. Here Istanbul stands in opposition to the discourses of the state and the clues represent nothing but the legacies of Ottoman Islamic cultural history which assists in building up a secular-sacred narrative space. Thus Galip's quest for Ruya becomes an allegory for the quest for identity in a society of imposed identities. The protagonist, Galip thus undergoes a process of self-realization indicated by his shift in role as an author. According to Goknar, this transformation "involves the contestation and transgression of other social sites of authority, including the family, the nation, and the state" (218).

The dialogism and double-voicedness of novelistic discourse become more intense through the artistic representation and incorporation of heteroglossia in the novel as evident in *The Black Book*. Various incorporated genres present in the

novel are the elementary forms that incorporate and organize heteroglossia in the novel. Pamuk incorporates multi genres within the narrative to problematize the Turkish dilemma. In *The Black Book* Pamuk uses alternating chapters of newspaper columns written by Celal as a strategic device by which he comments and revisits Istanbul as well as the Ottoman tradition. Pamuk has disclosed the significance of newspaper columns in his life when he stated:

Starting at the age of twelve, I began reading the columnists. I considered it very important. They constituted the political and current coordinates of my world. I think newspaper columnist in Turkey have a position that is very rare in the rest of the world. They are professors of everything. They teach readers how to look at the world; they captivate them. Reading the columnist is a habit that serves a deep seated need in people. Those people who to some extent shape our world turn into a kind of god. (qtd in McGaha 112)

Apart from this Pamuk inserts other features like: a puzzle to identify three veteran columnists and a list of advices given by these unnamed enigmatic masters in the chapter “The Three Musketeers”; a set of arguments put forward by the Grand Pasha in the chapter “We’re All Waiting for Him” and an unlimited number of stories within stories.

This novel spans over a period of ten days in January 1980. Galip, the thirty-three year old attorney who is in search of his missing wife Ruya, eventually suspects that Ruya must be hiding with Celal, his fifty-five year old cousin. Celal is a newspaper columnist who is supposed to be involved in political conspiracies that he stimulates through encoded messages in his columns. Galip is a diehard fan of his cousin Celal and his columns that comes in the newspaper to an extreme

level that later we find Galip taking the place of Celal. The columns become a key with which Galip attempts to understand Ruya's disappearance, and at the same time, they become a key for the readers as well. The search for Celal and Ruya is just a frame narrative, at a deeper level we understand that in fact we are wandering through a labyrinth of signs, ideas and questions. We find ourselves in a story world where life is sustained only by the endless narration of stories retrieved from "the garden of memory" without which one ceases to exist (BB 328). A crucial aspect of the novel is its thematic movement between elements of Turkish culture that are secular as well as sacred. Pamuk blurs the boundaries between the two to arrive at a secular-sacred narrative space. With its cascade of beguiling stories about Istanbul, *The Black Book* is an unconventional mystery and also a challenging meditation on identity.

By writing *The Black Book* using the metaphysical detective genre, Pamuk foregrounds his historiographic and identity related arguments against the secular state. Here Pamuk subverts the traditional conventions of a detective story to probe into the mysteries of being and knowing. By using this genre within the authoritarian legacy of republican modernity, history and secularism, Pamuk puts forward a political argument through form. By placing Istanbul at the centre of a metaphysical detective story Pamuk questions the secular modern epistemologies and attempts to redefine Turkishness. He further hones this mode of writing through deliberations on mystical Islam or Sufism. For this Pamuk juxtaposes the mystical and the material throughout this narrative. The clues impregnated within the narrative are in fact legacies of Ottoman Islamic cultural history which pose a literary argument rather than providing closure to the mystery. Erdag Goknar contends that Pamuk "transforms the detective story into a Sufi parable of

redemption, whereby the protagonist undergoes a process of self-realization that follows his trajectory out of bourgeois society into the role of an author” (218).

Pamuk revises and adapts features from the Turkish mystic romance to maintain the structures of the Sufi tradition in the contemporary novel. In fact Pamuk acknowledges the direct influence of the Ottoman mystic romance *Beauty and Love* by Mevlevi Seyh Galip while writing *The Black Book*. Taking cue from the works of Jorge Luis Borges, Pamuk explores the literary possibilities in mystical literature for innovations in the republican novel. Pamuk admits the influence of writers like Borges and Calvino who opened a secular way of looking at Islamic texts and mystical literature for him. Pamuk borrows from Borges techniques like the use of doubles, non-fiction genre artifice, exhaustive lists and inventories of objects and also Islamic intertextuality. Pamuk adopts Islamic cultural history and literary tradition in his works which in turn opens a space of alterity that serves as a platform for the critique of the secular state. This is evident as Pamuk incorporates Islamic histories and genealogies into the Turkish Republican context in *The Black Book* as well as others works which “enables a literary politics which is a direct contestation of the secularisation thesis and its historiography” (Goknar 220).

Sufism can be seen as the path of spirituality that exists in Islam, as the inner, mystical dimension of Islam. *Encyclopedia Britannica* defines Sufism as:

the mystical Islamic belief and practice in which Muslims seek to find the truth of divine love and knowledge through direct personal experience of God. It consists of a variety of mystical paths that are designed to ascertain the nature of humanity and of God and to

facilitate the experience of the presence of divine love and wisdom
in the world. (www.britannica.com)

This Sufi quest for the divine parallels the quest for identity as well as the search for Ruya (dream in Turkish) in the novel. Through Saim in *Black Book* Pamuk links the mystical traditions of Islam with the secular ideologies of Marxism. Here he subverts and revises the authority of secularism as Saim narrates the seven hundred years of Bektasi history. Saim mentions that the Bektasi order had its roots in Sufi, Alevi and Shamanist traditions and that it did play a crucial role in the expansion of the Ottoman Empire, and also that every Janissary belonged to the Bektasi order. But later Mahmut II seeing that they were resisting his western reforms expelled them from Istanbul. After twenty years of hibernation they returned to the city, but as the Naksibendi order, who made their presence felt for about eighty years until the order was shut down by Attaturk. But they reappeared in the modern era after fifty years calling themselves the Marxist-Leninists. Here Pamuk goes to the extent of mystifying Marxism through Saim, and thus manipulates a connection between the secular ideology of Marxism and the mystical tradition of Islam. In the chapter “We are All Waiting for Him” which was penned by Celal, Pamuk discusses various interpretations about the Almighty for whom we all wait leading to a secular-sacred interrogation between the Grand Pasha and the Messiah/Him, who is arrested and put in the dungeon by Pasha’s soldiers on his arrival and later killed by an assassin’s bullet. Again in the chapter “Who Killed Shams of Tabriz”, Pamuk revisits the mystery of the death of Celeleddin Rumi’s confidante Shams and exposes the murderer as none other than Rumi himself as he was the one who most benefitted from Sham’s death. Thus Pamuk goes to such an extent that he portrays the sacred pir of the Mevlevi order

as a murderer. This inversion acts as a transgression of accepted beliefs and traditions. Thus he undermines both the sites of authority.

Galip, just like a detective protagonist, is seen enveloped with mystery as he tries to decode the various Latin letters doodled by Celal on the photographs in the chapter titled “Riddles in faces”. As Galip rummages through Celal’s cabinets he finds faces formed from the Arabic alphabet too. He finds thousands of pictures with letters swarming over each face sent by Celal’s readers exemplifying despair and disappointment at their confused existence. Now as Galip has undertaken his search for Ruya and Celal, he “had no choice but to decipher the tangle of letters on each face” to reveal the mystery that lay beneath each face, to recapture their lost memories (BB 296). Again, through one of Celal’s columns Pamuk talks about the 14th century pir Fazlallah Astarabadi. He is the founder of the Hurufi mystical brotherhood that gave importance to Arabic letters as a means of prophecy and soothsaying. Fazlallah believed and preached that “the world was not a place that yielded its secrets easily – that it was awash with secrets and that the only way to penetrate these secrets were to penetrate the mystery of the letters” (BB 298). Pamuk brings in a Hurufi response to the alphabet reform of 1928 secularization process as Galip traces the life of Fazallah and his followers. Galip finds pictures of Hurufis being burned at the stake and a close study of the sinuous flames revealed that “as these men were consumed by the flames of the Arab alphabet, the tears falling from their eyes resembled the O’s, U’s, and C’s in the Latin alphabet” (BB 300). Thus the Arabic letters are portrayed as inflicting bodily pain and Latin letters are seen as products of inflicted bodily suffering. Thus referring to cultural changes Pamuk makes a double edged argument, an argument regarding the “mutual dependency of the religious and secular authority while advocating against

the cultural dominance of one over the other” (Goknar 224). As Goknar puts it, “Pamuk’s fiction argues that this antinomy is productive of literary modernity and Turkishness in the novel form” (224). Pamuk thus makes it clear through Fazlallah that:

the dividing lines between Being and Nothingness was sound, because everything that passed from the spiritual to the material world had its own sound; even the “most silent” objects made a distinct sound when knocked together. The most advanced sounds were, of course, words; words were the magic building blocks of the exalted thing we called *speech* and they were made up of letters. Those wishing to understand the meaning of existence and the sanctity of life and see God’s manifestations here on earth had only to read the letters hidden in the faces of men. (BB 297)

Pamuk revisits a famous parable by Rumi in the chapter “Mysterious Paintings” where a mirror is hung to reflect an original painting in a competition between painters. According to Rumi’s *Mesnevi*, the mirror wins the competition but in Pamuk’s version both the painting and its reflection acquires a mystical dimension. The amazing doubleness entranced the guests for years that they would wander back and forth between the two for hours to name the pleasure it gave them. What was mysterious was about the whole affair was that there were many differences between the reflection and the painting. There was no end to the differences between them, there was no limit to the number of meanings they could carry and the ways in which they changed before the viewer’s eyes. Mansions became terrified faces, a bird in the fresco became a creature of legend slowly opening its wings, a dry fountain in the picture appeared to be overflowing with

water in the reflection and images became brighter and animated in the mirror. The most terrifying part was the crowds in the painting, and in the mirror, the sea of faces expressed “new meanings, strange signs and unknown worlds” (401).

The mirror represents the mystery, and as Goknar puts it, the antinomy between the original and its reflection leads to a productive resolution which grants agency to both sides. Thus Pamuk deconstructs the metanarratives through mystification which gets reflected in the innovative novel-form. As Goknar explains:

Pamuk confronts the master narratives of modernity with a mystical Islam borrowed from tradition and literary models like Borges. . . . creat[es] his own postsecular fiction out of the literature and logic of conspiracy. . . . demonstrat[es] that traditions of Sufism can be demystified and secularised through the novel form. . . . demonstrates that writing combines both the material and the mystical in establishing a secret center. (225)

At the same time Pamuk critiques Republican modernity by demystifying state-secularism. Ultimately it is the novel that permits this mystification of writing and demystification of Republican authority. Pamuk places a “black book” within the hands of a blind beggar within the painting made by the true artist which gets reflected as “a book of two parts, two meanings and two stories” in the mirror; but when returned to the original painting it is still found as a single book whose mystery was lost somewhere inside it (BB 401). Thus allegorically Pamuk maintains the enigma of the Turkish people within the novel-form in *The Black Book*.

All over again, Pamuk captures the Turkish dilemma of “whether to be or not to be oneself” (BB 418) in the story of the crown prince narrated by Galip (as

Celal) to the film crew who had proposed an interview with the great columnist Celal. As he narrated the story he felt himself as the prince, he felt himself to be the hero of the stories the prince narrated to his scribe, he felt himself as the author of those thoughts, and he felt like one of Celal's heroes as he was narrating the prince's story as he narrated Celal's. Each time he narrated the stories, he realized that "he could be a different person each time he told it" (BB 417).

Like the Prince, I tell stories to become myself. Furiously angry at all those who had prevented him from being himself, and certain that it was only by telling stories that he would come to know the mystery of the city and the mystery of life itself, he brought the story to a close. . . . (BB 417)

Through this Chinese box structure Pamuk foregrounds the prevailing Turkish uncertainty by bringing together different perspectives. Through Prince Osman Celalettin Efendi, Pamuk raises the crucial question that must be asked above all:

“. . . How to be oneself? Only by solving this mystery can we hope to save our people from destruction, enslavement, and defeat. . . . it was because they had failed to find a way to be themselves that whole peoples had been dragged into slavery, whole races into degeneracy, and entire nations into nothingness, nothingness.” (BB 419)

Pamuk describes the terror with which the Prince realizes that he was not himself but someone else altogether. After his realization, he frees himself from all those books, writers, stories, and voices that he impersonated till then. It took him years to get rid of all those volumes of Voltaire, Schopenhauer, Rousseau, *The Thousand and one Nights*, *Macbeth*, Rumi's *Mathnawi* etc. The Prince declares to his scribe:

I had Bottfolio burned because he made me see myself as a Westerner who longed to be an Easterner, and I had Ibn Zerhani burned because he made me see myself as an Easterner who longed to become a Westerner, an obsessive, a madman, an adventurer, or a character from a book. (BB 426)

The Prince waited his entire life waiting for the silence which would enable him to hear his own voice and his own stories. The Prince passed away even before he could ascend the throne. Years later it was the scribe's relative who handed over the notebook to Celal Salik and the article it inspired was published after Celal's death. The million dollar question here seems to be the desire to be oneself, which was no easy task. The irony here seems to be the fact that Pamuk explicitly takes cue from both eastern and western writers and philosophers, but his thirst to remain 'himself' makes him depart from the purely eastern or completely western form, hence the fluidity in his novel-form.

The murder of Celal makes way for Galip to launch himself into a literary career under Celal's name. At the funeral Galip informs the editor about the articles that Celal has left behind and thus grabs the opportunity to write, and thus emerges the writer figure (Galip) with the "death of the author" (Celal). The identity of the killer is never revealed just as Galip once told Ruya who was addicted to crime fiction that "the only detective novel worth reading would be one in which the writer himself didn't know the identity of the murderer" (BB 44). In fact Pamuk parodies the detective genre by placing the murder at the end rather than at the beginning.

As we look at Turkish history, we understand that the military intervened in the political process at least seven times between 1908 and 1997. And it was always

interpreted as a means to tackle the leftist or Islamic conspiracy against the political order. Pamuk makes an extensive use of the literary tropes of coup and conspiracy which “represent a paranoid re-enactment of the establishment of the nation state and a metonym for cultural revolution” in the novel (Goknar 166). The coups and conspiracies that occupy his novels go beyond the thematic level and emerge as a plot element that defines the form of his novels. The rhetoric of conspiracy demonstrates that they can be “transformative vehicles of literary innovations” (167). The culture of paranoia that accompanies such extreme levels of nationalism becomes the basis of literary productivity, especially in a country like Turkey where “conspiracy is arguably a literary subgenre” (168). Unlike *The White Castle* which has no direct mention of the coup except in the faux preface that talks about the historian Darvinoglu who lost his job in the wake of a coup and *The Black Book* that unfolds under the conspiracies of the impending coup (of 1980); in *The New Life* the plot develops through “the logic of Turkish conspiracy and counter conspiracy” (166). Pamuk talks about a “country that has appropriated paranoia as a form of existence” which obviously puts it in the parodic mode (qtd in Goknar 168). Pamuk continuously describes and parodies what Goknar calls the “discourse of conspiracy”. He turns the coup into objects of parody thus foregrounding the conditions of alienation emerging from modern secularism.

The New Life focuses on Osman, a civil engineering student in Istanbul who becomes obsessed with a banned book which sets him on a journey to discover the mysterious, utopian “new life” discussed in the book. Here Pamuk employs the parodic mode as the book at once becomes an object of conspiracy and counter conspiracy. In the beginning Osman, Janan and Mehmet are aspiring professionals who represent educated citizens of secular modernity, soon Osman

rivets into a questioning figure who ventures into a journey to create himself anew. The book represents mystical Islam but the mystery behind the book is hidden to Osman and the readers as well. Thus the book is an absent text around which Pamuk structures the novel. This absent text trope recurs as in the other works of Pamuk. Osman's life is transformed forever; he says "one day I read a book and my whole life changed" (NL 170). The book is mystical as well as an object of material culture which corrupts Osman and turns him into a questioning figure.

Osman's quest can also be viewed as a Sufi quest where the lover must face obstacles to unite with his beloved, who is also a representative of Allah. The two lovers are united for a while through a bus accident which leads them to the convention of merchants devoted to authentic Turkish products that are disappearing due to competition from transnational corporations. A chance encounter with Mehmet's father Dr. Fine reveals his role in destroying the book. Yet Osman is keen on winning his favour to gather information about Mehmet. Through this milieu of conspiracy and counter conspiracy Pamuk highlights the reality that the new life/ national condition are based on the conspiratorial logic itself. This is evident as Osman becomes a member of the counter conspiracy when he gets involved in the death of Mehmet in order to possess Janan. Through Dr. Fine, Pamuk creates opportunities to satirize several aspects of contemporary life in Turkey. As Mehmet turns against him after reading the book, he believes that all mass produced literature is part of a great conspiracy to destroy their country. So to save Turkey he hires agents to murder the author of the book, Uncle Rifki, and others who were disseminating the book. Pamuk incorporates in to the novel the detailed reports given by these spies as well as the news clipping that reveal the murder of Uncle Rifki. Dr. Fine divulges to Osman the information gathered by

his agents which Osman uses to track Mehmet in order to possess Janan. Though this reunion never happens, the readers are told about his present mundane life where he is married and even has a child. He borrows about thirty three books from Aunt Ratibe, Uncle Rifki's widow, including translations of Rilke, Dante, and Ibn al-Arabi. His perusal of the books reveals its influence on *The New Life* which clearly communicates Rifke's/Pamuk's dependence on other literature for inspiration and technique. Osman embarks on a final bus trip in search of "new life" which can be attained through the intercession of the angel. The image of the angel recurs constantly, sometimes identified as Janan, but remains ambivalent as he fails to find any validity behind the angels that even featured in the new life brand caramel wrappers. Out of disappointment he boards a bus to return to ordinary life but the next morning at daybreak he meets the pitiless and distant angel as he dies in the bus accident. Thus his search for the promised new life ruins his present life too, which obviously suggests the Turkish dilemma.

Uncle Rifki who wrote the enigmatic book, initially experimented with comic strips for children, a series of comic books about Pertev and Peter which clearly foregrounds the East/West dichotomy. He came up with the story of a Turkish kid among American cowboys. He wanted children to cherish the ethics and the national values their forefathers had given to them. He wanted the children to acquaint themselves with the adventures of their brave Turkish compatriots also, hence the Pertev from Turkey and Peter from Boston series. The Chinese box structure is again repeated and is part of Pamuk's techniques to underline the Turkish scenario.

Mehmet, who was in real Nahit, takes the name Osman and starts living as a scribe by making and selling copies of the "book". This swapping of identities

suggests the inner conflict which he experiences and his struggles to find solace through rewriting the book which appears to provide hope for a “new life”. Thus it is evident that the entire novel revolves around this book which for Pamuk is a “central object of Turkish Literary (and secular) modernity as well as confounding absence” (Goknar 170). This absent text is thus “an empty signifier for the discursive power of religion, state, modernity, nationalism or even conspiracy” (171).

The basic format of the dialogic interplay between the quest for new life and that of a perplexed existence is repeated as in other works. We can even see that Pamuk maintains an intertextual relationship between his own works as the readers hear about or stumble upon characters from the previous novels in the next. For example, a character in *The New Life* informs Osman that Celal Salik (a character in *The Black Book*) committed suicide because there was no way to remain “himself”; similar instance is seen when Pamuk hints about his novel *My Name is Red* as Osman sees a painted angel above the entrance to a circus “the angel was a hybrid between a Persian miniature and domestic film star” (NL 203). Even places like the Alaaddin’s shop, the Bosphorus are constantly featured in his works which familiarizes the readers to Turkey.

Hence we see that in *The New Life*, Pamuk transforms the conventions of mystery into an intellectual adventure, where a mysterious book, which is at once a platform for romance and conspiracies wreak havoc in Osman’s life and his sense of identity. He thus foregrounds the new colonialism of the global economy and new world order and its consequences on Turkey, where the East and the West meet, along with old and new. The quest structure is repeated to foreground the Turkish dilemma and their constant search for identity. So like Galip in *Black*

Book, Osman devotes his life in search of absolute truth that continually eludes him. During his bus trips he realizes that Janan and Mehmet had manipulated him into reading the book. We can decipher hints that tell us that like Celal who wanted Galip to take his place, Mehmet too wanted Osman to kill him and take his place. Osman even realizes his existence as a character in a book called *The New Life* penned by Uncle Rifki, thus merely enacting a script written by someone else. Thus the book *The New Life*, a book within a book, is about finding oneself and the meaning of life. It reflects “the current mood of self-questioning . . . in Turkey”, and is therefore “a novel of depression, of disappointed hopes” (qtd in McGaha 137). The denouement, though confusing can be interpreted by placing the novel in the tradition of the bildungsroman. Though in the traditional bildungsroman, the hero’s journey ends in a meaningful way, *The New Life* “expresses a more contemporary sensitivity, because its ending ‘has no meaning whatsoever’” (136). It ends in absurdity as the angel confronts Osman in the form of death when he decides to embrace reality. For Bakhtin, dialogism characterizes the entire social world and human life is an open-ended dialogue. The world thus merges into an open-ended, multi-voiced, dialogical whole. This open-endedness characterizes Pamuk’s *The New Life* as it ends in absurdity.

Pamuk’s works are polyphonic in the Bakhtinian sense as it contains many different voices, unmerged into a single perspective, and not subordinated to the voice of the author. Each of these voices has its own perspective, its own validity, and its own narrative weight within the novel. Pamuk does not place his own narrative voice between the character and the reader, but rather, allows characters to shock and subvert. Instead of a single objective world, held together by the author’s voice, Pamuk employs a plurality of consciousness, each with its

own world. The reader does not see a single reality, but rather, how reality appears to each character. The text appears as an interaction of distinct perspectives, borne by the different characters. In the dialogic world the characters are able to speak for themselves as if the Other speaks directly through the text as opposed to a monological world.

In a monological world, “truth” is constructed abstractly and systematically from the dominant perspective where the subject’s ability to produce meaning is denied. This is indicative of the “death” of the Other, who, as unheard and unrecognized, is in a state of non-being. In a monological novel the characters transmit the author’s ideology and fail to respect the independence of the Other’s voice. Dialogism in contrast recognizes the multiplicity of perspectives and voices. Each character has their own perspective and at the same time relates to and interacts with those of other characters as well. To explore the East-West tension and the problem of identity, Pamuk employs multiple narrators in his most successful novel *My Name is Red*. The cacophonies of voices that await the readers emphasize the theme of socio-cultural conflict in the Turkish scenario. Beginning with the first person narration by a corpse, the novel unravels through about eleven narrators. We witness a play with narrators as the novel also contains multiple narrations by a storyteller at the coffeehouse to the customers gathered there. Each time he narrates a story he gives voice to a different drawing: a dog, a gold coin, a tree, death, the colour red, a horse, Satan, two dervishes and a woman apart from the other eleven narrators: the corpse, black, the murderer, beloved uncle, Orhan, Esther, Shekure, “Butterfly”, “Stork”, “Olive”, and Master Osman. By including inanimate objects, animals, colours and supernatural figures, which are incapable of raising an opinion, as narrators, Pamuk provides opportunity for the

unspeakable to speak, thereby voicing the “Other”. All this happens within the frame of the detective novel as Black, the protagonist gets involved in finding the murderer. Set in Istanbul during 1591, the novel discusses the nature of art with reference to the philosophical differences separating Islamic miniaturists from their Italian Renaissance painters. A detailed analysis of the differences between miniature painting and western portraiture is offered by portraying the Ottoman artist’s work and miniaturist studios in the novel. A guild of miniaturists is assigned a blasphemous project under the guidance of Master Enishte Effendi. The secret book to be painted in the renaissance styles of perspective and portraiture is commissioned by none other than the Sultan to commemorate the one –thousandth anniversary of the Hegira. Here Pamuk opens the secular –sacred narrative space again and then diverts it into the detective framework as one of the miniaturists gets killed. The investigation that ensues fragments the narrative into multiple layers of meaningful deliberations. The reader at once encounters “a murder mystery, a philosophical treatise on Islamic book arts, a romance, an autobiography, and an allegorical tale of modern Turkey” (Goknar 134). The secret book commissioned by the Sultan, which remains incomplete delineates the absent text trope that Pamuk develops in other novels too. Pamuk’s repeated use of the “absent text” trope highlights the potential transformation in literary modernity both at the thematic and formal levels of the novel.

The text reveals the central East/West conflict at various levels. On the upper level we have the conflict based on differences of style and technique in painting which intensifies the paradoxical existence of Turkey. The theme of traditional East versus modernizing West runs throughout the novel. For instance in the chapter “I am a Dog”, Pamuk parodies both the eastern and western outlook

through a very amusing reference to the way how dogs are treated. The dog, who is the narrator in that chapter, says:

Now listen to what I have to tell you: . . . what did the Venetian Doge send to Nurhayat Sultan, the esteemed daughter of our respected Sultan? A soft and cuddly Venetian she-dog with a coat of silk and sable. I heard that this bitch is so spoiled she has a red silk dress as well. One of our friends actually fucked her, that's how I know, and she can't even engage in the act without her dress. In that Frankish land of hers, all dogs wear outfits like that anyway. I've heard tell that over there a so called elegant and well-bred Venetian woman saw a naked dog-or maybe she saw its thing, I'm not sure-anyway, she screamed, "My dear God, the dog is naked!" and Fainted dead away.

In the land of the infidel franks, the so-called Europeans, every dog has an owner. These poor animals are paraded naked on the streets with chains around their necks, they're fettered like the most miserable of slaves and dragged around in isolation. These franks force the poor beasts into their homes and even into their beds. . . . Dogs who roam the streets of Istanbul freely in packs and communities, the way we do, dogs who threaten people if necessary, who can curl up in a warm corner or stretch out in the shade and sleep peacefully, and who can shit wherever they want and bite whomever they want, such dogs are beyond the infidels conception. (MNR 16-17)

But the dog makes it clear that the followers of Ezurumi oppose praying for or feeding the dogs on the streets of Istanbul. Here the dog reminds us that being an infidel and treating the dogs as enemies are one and the same.

Again, in the chapter “I am a gold coin”, the coin ironically states:

Now, let me draw your attention to something quite bizarre: when these Venetian infidels paint, it's as if they're not making a painting but actually creating the object they're painting. When it comes to money, rather than making the real thing, they make its counterfeit.

(MNR 126)

Similarly the tree in the chapter “I am a Tree” appeals the readers to listen to what it has to say. The tree describes its sad and lonely condition by pointing out its complicated existence, it says:

As a tree I need not be part of a book. As the picture of the tree, however, I'm disturbed that I'm not a page within some manuscript. . . .The essential reason for my loneliness is that I don't even know where I belong. I was supposed to be a part of a story, but I fell from there like a leaf in autumn. (MNR 57)

The tree thus evidently voices the sad plight of the Turkish people and the story it narrates relates to Pamuk's narration of Turkey to the world. The story about how it fell from the story of which it was supposed be a part takes us to the story of the Persian Shah Tahmasp, the world's greatest patron- king of the art of painting.

The murderer, who is one of the narrators, challenges the readers to identify him among the miniaturists. He says: “Try to discover who I am from my choice of words and colors, as attentive people like yourselves might examine footprints to catch a thief” (MNR 20). This brings in the question of style, whether a miniaturist

owns a personal style? An elaboration of this issue brings in deliberations on various topics. Under this question, Pamuk incorporates the Persian story of Husrev and Shirin, its pictorial representation by the patron of miniaturists Bihzad, the various style adopted by painters in depicting Leyla and Mejnun etc. Black's interrogation with the miniaturists Stork, Butterfly and Olive regarding the question of style and signature digresses into three parables which enunciate their views regarding personal style and signature, painting and time, blindness and memory. Here Pamuk employs the Chinese box structure to foreground discourses on eastern and western modes of painting.

The letters that Esther carries and delivers to Black, Shekure and Hasan throw light on the romantic inclination these characters have for each other. Genre mixing is one of Pamuk's dominant techniques and here Pamuk incorporates the letter into the narrative for the readers and gives a description of the contents of the letter through Esther, an illiterate Jewish lady. She says "A letter doesn't communicate by words alone. A letter, just like a book, can be read by smelling it, touching it and fondling it" (MNR 45). Along with the letter we are informed Shekure has returned the painting that depicts the beautiful Shirin gazing at handsome Husrev's image and falling in love. Pamuk makes ample use of this Persian story throughout the narrative for different reasons; at times to focus on the painting, to focus on the style adopted by painters and at times to focus on the love between Black and Shekure.

Along with the attempts made by Black to possess Shekure, Pamuk comments on the plight of women in Istanbul, especially the lonely existence of women with missing soldier-husbands. Also, Shekure's sons, Orhan and Shevket,

parallel Pamuk and his elder brother in real life thus bringing in autobiographical elements into the novel. Pamuk stated in an interview given to Sarah A. Smith that:

Orhan is based on me, Shevket is my brother's name, Shekure is my mother's name. For a time, as in the book, our father left us. The family relationship in the book is based on us: a mother trying to locate herself within her new material conditions, trying to protect herself and her two children. (www.theguardian.com)

Not only this, we come across musings on the nature of death and life after death when Enishte is killed by the murderer. While attending the funeral of Elegant, Enishte digresses into thoughts of how the soul after seeking permission from Allah visits its own body on the third day of his death which he had read in the *Book of Apocalypse*. At this juncture he slips into "a memory", the memory of how he had come close to death when he was sent by the Sulthan to inform the Venetians that they should surrender Cyprus as the island was once a commissariat for Mecca and Medina. Later in chapter 29, as Enishte (uncle) is murdered, he plunges into a detailed description of his death. He describes his last moments-his hope that he might be saved as in the Assyrian legend about death, his vision of Azrael-the Angel of Death- as depicted in the *Book of Apocalypse*, how his soul left his body as stated in Gazzali's *Pearls of Magnificence*. He says: "my ascension, except a few minor differences, happened just the way Gazzali, El Jevziyye and other legendary scholars described in their passages on death" (MNR 278). As death dawned upon him, he confesses to God, guilt ridden, about his desire to illustrate and even make his own portrait under the influence of the infidel illustrations that he saw in Venice. But, here God is replying via his thoughts: "East and West belong to me" (279).

In the chapter “I am Red”, Pamuk takes us through multiple texts as Red describes its importance in the world of colours:

I appeared in Ghazni when Book of Kings poet Firdausi completed the final line of a quatrain. . . I was there on the quiver of Book of Kings hero Rustem when he travelled far and wide in pursuit of a missing steed . . . I appeared from the crown to the caftan of Husrev, who’d fallen in love with Shirin’s picture. . . I embellished Ushak carpets, wall ornamentation, the combs of fighting cocks, pomegranates . . . I love illuminating the wings of angels, the lips of maidens, the death wounds of corpses and severed heads bespeckled with blood. (MNR 224-25)

We meet the Horse who proclaims:

I’ve been galloping for centuries, carried off the melancholy daughters of shahs to be wed; I’ve galloped tirelessly page by page from story to history, from history to legend and from book to book; I’ve appeared in countless stories, fables, books and battles . . . I’ve appeared in countless illustrations . . . I’m proud of myself. Yet, I also question whether, indeed, it is I being depicted in all cases. It is evident from these pictures that I’m depicted differently by everyone. Still, I have the strong sense that there’s a commonality, a unity to the illustrations. (MNR 262-63)

Thus the horse digresses into a story regarding the king of the Frankish infidels who considering marriage to the daughter of the Venetian Doge, ordered his best painter to paint the Doge’s daughter. Here the focus is on the Frankish way of painting in the exact likeness of the object which differentiates it from others. The

horse directs our attention to how horses look similar at the hands of the miniaturists: “all miniaturists illustrate all horses from memory in the same way, even though we’ve been uniquely created by Allah, Greatest of all Creators” (264).

The horse says:

Take a close look, even a given stallion’s organ doesn’t resemble another’s. Don’t be afraid, you can examine it up close, and even take it in your hands: My God-given marvel has a shape and curve all its own . . . why do [the miniaturists] take pride in simply rendering thousands and tens of thousands of horses in the same way without ever looking at us? . . . Because they are attempting to depict the world that God perceives, not the world that they see. Doesn’t that amount to challenging God’s unity, that is – Allah forbid – isn’t it saying that I could do the work of God? . . . artists who claim that the best horse is what blind miniaturists draw from memory, aren’t they all committing the sin of competing with Allah?

The new styles of the Frankish masters aren’t blasphemous, quite the opposite, they’re the most in keeping with our faith. I pray that the Erzurumi brethren don’t misunderstand me. . . I’m sick of being incorrectly depicted by miniaturists who sit around the house like ladies and never go off to war. (264-65)

The horse, one of the voices that populate the novel, thus foregrounds the East/West dichotomy that Pamuk plays with using the discourse of painting in *My Name is Red*.

As the ventriloquist at the coffee house gives voice to a woman, Pamuk dwells upon the consequences of forced westernization on Muslim women in Turkey. He parodies the lack of freedom with regard to dress code and their limited access to their own life as revealed in the following lines where he offers an ironical comment of how western women are:

Seeing a woman's bare face, speaking to her, and witnessing her humanity opens way to both pangs of lust and deep spiritual pain in us men, and thus the best of all alternatives is not lay eyes on women, especially pretty women, without first being lawfully wed, as our noble faith dictates. The sole remedy for carnal desires is to seek out the friendship of beautiful boys, a satisfactory surrogate for female, and in due time, this, too, becomes a sweet habit. In the cities of the European Franks, women roam about exposing not only their faces, but also their brightly shining hair, their arms, their beautiful throats. . . a portion of their gorgeous legs; as a result the men in those cities walk about with great difficulty, embarrassed and in extreme pain, because, as you see, their front sides are always erect and this fact naturally leads the paralysis of their society . . . this is why each day the frank infidel surrenders another fortress to us Ottomans. (MNR 429)

He narrates how he once donned the underclothes and dresses belonging to his mother and aunt which lead to his realization of the secrets of being a woman. Glancing at the hand mirror admiring his new feminine self, he drifts into a poetic frenzy:

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. (MNR 431)*

As Pamuk incorporates this poem into the narrative, he blatantly brings together the East-West dichotomy, man-woman disparity, and the essence of human nature. Soon the woman starts recounting the story “*The Love Story Told by a Woman Prompted by the Devil*” which takes place in Kemerustu, one of the poorer neighbourhoods of Istanbul where Chelebi Ahmet, the secretary to Vasif Pasha, falls in love with a married woman. The ease with which Pamuk bring about genre mixing which suits his theme into the narrative is thus enumerated through this chapter titled “I am a Woman”.

The multiple layers of discourse that merge into this text are commendable as it forces the readers to ponder on very important issues of human existence. According to Goknar *My Name is Red* is the most complex of his novels which incorporates all the narrative strategies used in the previous novels, like “multiperspectivalism, doubles, synchronic narration, the absent text, intertextuality, metafiction, metahistory, multiple genres, and Sufi and Ottoman themes” (133). As Pamuk himself stated:

In a way, after Kemal Ataturk's occidentalist, secular reforms, Turkish culture was divided in two: the modern culture influenced by Europe and the Ottoman Islamic heritage. The founders of the

modern republic naively thought that a shortcut to modernity, to Europe, would be to forget about the past, and they crudely suppressed Ottoman Islamic cultural history. They thought this would in itself make the country modern. But, as Freud says, what is suppressed comes back. I sometimes make a joke and say I am that which comes back. I write modern, some say postmodern, avant-garde-inspired novels, which is a western form, but they carry that suppressed Ottoman culture, Islamic culture. (www.theguardian.com)

Pamuk only “political novel” *Snow* delves deeper into “political Islam” in the Turkish context and at the same time upholds Pamuk’s consistent representation of “literary politics and dissident literary modernity” (Goknar 183). Pamuk offers a parody of the republican coup via a theatrical performance in the novel. The performance of a republican didactic play on modernization transforms into a military coup. The readers thus encounter Turkish politics through the protagonist- the poet and journalist Ka, in the remote Anatolian town of Kars. Kars can undoubtedly be seen as a microcosm for the nation and the ideologies of secular, ethnic and religious nationalism. Ka, the central character returns from his exile to investigate about the municipal elections as well as the epidemic of suicides by “headscarf girls”. Thus Pamuk repeats his investigative mode of narration once again through Ka. He is not only an investigative journalist but also a poet who derives inspiration from his attempts at reunion with his beloved Ipek. Here Pamuk reiterates the literary conventions of one of the oldest of eastern literature, the Sufi romance quest to reunite with a beloved. After Ka’s return to Turkey, the performance of an early Republican didactic play gives way to a

military coup, and this forms the central focus of the play. The coup is staged together by the secular and military sides when it is obvious that the Islamists and the Kurdish candidates might defeat them in the upcoming elections. At this instance Ka can only be seen as a “weak, ambivalent character, a parody of Republican intellectual reduced to being a narrative vehicle torn by loyalties to various competing factions that overwhelm him” (Goknar 185). Thus Ka becomes the symbol for the fragmented self, positioned between secularism and Islam. Pamuk thereby succeeds in parodying Turkish nationalism, political Islam, and leftism through the discourses of conspiracy within the novel.

The novel is structured around two crucial “plays” within the narrative: *My Fatherland* or *My Headscarf* and *A Tragedy in Kars*. The first one is a didactic play highlighting the secular values of the cultural revolution. The play is a discourse on state feminism, as a traditional veiled female takes off her veil and declares her freedom. At that instance the state soldiers charge in to protect her from the wrath of the Islamists. But when re-enacted in Kars, 60 years after its first performance, even the secularist bourgeois are shocked to see the role of the girl being played by a lewd belly dancer Funda Eser. Instead, it seemed to them that only whores and fools take off their headscarves. Thus the play loses its didactic Kemalist message and seems to espouse exactly what the Islamists had been saying so long. The audience is left baffling as how to interpret the play. The play brings in discourses on how women are torn between religion and state policies. As Goknar puts it “As such, the play is one of secular catharsis. It dramatizes the dilemma of the ‘exchange of women’ between religion and secularism that is enforced by military violence” (187). The theatrical coup is definitely beyond the stance of a dramatic performance; Pamuk here exposes and parodies the

conspirational logic of the coup, which further parody Turkish history. Pamuk thereby openly parodies the misreading of religion and political Islam by the state.

The second performance towards the end is yet another dramatization of conspiracy and counter conspiracy. Taking cue from Thomas Kyd's *The Spanish Tragedy* the play is a feud that ends in suicide that centres on Kadife, the headscarf girl. The play focuses on whether women should wear the veil? Pamuk here attacks on the secular yet compulsive nature of the Turkish Republic with regard to women and their freedom to veil or unveil. The play portrays liberation from the confines of secular authoritarian rule. This is evident as Sunay Zaim, a representative of the secular state forces Kadife, a political Islamist to unveil herself and then tricks her by giving a supposedly empty gun with which she shoots him down and gets arrested. Thus Sunay Zaim succeeds in framing her in a case against secularism. Thus a dissident victim of the state, Kadife, gets arrested for murder and is imprisoned for a short period. Later the readers become aware of Blue's (a political Islamist) death also, by which Pamuk maintains the secular-sacred symmetry of the plot. He thus curbs the excesses of secular and religious authority.

Snow is a novel that focuses on multiple conspiracies. Characters like Z Dermikol, Colonel Osman Colak represent the secular- military alliance; SunayZaim is a satirical figure of secular modern performativity; Blue represents Islamic Terrorism and Turgey Bey stands for leftist socialism; Muhtar Bey, like Blue is a leftist who converted to Islam. By creating characters representing various ideologies and foregrounding the contexts that lead to such a development, Pamuk undermines and parodies the hypocrisy of such positions. An apt example would be the farcical scene at the New Life Patisserie, where the Islamist position

is contrasted with the secular state perspectives. Through a recorded conversation incorporated into the narrative Pamuk exposes the conversation between Nuri Yilmaz, the director, State Institute of Education and his murderer, a representative of the Freedom Fighters for Islamic Justice. The Islamist accuses the director of atheism and his enforcement of the headscarf ban put in by the State. The director presents the conspirational logic of the radical secular position while the Islamist represents the conspirational logic of the Islamist position. With this scene and much more Pamuk seems to hint at how nationalism and secular modernity are vulnerable to conspirational thought. Pamuk takes it to the next level of conspiracy as Ka and Blue discuss about the murder of the director and Blue states: “The whole thing is a state plot. First they used this poor director to enforce their cruel measures; then they incite some madman to try to kill him so that they could pin the blame on the Muslims” (SW 78). At this juncture Blue reveals his trust in Ka, whom he believes will not become a pawn at the hands of those who denigrate innocent Muslims. From here Pamuk digresses into a morality tale narrated by Blue to Ka. Pamuk, the raconteur skillfully familiarizes his readers with the thousand year old story of Sohrab and Rustem from Firdausi’s *Shehname*. Blue recounts this story to Ka which was known to millions of people by heart once upon a time. This story was as significant as *Oedipus* and *Macbeth* to people of the western world. But now they have fallen under the spell of the West and they have forgotten their own stories. Blue continues:

They’ve removed all the old stories from our children’s textbooks. These days, you can’t find a single bookseller who stocks the *Shehname* in all of Istanbul. How do you explain it? . . . Is this story so beautiful that a man could kill for it? . . . think about it. (SW 81)

In Kars, Ka the poet pens down a revelatory collection of poems titled *Snow*. The snow always reminded Ka of innocence, it always spoke to him about purity, “but after his first day in Kars it no longer promised innocence” (SW 9). The snow foreshadowed strange and powerful loneliness; it was as if the whole world had forgotten Kars/Turkey; “as if it were snowing at the end of the world” (SW 10). The snow that once stood for purity and innocence now turned out to be “tiring, irritating, terrorizing” (9). He realized that the snow in his memories can longer be found; instead it spoke of hopelessness and misery. Though Kars is not actually a hotbed of political Islam, Pamuk chose Kars as the setting of the novel since Kars was emblematic of remoteness, poverty, and provincial isolation. Therefore Kars, known for its long and bitter winters, symbolizes Turkey’s predicament in comparison with the western world. During his short stint in Kars, he meets the publisher of a local newspaper who anticipates future events and writes it in his newspaper. Ka is given a copy of the newspaper which features: an article about himself – “Ka, Our Celebrated Poet Comes to Kars”, another article about Ka’s performance that evening at the National Theatre – “Ka, the celebrated poet, who is now visiting our city, recited his latest poem, entitled ‘Snow’”, and also an article which mentions that all links of the city of Kars to the outside world has been disrupted due to heavy snowfall. Ka who was experiencing a writer’s block suddenly finds his imagination running wild as soon as he reached Kars. He has now regained his memories, his poetic skill, his long lost love, his belief in God and so on, and the snow seems to be a witness to all these changes. Each time a new poem comes to him – “in one flash of imagination” – the image of the falling snow is somehow or the other connected to it. As he answers Necip’s question as how is it to be an atheist? He is confronted with questions like who is it who makes

the snow fall from the sky? What is the snow's secret? At times snow is connected with happiness, at times it horrifies him. He even writes a poem titled "Snow" which he later declares "to be his life writ small; the poem that had unlocked the meaning of his life he saw now sitting at the centre" (89). Ka, an atheist from Germany replies to Sheikh Saadettin Efendi that the snow reminds him of God, of the beauty and mystery of creation, and of the essential joy called life. Ka wants "to be forgotten in the most unknown corner of the world under a blanket of snow", he wants to "believe in that God who is making this snow fall from the sky" (SW 99). Ka refers to a "God who pays careful attention to the world's hidden symmetry, a God who will make us all the more civilized and refine" (99). But later specifies that he prefers to be westerner and a believer. It is noteworthy that Ka identifies some kind of connection between himself, his poems, his emotions and the symmetrical structure of a snowflake. This can be understood from the diagrammatic representation of his poems which fitted together as neatly as the six-pointed snowflake. His short spell of happiness with Ipek makes him discover that his poems were all part of a grand design. Thus he places each of the nineteen poems he has written in Kars on the three axes of Imagination/Poetry, Logic/Philosophy, and Memory/History on the spiritual snowflake map of his life. (See Fig: 2). This arrangement reminds one of Bacon's "tree of knowledge"; thus this allusion to Bacon, the representative of Enlightenment philosophy is significant to Republican modernity as it embraces the Enlightenment principles in the construction of secular modernity.

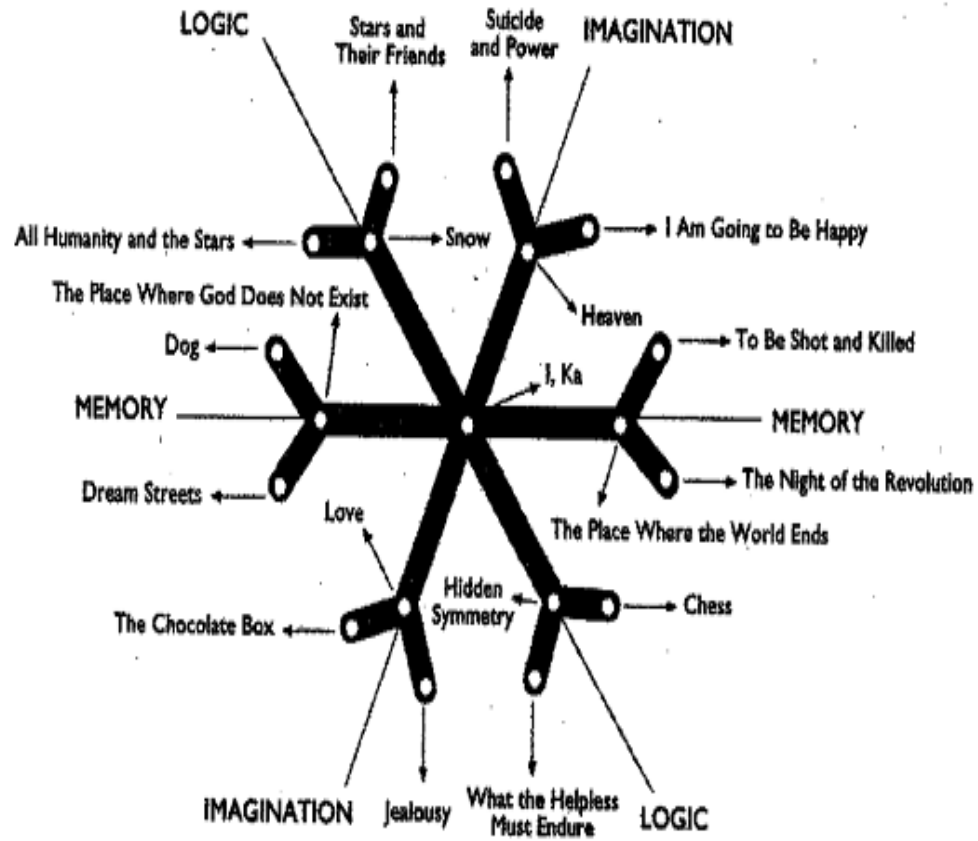


Fig 2: The Snowflake-the nineteen poems written by Ka in Kars placed on the three axes of imagination, logic, and memory of the spiritual snowflake map of his life (as given in the novel on page 267).

Ka reveals that all the poems that he pens down in Kars came from “elsewhere”. Though a secular Republican, Ka’s arrival in Kars makes him aware of a quasi-divine presence which is linked with the depiction of “snow” in the novel. In a conversation with Muhtar, Ka says, ““If I were an author and Ka were a character in a book, I’d say, “Snow reminds Ka of God!” But I’m not sure that would be accurate. What brings me close to God is the silence of snow” (SW 62). The snowflake is thus both material and spiritual, a representation of his experiences in Kars which links the secular and the sacred. However the snowflake is nothing but an empty signifier as we have no access to the poems because the notebook which contained them is lost. Thus through the absent collection of poems “Snow”, Pamuk repeats the absent text trope. Yet again we notice that Pamuk echoes his play with multiple genres as he incorporates newspaper articles, letters, Persian stories, diagrams and even recorded conversations within the narrative.

The newspaper articles incorporated within *Snow* are worth mentioning as it features events that are yet to happen in Kars. Articles like: “KA, OUR CELEBRATED POET, COMES TO KARS”; “NIGHT OF TRIUMPH FOR THE SUNAY ZAIM PLAYERS AT THE NATIONAL THEATRE”; “ALL ROADS TO KARS CLOSED”; “A GODLESS MAN IN KARS: QUESTIONS ASKED ABOUT Ka, THE SO-CALLED POET”; published by the *Border City Gazette* speak a lot about Kars, its inhabitants and the nature of life in Kars. The article “Night of Triumph” talks about Ka’s recital of his poem “Snow” at the theatre, a poem which he hadn’t written till then. All these are symbolic as it proclaims how “scripted” the lives of people are in Kars, which is obviously a microcosm for

Turkey. Their lives are thus scripted by the discourses of ideology or conspiracy. Ka, walking around Kars with two bodyguards provided by the coup leaders indicates the difficulty in finding a stable position of resistance against such scripting. The only attempt at resistance or redemption contained in his poetry is also lost. Thus what remains in the plot is the unrealized potential for such dissidence. Finally, Ka's betrayal of Blue and his involvement in the military coup results in his political assassination, which repeats the "death of the author" trope seen in Pamuk's narratives.

In Pamuk's novels the presence of character doubles, doppelgangers and converts who take up new identities are very common. This trope recurs right from his novel *The White Castle*, which he efficiently employs to subvert fixed sites of identity. In *Snow* too we encounter doubles: Ka/author figure "Orhan", Ipek/Kadife and the Islamic students Fazil/Necip. Here Goknar identifies Necip/Fazil who is opposed to Orhan/Ka to Necip Fazil Kisakurek, a Republican author who turned to Sufism. In *Snow*, Necip is tempted by atheism and Ka towards religious faith. Pamuk reiterates the trope of conversion to either secularism or Islamism through characters like Z Demirkol who was once a leftist and now a paramilitary member of the deep state. He thus throws light on the conversion phenomenon that prevailed in Turkey with the rise of political Islam in the 1990s. Pamuk succeeds in foregrounding secular socialism and religion as perpetual sites of cultural and political power throughout his novels.

Snow is about secularism, political Islam, veiling/unveiling, women/gender, modernity and representation. Pamuk delves deep into all these via the two theatrical performances within the narrative. Thus the novel brings in major discourses on the ambivalent existence of the Turkish people, on their troubled and

traumatic existence in a country which claims to be secular, or is in fact still on their march to become westernized and secular.

The Museum of Innocence, published in 2009 brings together history and literature. Museums do have a key role in the construction of national history and identity as they serve as archives of historical significance. Pamuk embarks on a mission that focuses on an alternative history through the museum that he constructs in his novel as well as in real life. The presence of an archival space is common to all his novels like: in *The White Castle*, a manuscript found in the archive leads to the captive's tale, *The Black Book* portrays an underground museum of wax figures featuring authentic Turks as well as Celal's personal archive which helps Galip to trace them, *The New Life* incorporates a museum set up by Dr.Narin in memory of his son, *My Name is Red* brings in the royal treasury as an archive of rare manuscripts and illustrations, *Snow* fixes itself on the personal possessions and artefacts of Ka when Orhan tracks down his death. Such archival spaces bring in an alternative history through the narratives penned down by Pamuk. They are crucial to memory and history and thus help in redefining the novel too. Through Kemal Besmeci, the lovelorn collector, Pamuk deals with the archive trope more prominently. Kemal's separation from his beloved Fusun after his engagement with Sibel makes him obsessed with objects associated with her. As Goknar puts it:

Kemal's infatuation with objects describes a fetish caused by separation from his beloved, Fusun. In "The Consolation of Objects" chapter, things become a surrogate for union, as Kemal enters into bed of their sensitive erstwhile lovemaking, and caresses himself with her objects before introducing them into his mouth. . . .

The consolation of material objects . . . is a corollary to the spiritual redemption of the text. (235-36)

Kemal's undying passion for Fusun leads to his fall from a bourgeois life and culminates in his construction of the museum exhibiting objects associated with Fusun. He goes to the extent of buying her house and converts it into a museum in memory of his beloved. Analyzing the plot that focuses on Kemal's love for Fusun as well as the Turkish bourgeois life, it is very evident that it parallels Pamuk's obsession with Turkey. Pamuk materialized the museum that he describes in the novel when the actual "Museum of Innocence" was opened to public in 2012, which exhibits entries mentioned in the novel as such. Pamuk thus brings together two different forms that herald the discourse of national history and identity. Pamuk juxtaposes the novel and the museum thereby foregrounding his attempts at an alternative history. Kemal, the protagonist and narrator remarks:

Anyone remotely interested in politics of civilization will be aware that museums are the repositories of those things from which Western Civilization derives its wealth of knowledge, allowing it to rule the world, and likewise when the true collector, on whose efforts these museums depend, gathers together his first objects, he almost, never asks himself what will be the ultimate fate of his hoard. (MI 73)

Kemal who belongs to the Turkish elite becomes the mouthpiece by which Pamuk portrays and satirizes the bourgeois life in Turkey during the early years of westernization. Kemal narrates his story using flashbacks and this emphasizes the equal importance given to the tradition and values of being a Turk that lies deep within all the protagonists shaped by Pamuk. The changes that crept into Turkish

life as part of the secularization and westernization process is beautifully interspersed within the narrative as Kemal narrate his romance with his poor relation, Fusun. The westernized life of the elite class in Turkey becomes an important element of the plot which mainly consists of Kemal, his fiancée Sibel, his love Fusun, their family members and friends. Kemal's intimate relationship with them gives way to discourses on women and their chastity. Virginity was regarded as a treasure that young girls should protect until the day their married, but

following the drive to westernise and modernise, and the haste to urbanize, it became common practice for girls to defer marriage until they were older, and the practical value of this treasure began to decline in certain parts of Istanbul. Those in favour of westernisation hoped that as Turkey modernized (and in their view became more civilized) the moral code attending virginity would be forgotten, along with the concept itself. (MI 61)

But they could still expect consequences like ostracism to ritual murder for violating the moral codes. Kemal narrates the story of Belkis, a poor girl who fell in love with a rich boy, who later when ditched started openly courting the most eligible bachelors in Istanbul. Her final days were nearing as she couldn't maintain herself but for the accident that put her out of her misery. The German model Inge who had done the Meltem (Turkey's first fruit soda) commercials functions as a

merciless reminder to the women of Istanbul society that even as they bleached their hair, plucked their eyebrows, and scoured boutiques for outfits that might let them feel more European, their

darker skin and fuller figures were never entirely redeemed by such efforts. (MI 79)

Kemal is seen lecturing Sibel later that Turkey would become truly modern in a hundred years' time, and then everybody would be free of worries about virginity and what people thought, but until then people would continue to agonize over love and suffer sexual pain

Pamuk brings in discourses on the attitude of the Turks towards western ways of living and the so called pride they felt deep within as they approximated themselves to the West. Zaim, the owner of Meltem fruit soda says the "Turks relish the taste of a modern Turkish product much more once they've seen westerners enjoying it, too" (MI 79). Fusun is seen wearing the photograph of Belkis on her collar for the funeral as it had become commonplace at funerals especially among the Istanbul bourgeoisie. Imitating the West, the photograph was framed in black too. Pamuk also talks about how the Istanbul bourgeois trampled over one another to be the first to own an electric shaver or a can opener or an electric blender or a transistor and other strange inventions. There are innumerable instances within the novel that hint at the life pattern of the Turkish elite, which Pamuk blends into the romance between Kemal and Fusun. Each object exhibited at the museum forms the thread that lead to Fusun and Kemal as well as life in Turkey after its modernization campaign.

Akin to other novels, *Museum of Innocence* too incorporates letters and articles within the narrative, but what stands out is the ticket that he has provided towards the end of the text. Anyone who has read the text is permitted a free admission to the museum with the ticket that is placed in every copy of the book (see Fig: 3).

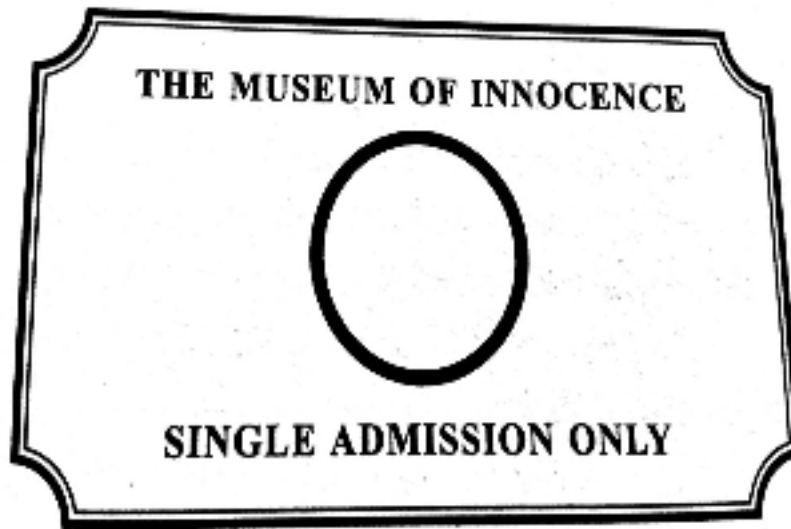


Fig: 3

The ticket that offers free admission to the museum.

The museum that he constructs stands at the centre of the “Pamukian” discourse on Turkey. Kemal says:

When visitors to our museum view these objects, they should feel respect for my love and compare it with memories of their own . . . in the West museums are getting more and more crowded . . . European families go out together on a Sunday to visit a great museum, just as we used to get into our cars for a Sunday drive down the Bosphorous. And they sit in the museum restaurants and laugh, just as we do in Bosphorous restaurants. . . . I’m afraid that this museum craze in the West has inspired the uncultured and insecure rich of this country to establish ersatz museums of modern art with adjoining restaurants. . . . What Turks should be viewing in their own museums are not bad imitations of Western art but their

own lives. Instead of displaying the Occidental fantasies of our rich, our museums should show us our own lives. My museum comprises the life I shared with Fusun, the totality of our experience, and everything and everything I've told you is true, Orhan Bey. (MI 524-25)

When Pamuk focuses on his failed relationship with Fusun as well as Sibel and as a result ventures on a journey in search of places and objects that remind him of his lost loves, we can hear overtones of the two greatest loves of his life- his family and the city- and the heartbreak both have caused him. Pamuk had in fact set aside *The Museum of Innocence* before completing it and ventured on *Istanbul: Memories and the City*, an autobiographical work that speaks exclusively about his life in Istanbul. Autobiographical elements are spread all over his narratives sometimes in the guise of characters that highlight his relationship with his mother/ brother/ father/ his own childhood.

An in-depth analysis of Pamuk's oeuvre here lays bare the vibrant strategies employed by Pamuk in crystallizing his narration of Turkey. We can infer a conspicuous presence of comic, ironic or parodic discourse as well as the discourse of the incorporated genre in all the above mentioned novels which brings in an "electrified" uniqueness into Pamuk's novels. These double-voiced discourses become more intense through the unique artistic representations of Pamuk. Also, as Olive says in *My Name is Red* "all fables are everybody's fables" (MNR 484); Pamuk himself talks about the role of intertextuality in his works. He says that he makes collage by borrowing many things from many books, which functions merely as a bridge in creating a work of art out of his own creative faculty. Thus he promotes the intertextual characteristic of his novels because what

he aims to achieve is the “electrification” arising out of the amalgamation of the East and the West. This accounts for the multiplicity of texts and narrative forms in his works. This collage format brings in the carnival spirit of subversion to Pamuk’s novels. It is known that during the carnival all forms of socio-hierarchical inequality or any other form of inequality among people within the society is suspended. All forms of terror connected with all sorts of hierarchical structures are deferred. The carnival which is seen as a “festival of all-annihilating and all renewing time” subverts the established norms of the society (PDP 124). Similarly, Pamuk’s collages/narratives form an arena where there is a “*free and familiar contact among people*” (123). At the carnival square, here within Pamuk’s narrative space, “*a new mode of interrelationship between individuals*” takes place which is in all ways in contrast to the world of social hierarchies (123). Thus we have new combinations: “*carnivalistic mesalliances*” where the sacred and the profane, the lofty and the low, the great and the insignificant, and the wise and stupid meet giving rise to a free and familiar attitude (PDP 123). This brings us to another facet of the carnival, of “*profanation*” where we have carnivalistic blasphemies, debasings, obscenities and parodies (123). Bakhtin propounded that these categories were transposed into literature over time and have an extreme “formal, genre-shaping influence on literature” especially in the advancement of novelistic prose, organization of plot and even the verbal style of literature (123). This study based on Orhan Pamuk’s novels show that his plots develop into a carnival space where all these carnivalistic categories are placed side by side. The format adopted by Pamuk to deal with the Turkish ambivalence reflect carnivalistic images like role reversal, laughter, degrading of the official and revered,

playfulness versus seriousness, dialogic voices versus monologism, a tearing down of old forms and creation of new ones etc.

As Bakhtin says the “self” is dialogic, it lives in a relation of simultaneity with the “other”. Consciousness is otherness or it is the differential relation between the centre and all that is not at the centre. As Pamuk engages with the ambivalence of the “Other” he refers to the multiplicity in human perceptions and seems to propagate the vibrancy in human existence. We are in dialogue not only with other human beings and with ourselves but also with the natural and the cultural that make up the entire world. Hence it is assumed that dialogism is based on the primacy of the social and that all meaning is achieved through struggle. Pamuk’s novels are dialogical as it constantly engages with and is informed by other works and voices, and seeks to alter or inform it. As Bakhtin puts it, every literary text is caught up in a dialogue of social voices. Every text is thus a rejoinder to previous uses as much as it anticipates future responses. So every writer is involved in the process of “writing back” / “parodying” other writers deliberately or accidentally or explicitly or implicitly. Pamuk too is involved in the process of voicing the “Other” amidst the dominant socio-cultural discourses at play. Bakhtin argues that literature should be studied in terms of its socio-historical context, rather than as an autonomous object. So, a socio-historical reading of “Pamukian” narratives reveals the underlying discourses of the ambivalent “Other”. The history of any body of literature begins with the literatures which preceded it and from which it is derived and from which it attempts to distance itself. So, according to Bakhtin the novelist, in this case Pamuk, “appropriates” different verbal-ideological discourses already in circulation and rearranges them to different effect within his own novel. Pamuk portrays voices of different social

classes coexisting with each other and competing for dominance in his narratives. This becomes visible through the various sociolects belonging to the characters, the narrators, and the author himself. “Pamukian” discourse is thus essentially dialogic and historically contingent. Thus, it is positioned within, and is inseparable from community, history and place. In Pamuk’s novels it becomes evident that speech and complex cultural discourse are unavoidably polyphonic – “many-voiced,” incorporating several voices, styles, references, and assumptions. Thus every level of expression within Pamuk’s narratives is an ongoing network of statements and responses because, an utterance or word is marked by what Bakhtin terms “addressivity” and “answerability”. So, “the word lives, as it were, on the boundary between its own context and another, alien, context” (DI 284). Therefore, the dialogic expression is never complete and is always oriented toward the future. Hence the ambivalence in Pamuk’s narrativization of Turkey.

Pamuk calls for a celebration via subversion inherent in the multiples voices which populate the narratives that represent the carnival square of Istanbul. The narrative space that he enjoys becomes a “carnival square of free familiar contact and communal performances of crowning and decrowning” as “they become meeting-and contact-points for heterogeneous people” though not in the literal sense (PDP 128). That is, Pamuk vehemently rejects both the extreme positions – that of extreme “Easternness” and that of extreme “Westernness” – instead calls forth to celebrate and enjoy Turkey’s unique blend of the East and the West. He thus propagates that life has to be enjoyed rather than merely endured. Just as the incomplete dialogic expression that is always oriented towards the future, Pamuk’s narratives focus on the possible combinations that can promote a cosmopolitan worldview at least in future.

Chapter 3

Fictionalizing Turkey

Orhan Pamuk's novels highlight the indispensability of "self-reflexivity" as part of the contemporary novel. This is because, in his novels, Pamuk problematizes his narrative by diverting the attention of the readers towards the actual narration and circumstances in which the story is created. It can be viewed that contemporary fiction lies on the borderline between art and life making no proper division between the reader and the writer. Both its form and content also function to subvert the formalistic, logical, authoritarian structures. It becomes evident that the carnivalesque inversions of norms and the subversive metafictional challenges to novelistic conventions share the common fear of insecurity evolving out of the social order, the fear of the consequences of the so called "progress" (here, westernization of Turkey), as evident in Pamuk's works. It is known that the postmodern novel tries to falsify the belief that the novel is a mirror held up to reality as it always imitates the discourses which construct the world. Thus, self-reflexivity in postmodern novel becomes a metaphor for the ontological questioning, discussion and anxiety of the present age. And by revealing its fictionality, the postmodern novel questions the novel as a genre in form and content. Pamuk can be seen as a postmodern novelist who advocates complexity for a rich feel and utilizes postmodern techniques to this effect. He is conscious of all literary theories and uses postmodern devices he has experienced by way of his wide reading. Beyond the content, the form of Pamuk's novels highlights the "carnivalisation" arising out of the amalgamation of the East and the West, for which he employs postmodern self-reflexive techniques.

As we know postmodernism extends modernist uncertainty as it breaks away from the belief in the primacy of rationality and rationalization. While modernism valued realism and logical narrative in fiction, postmodernist fiction is characterized by playfulness with language, experimentation with form as well as point of view, the treatment of time, blurring of the distinction between high art and popular culture, and an interest in metafiction. Postmodern literary work often questions its own fictional status, thus becoming metafictional. Metafiction is nothing but fiction about fiction, which incorporates within itself a commentary on its own narrative and linguistic activity. Patricia Waugh's definition of metafiction would help us in understanding its working in literature. In her view, metafiction is:

. . . a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictitiousness of the world outside the literary/fictional text. (2)

She reaffirms the absence of any privileged "language of fiction", and instead talks about the multiplicity of languages that compete for privilege. "They question and relativize each other to such an extent that the "language of fiction" is always, if often covertly, self-conscious" (5). This process of relativization is what Mikhail Bakhtin referred to as the "dialogic" potential of the novel and according to Waugh "metafiction simply makes this potential explicit and in doing so foregrounds the essential mode of all fictional language" (5). When formal realism was in vogue,

the novel refused to give primacy to its medium – language, and was more concerned about character, action, as well as the representation of reality. Unlike the realistic novel where the dialogic nature is suppressed and subordinated to the dominant omniscient “authorial” narration, metafiction heralds the impossibility of such a resolution. So we say that metafiction attempts to blur the line between fiction and reality and is characterized by: intrusions in the narrative to comment on the writing, involvement of the author with the fictional characters, direct addresses to the reader, and even open questioning of how narrative assumptions and conventions transform and filter reality. Hence we understand that metafiction depends on unconventional and experimental techniques like the rejection of conventional plot and the extensive use of reflexivity.

Linda Hutcheon argues that in metafiction, the life-art connection is “reforged on a new level-on that of the imaginative process (of storytelling), instead of on that of the product (the story told). And it is the new role of the reader that is the vehicle of this change” (NN 3). Linda Hutcheon, in her book *Narcissistic Narrative: The Metafictional Paradox* throws light on the textual forms of self-consciousness and their literary critical implications. She points out that metafiction focuses on two major areas: its linguistic and narrative structures and the role of the reader. It is the reader who “concretises” the text and his/her role is “thematized” and “actualised” within the text. Linda Hutcheon states that self-informing narrative always existed and this self-awareness is not a sign of disintegration. What is to be noted is that modern self-referential texts are more explicit and intense. She rightly comments that:

It is perhaps also a matter of finding an aesthetic mode of dealing with modern man’s experience of life as being unordered by any

communal or transcendent power-God or myth-and his new scepticism that art can unproblematically provide a consolatory order. (NN 19)

For her, the narrative in general is narcissistic, and the narcissistic narrative flaunts its fictional and linguistic systems to the reader by transforming the process of making into part of the shared pleasure of reading. There are texts that are diegetically self-aware, which are conscious of their own narrative processes and texts that are linguistically self-reflective, which are aware of both the limits and strengths of their own language. These two can be further classified into overt and covert forms of narcissism. Overt forms of narcissism refer to texts in which self-consciousness and self-reflection are clearly evident; while in the covert form, it is structuralized, internalized and actualized. Such texts are self-reflective but not self-conscious. As Linda Hutcheon points out, the most overt form of self-consciousness often takes the form of an explicit thematization by way of parody, *mise en abyme*, plot allegory, narrative metaphor, or narratorial commentary. Such techniques employed shifts the focus from “fiction” to “narration”. Here the traditional coherence of fiction is undermined and narration is made the very essence of the novel’s content, as seen in Pamuk’s novels.

Linda Hutcheon identifies two subcategories within the overt forms of narcissism: diegetic and linguistic narcissism. In the diegetic mode the reader is aware of the text’s status as literary artefacts and is made aware that in reading he too is involved in the creative process. Here the “texts displays itself as narrative, as the gradual building of a fictive universe complete with character and action” (NN 28). In the linguistic mode, the texts lay bare its real “building blocks – the very language whose referents serve to construct that imaginative world” (NN 29).

Again, the reader must share with the writer certain social, literary, and linguistic codes to comprehend the language of fiction. Fictionality, structure or language is placed at the centre in such overtly narcissistic novels. The texts are ordered in multifarious ways and the reader is challenged to derive sense out of this literary world. The reader stumbles on literary devices like an authorial narrating figure, use of parody, stories within stories developing Chinese-box structures, which are meant to be deconstructed by the reader. So we can say that in metafiction the creation of fictive worlds and the constructive functioning of language are self-consciously shared both by the writer and the reader. The result is that the reader participates in the creation of worlds and at the same time is forced to acknowledge its fictionality.

The reader and writer are engaged in acts . . . for both make fictive worlds in and through the functioning of language. . . . In overtly narcissistic texts, the emphasis is upon bringing both this liberty and this duty to the reader's attention. In the covert form, however, it is assumed that he knows his duty and will respond accordingly. (NN 30)

In metafiction, the use of parody is a prominent frame breaking device which is but one way of indicating artifice. Parody becomes "an exploration of difference and similarity" and it would be wrong to impose "mockery, ridicule and mere destruction" as its end (NN 25). Experimental strategies are foregrounded against realistic conventions thereby constructing new fictional forms through self-reflection. As it subverts the conventions, it distances the reader from the text and thereby initiates in the reader the pleasure of creation. Thus "forms and conventions become energizing and freedom-inducing in the light of parody" (NN

50). The appearance of the author within the narrative functions as a potentially useful self-reflecting device. This is yet another form of overt self-reflexivity as the introduction of the traditional omniscient author as a character emphasizes the fictionality of the text. Here the writing of the text is foregrounded and thus the reader is made aware that fiction is all about the process of writing the text one is reading at the moment. Here we witness the creation of more Chinese box structures, that of the text within the text. “Overt diegetic narcissism seems to involve the thematizing within the story of its storytelling concerns-parody, narrative conventions, creative process-with an eye to [teach the reader] his new, more active role” (NN 53). This thematization process also involves the use of literary devices like *mise en abyme* and allegory. *Mise en abyme* occurs within a text when there is a reduplication of images or concepts referring to the textual whole. It can be seen as a play of signifiers within a text, of sub-texts mirroring each other. This mirroring can get to the point where meaning may be rendered unstable and thus may be seen as part of the process of deconstruction.

In the covert form the reader is not directly addressed, but can be traced by identifying recurring structural models within the text. Paradigms like the detective story, fantasy, game structure, and the erotic can be discerned at the diegetic level. In the covert linguistic variety, models like riddle or joke, puns, anagrams are used. Such models call the attention of the readers to the language and “its capacity for semantic duplicity” (NN 34). As Linda Hutcheon puts it:

The difficulty in reading these texts bear witness to the increased demands made on the reader. The creative dynamism and the delight in infinite interpretative possibilities that once were the property of the writer are now shared by the reader in the process of

concretizing the text he is reading. In overt narcissism this new role is taught; it is thematized. In the covert form, it is actualized. (NN 34)

Hutcheon further elaborates stating that:

detective plots, fantasy, games and the erotic . . . function as self-reflective paradigms making the act of reading into one of active “production,” of imagining, interpreting, decoding, ordering, in short of constructing the literary universe through the fictive referents of the words. (NN 86)

Self-reflexivity thus refers to a commentary on its own narrative or linguistic activity.

Pamuk’s works are both overtly and covertly narcissistic. Looking at the overt forms used by Pamuk in his narratives one becomes aware of its status as literary artefacts. His narratives make the reader aware of his necessary presence and his role in the creative process, as the reader is forced “to learn how he makes sense of this literary world” (NN 29). Here the idea is that both the writer and the reader are engaged in similar acts of creation, the only difference being the fact that in overtly narcissistic texts it is deliberately brought into the reader’s attention while in the covert form it is assumed that the reader knows his duty and will fulfill it accordingly.

As typical of postmodern literature, Pamuk’s *The White Castle* reflects the identity crisis and the struggle for legitimization in a hypocritical society. Pamuk adapts the European literary convention of using a “preface” to his narrative in the form of a translator’s forward and thus structures the entire novel around Darvinoglu’s translation of a manuscript found in the Ottoman archive. It is

Darvinoglu's translation of this manuscript that culminates as the novel featuring the master and the slave, "which traces the gradual development of textual acts of authorial agency from translation (Darvinoglu) to experimental writing (master/slave) to literary authorship (narrator/Pamuk)" (Goknar 99). As a result the novel offers a "metafictional reimagination of the Ottoman legacy based on textual and material culture" that transpires from an early modern Ottoman Istanbul archive (96). Here ottoman history becomes the means to examine national self and society. The archive can thus be deciphered as an embodiment of Ottoman legacy by which Pamuk intervenes into the tradition of the Turkish novel.

The White Castle which is narrated in the first person uses many postmodern strategies which portray the aftereffects of cultural fusion. It emphasizes relativism or radical plurality which often favors an open ending in which the reader participates in the creation of meaning of a text. Pamuk succeeds in confusing the reader as the narrator (The Venetian) states: "But I comfort myself with the thought that one day a few people will patiently read to the end what I write here and understand that I was not that youth" (WC 7). This self-reflexive strategy presents a sensibility based on openness, radical doubt and skepticism towards unifying visions of reality. By offering an alternative and creative reconsideration of reality, *The White Castle* critiques the various factors that stereotype Turkish national identity. Similarly, Pamuk constantly lays bare the narcissistic tendency of his narrative as his narrator consistently proclaims its fictional status to the readers. In this very first novel to be translated into English the narrator states:

Perhaps because I could not bring myself to forget the past, or perhaps in preparation of my new life and this book you are still

patiently reading, two weeks later I returned to that same place at dawn. (WC 114)

Again, as he proceeds to the end of the narrative:

I have now come to the end of my book. Perhaps readers, deciding my story was actually finished long ago, have tossed it aside. There was a time when I thought the same thing. I thrust these pages into a drawer years ago, intending never to read them again . . . today I know at last that of all my books this is the one I love the most; I will finish it as it should be finished, as I have longed, having dreamed of doing. (WC 131)

The readers face an uncertainty regarding the identity of the narrator as a result of the identity swapping between the doubles/look alike: the Hoja and the Venetian. Further, we see a change in narration that happens in the last chapter. The indefinite narrator who emerges in the final chapter is an instance of Pamuk's "writing subject". This "writing subject" is the figure that appears as an aspiring author/author in all his novels. This intrusion into the narrative is often the cameo appearance of Orhan Pamuk himself, an obviously self-referential metafictional technique. The end of the novel depicts a visitor from Italy who is given a book penned down by the narrator. The visitor is seen reading the manuscript and as he finishes is seen gazing out of a window that frames the narrator/author/the "I" of the text. By framing the narrator, the scene reveals the agency of the "writing subject". The self-referential plot thus "traces the development of the figure of the narrator out of a dialectic of 'self' and 'other'" (Goknar 110). The readers thus witness and recognizes the birth of the authorial agency when the visitor (reader)

is seen looking out of the window looking at the author/narrator/I as if understanding what he saw.

As propounded by Linda Hutcheon, postmodernist fiction embodies several carnivalesque structures like the use of techniques that nullify the official ideology of realism, blurring the distinction between high and popular culture, and also the tendency to draw on sexual and erotic imagery. This is undoubtedly the case in question, the “Pamukian” style of narration and conception of the Turkish identity crisis. He is self-reflexive in his approach, intermingles the East and the West, and makes use of the grotesque tendencies of the carnivalesque also. The slave and the master – the Venetian and Hoja – are seen looking into the mirror together, naked from waist up, examining each other and realizes once again how much they resemble each other. Here the distinction between the high and the low, the master and the slave, the East and the West, Islam and Christianity blurs into oblivion. They realize that “the two of us were one person” (WC 71). Thus the indeterminate and dependent relationship between the two brings in semblances of the “lover” and “beloved”. The narrative attains the quality of a Sufi quest as the narrator at the end, years after the identity swapping, pines for “Him” – both beloved companion and God. He says: “I loved Him” (WC 140).

The Black Book is also overtly and covertly narcissistic. Pamuk frames the story in the form of a search; Galip’s search for his missing wife, Ruya, which coincides with the search for his cousin and the famous newspaper columnist, Celal. Galip embarks on a literal journey in search of his wife in the labyrinthine streets of Istanbul. This detective framework makes it a covertly narcissistic narrative. Pamuk refines the detective mode through mystical Islam and develops new arguments about identity, history and secularism. Goknar calls it the

“metaphysical detective story” as it parodies or subverts the traditional conventions of the detective mode. Goknar lists the conventions of the genre with reference to *Detecting Texts* by Merivale and Sweeney as follows:

1. The defeated sleuth
2. The city or text as labyrinth
3. The text as an object that is purloined, embedded, infinite or constraining
4. Clues that are ambiguous, ubiquitous, meaningful, or meaningless
5. The missing person, the “man of the crowd”, the double, and lost stolen, or exchanged identity; and
6. The absence, falseness, circularity, or self-defeating nature of closure to the investigation

Pamuk transforms these conventions and politicizes their meaning and function. (218)

This detective mode becomes blatant as Ruya is portrayed as someone interested in reading detective novels while Galip detested it. Galip voices Pamuk’s modification of the detective genre when he once told Ruya that “the only detective book he’d ever want to read would be the one in which not even the author knew the murderer’s identity” (BB 50). Pamuk’s *Black Book* seems to exemplify what Galip conveys when he states:

Instead of decorating the story with clues and red herrings, the author would be forced to come to grips with his characters and his subject, and his characters would have chance to become people in

a book instead of just figments of their author's imagination. (BB 50)

Memories come back to Galip as he sees Ruya's detective novels lying around the room and he turns a sleuth examining every nook and corner for details regarding her disappearance. His search moves into Celal's apartment to find clues as to where they are hiding when he senses that they must be together. Eventually he loses her as Ruya and Celal are murdered and which remains a mystery. As Sevinc Turkkan posits, "Pamuk denies us anything that might read as a clear clue to an unequivocal reading" (162-63). Pamuk employs the unreliable narrative point of view in a multilayered detective novel. Galip's search for his wife merges with his search for his cousin, Celal, who is obviously Galip's double/other. His search results in his emergence as a writer as he replaces himself in the place of Celal. Thus Galip's search takes an existential path as it becomes a search for his own true "self". The multiples layers of narration illustrate the metafictional tendencies and its convergence highlights the *Black Book* as an allegory for the search for one's true self.

Further, in the chapter titled "The Three Musketeers" Pamuk incorporates a puzzle to be decoded by the readers. Galip is shown reluctant to reveal the identity of his masters and instead challenges the readers to identify them. Through a very self-reflexive passage he says:

I am aware that some of my readers will be impatient to know the names of these masters . . . they will have been hoping that, having managed to conceal the names of my three polemicists thus far, I might, at the very least, whisper their names into their ears now, but I am not going to do that. This is to . . . separate those readers who

deserve to know from those who do not. With this in mind I shall assign to each dead columnist the pseudonym by which a different Ottoman sulthan signed his poems. If those able to identify these poet sulthans can also find parallels with the great masters I propose to veil with their names, they will have all they need to solve the puzzle (BB 86-87)

Further descriptions to identify the masters are given: A. *Adli*, B. *Bahti*, C. *Cemali* along with the list of advices given by them and his own attempts at cracking the code. The readers are denied the comfort of a linear plot and the difficulty intensifies as he realizes that the novel operates on simultaneous levels of discourse. On the upper level you have a detective story where the defeated sleuth is a seeker who drops out of secular republican society. On the other hand the clues are nothing but the legacies of Ottoman Islamic cultural history narrated mainly through the newspaper columns that make up the alternating chapters of the novel. No solution is offered as the murderer is not revealed and instead a literary argument is posted. So the “death of the author” and the end of the dream (reunion with Ruya); it is the writing process, which emerges as the only redemptive vehicle. The death of Celal gives way to Galip taking his space to become a columnist and the author of a “black book”. The detective story thus takes the form of a Sufi parable of redemption where Galip, the protagonist, undergoes a process of self-realization and identifies himself as a writer just like Celal. In Galip, Pamuk portrays:

the birth of a novelist who sees in the blackness of ink the possibility of the re-emergence of the imagination. Thus the blackness of the novel is both secular and sacred, conjuring the

melancholy of lover and beloved, the military coup, writing, text, and intertextuality in an Istanbul provincialized and plagued by the authority of the nation state. (Goknar 227)

Pamuk deliberately invites his readers to participate in the fiction making processes as the search takes a new turn when Celal Salik and Ruya are murdered. Here the narrator assigns the readers to “do justice to the black dream that descends . . . at this point of the story” (BB 443).

Reader, dear reader, throughout the writing of this book I have tried – it not always successfully-to keep its narrator separate from its hero, its columns separate from the pages that advance its story. . . but please allow me to intervene just once before I send these pages off to the typesetter. There are pages in some books that affect us so deeply that they remain imprinted in our minds forever, not because the author has displayed extraordinary skill but because ‘the stories seem to write themselves.’ Because they flow by their own logic . . . dear reader . . . I would prefer to leave you alone on this page-alone, that is, with your memories. It would be best, I think, if I asked the printer to submerge all the words on the pages that follow with a blanket of printer’s ink. This would allow you to use your own imaginations to create that which my prose can never hope to achieve. This would do justice to the black dream that descends upon us at this point in the story – to the silence in my mind, as I wander like a sleepwalker through its hidden world. For the pages that follow-the black pages that follow-are the memoirs of a sleepwalker, nothing more and nothing less. (BB 442-43)

The presence of the author within the diegesis is another frame breaking technique that is employed in the novel. Even though the “tall man who launches another story [at the “NIGHTCLUB”] was a writer whose name he’d heard before”, the identity is not explicitly revealed as “Orhan Pamuk” (BB 162). But the story narrated by this tall man with spectacles parallels Pamuk’s autobiographical details. Though the tall man cautions the listeners not to misinterpret it as his story, it creates suspicion within the readers regarding the identity of this tall man.

The story was about a man who, according to the writer, spent long years at home alone writing novels that he showed to no one, and that no one would ever have published, even if he had. . . . the man soon came to like living behind closed doors-not because he didn’t enjoy the company of others or because he was critical of the way they lived-it was simply that he could not bear to drag himself from the desk . . . though he claimed to know nothing of “love” but what he read in books and didn’t think sex was too exciting either, this writer did end up marrying an extraordinary beautiful woman. At about the same time, his books began to be published. . . . The writer still put in fourteen-hour days at his desk

After his wife left him – on a winter’s morning, and without giving him much of a reason – the writer went through hard times. . . . Just before his wife left him, he’d written a novel (his readers called it “historical”) about a man who changed places with his double. . . . (BB 162-63)

The very structure of the novel *Black Book* is discussed in the chapter titled “Mysterious Paintings”. The chapter talks about a painting competition, where two

painters engage in a competition, as who will paint Istanbul better. A curtain was put between the two as they mistrusted each other, but the end of hundred and eighty days when the pleasure palace was opened to public, the prize went to the artist who installed the mirror one side. The doubleness of the views entranced the guests who ended up in this palace.

A black book that the first artist had slyly placed in the hands of a blind beggar became in the mirror a book of two parts, two meanings and two stories; but when you returned to the first wall, you saw that it still held together as a single book, and its mysteries was lost somewhere inside it. (BB 401)

The novel is thus self-reflexive that it proclaims its fictional status at all levels

In *The New Life*, Pamuk focuses on the parodic mode to describe conditions of intense alienation arising out of modern secularism. It becomes clear that it is through parody that he argues for a new life beyond the national tradition of coups and conspiracies. The novel centres on the mysterious book the “New Life” which alienates, a 22-year-old engineering student, Osman, from his family and society invoking in him the urge to search for the utopian new life. Pamuk actualizes the parodic mode as he positions the book both as an object of conspiracy and counter conspiracy. The nature of the book remains indeterminate, at times assuming the quality of a sacred text and otherwise as secular and profane. Dr. Fine, Mehmet’s father considers the book that altered the life of his son and all those who read as part of the western conspiracy. As part of the counter conspiracy, he has set up a network of spies and assassins to wipe out the book and its author. The plot centres on this mysterious absent book which “functions as an empty signifier for the discursive power of religion, state, modernity, nationalism

or even conspiracy” (Goknar 171). The book is typical of Pamuk’s absent text trope and it is the “absent presence that structures the novel as a metafiction” (Goknar 170). And moreover, Pamuk’s focus on the situation of the reader is what promotes the metafictional status of the novel. All those who have read the book have been affected by the light emanating from the book. The transformative power of the book is thus emphasized and this throws light on the subversive quality of the book. The assassination of Rifki Hat, the author of the “new life” and Osman’s murder of Mehmet, who has been making copies of the book, demonstrates the “death of the author” trope repeated in Pamuk’s works. With the death of the author arises the increased role of the reader.

The novel can also be read as a road novel where the protagonist is in search for the Turkish dream. The novel which is written against the backdrop of social and political change enables conspiracy thinking. As typical of road-novels the characters live in the midst of an existential dilemma and wonder about the essence of their lives. Here Osman is in search of the new life which would provide answers to his existential dilemmas, but ends up disappointed; as he finds no answers to the big questions of life. Osman, during his final bus crash regrets his choice of the front seat and realizes that he would never be able to return to his wife and daughter. The “accident represents the risk and potential of crossing/transgression of the border of Turkish national cultural logic. The crossing promises redemption” (Goknar 179). The novel exhibits the quality of a Sufi quest also as the protagonist faces obstacles to unite with his beloved/Allah. In *The New Life* Osman takes up the journey in search of Janan, who introduced him to the mysterious book and whom he believes to be his beloved.

The portrayal and parody of the conspirational logic is an integral part of the plot. Pamuk parodies the modernizing union of secularism and Islam when Osman talks about the first Turkish-made gizmo that detects pork in any product or the windup clock that gives an answer to the problem of the call to prayer- whether to be broadcast by loudspeakers or by a muezzin calling from the minaret by the power of his own lungs. Pamuk parodies the westernization versus the Islamisation question by mentioning the modern cock where:

Instead of usual cuckoo bird, two other figures had been employed, a tiny imam who appeared on the lower balcony at the proper time for prayer to announce three times that “God is Great!” and a minute toy gentleman wearing a tie but no moustache who showed up in the upper balcony on the hour, asserting that “Happiness is being a Turk, a Turk, a Turk!” (NL 88)

The readers are exposed to such blatant instances throughout the novel where the conspirational thought is parodied. For Pamuk, says Goknar, the conspiracy trope is an attempt to “bring redemptive meaning to a people and a nation that has suffered great defeat and economic hardship” (177).

I can see some of my readers scowling with sorrow, having understood that I am making do with what remains of those nights in my mind, heart and soul. Patient Reader, sympathetic Reader, weep for me if you can, but don't you forget that the person for whom you expend your tears is none other than an assassin. . . . So Reader place your faith neither in a character like me, who is not all that sensitive, nor in my anguish and the violence of the story I have to tell; but believe that the world is a cruel place. Besides this new-

fangled plaything called novel, which is the greatest invention of western culture, is none of our culture's business. That the reader hears the clumsiness of my voice within these pages is not because I am speaking raucously from a plane which has been polluted by books and vulgarized by gross thoughts; it results rather from the fact that I still have not quite figured out how to inhabit this foreign toy. (NL 238-43)

And as seen from the above passage which appears towards the end of the novel, Osman's first person narration begins to reveal Pamuk's author figure. The author figure within Osman's first person narration reveals that he is writing the novel that the reader is reading. Thus "the author figure's narrative alienation in the translational space of the novel" is revealed (Goknar 177). In the guise of Osman, the author figure addresses his contemporary readers without any warning. And at the same time the predicament of the author-figure is also parodied as the novel is described as a "foreign toy". By directing to the false binary logic of nationalism and orientalism, Pamuk parodies the conspirational logic that ensues. Towards the denouement, an old Turk consoles Osman:

"Take it easy" he said "This too shall pass. . ."

"Today we are altogether defeated," he said. "The West has swallowed us up, trampled on us in passing. They have invaded us down to our soup, our candy, our underpants; they have finished us off. But someday, someday perhaps a thousand years from now, we will avenge ourselves; we will bring an end to this conspiracy by taking them out of our soup, our chewing gum, our souls . . . don't cry over spilt milk.... (NL 290-91)

Here the speaker is condemned to define himself on the basis of the binary self/other, which is Pamuk's deliberate means of ridiculing the East-West binary. Pamuk brings together the melancholy/*huzun* and parody to emphasize the futility emanating out of the East/West dichotomy. So, by inviting readers into the alienated life that Osman cannot resolve, Pamuk transfers "the epiphany of personal insight traditionally reserved for the protagonist" to the readers, thereby giving the novel a metafictional framework (Goknar 170).

My Name is Red, Pamuk's most famous and important work takes up the issue of image and textual production which is seen as blasphemous from the Islamic point of view. This is in fact Pamuk's first novel to incorporate multiple narrative techniques like multiple first person narrators, doubles, the absent text trope, intertextuality, synchronic narration, metafiction, multiple genres, ottoman and Sufi themes. It is his most complex novel which touches upon the "historiographic, archival, parodic and secular-sacred" modes of writing (Goknar 133). It repeats the covert detective story framing as in *The Black Book*, the Sufi quest as in *The New Life* and the Ottoman/Republican allegory as in *The White Castle*. As Esra Almas puts it:

Recounted through 21 distinct voices, ranging from corpses to Satan, interwoven with romance, Islamic legends, and Koranic parables, as well as with discussions on style, time, and perspective, *My Name is Red* is treatise on art, a historical novel that reflects 16th century Istanbul, and a representation of the now-forgotten art of miniature painting. (75-76)

The plot portrays a murder mystery that revolves around an unfinished manuscript. One of the miniaturists involved in the illumination gets murdered which triggers

an investigation and the search for the culprit progresses through detective work taking cue from the clues hidden in illuminations as well as the imperial Ottoman treasury. In order to discover the identity of the murderer the characters negotiate between the secular and the religious. Thus the novel intermingles the pre-modern and modern, secular and religious and image and text. The secret book which remains unfinished repeats the “absent text” trope Pamuk employs in his novels and becomes a vehicle for formal experimentation.

The detective framing makes the novel covertly narcissistic and at the same time triggers overt self-reflexivity. The entire narrative proclaims its fictionality as the 16th century characters are very much conscious of the present day readers and they do remind their readers about their role in solving the murder mystery. The very corpse of Elegant Effendi, the miniaturist who gets murdered, invites the readers to “Find my murderer” (MNR 6).

Find that son-of-a-whore murderer and I’ll tell you in detail just what I see in the afterlife

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’re living, and of Islam, have destroyed me. Earn why one day they might do the same to you. (MNR 6)

The entire novel is narrated by multiple first person narrators who are conscious of themselves as well as the presence of the readers. This awareness foregrounds Pamuk's focus on the reader's role in the creation of his fiction. Similarly in other chapters like "I am Esther", "I Will be called a murderer", "I, Shekure" etc, the reader is directly addressed. In the last chapter, in the very last paragraph, narrated by Shekure, the reader is once again reminded the fictional status the book he/she is reading. She says:

In the hopes that he might pen this story, which is beyond depiction, I've have told it to my son Orhan. Without hesitation I gave him the letters Hasan and Black sent me, along with the rough horse illustrations with the smeared ink, which were found on poor Elegant Effendi. Above all, don't be taken in by Orhan if he's drawn Black more absentminded than he is, made our lives harder than they are, Shevket worse and me prettier and harsher than I am. For the sake of a delightful and convincing story, there isn't a lie Orhan wouldn't deign to tell. (BB 503)

In compliance with Pamuk's trope and structural device of the "absent text" the secret book remains incomplete and Black who was summoned to write the book's text too fails in his assignment. The absence and failure in authorship is superseded by the "writing-subject", an author figure who is revealed at the end of the novel. The author figure can then be seen as a figure of redemption and a symbol of literary modernity in the novel. Here we have a character explicitly named "Orhan" within the narrative depicted as a child who grows up to write the novel. Thus the author-figure "Orhan" forms an integral part of the novel as he is one of the narrators and is discussed repeatedly in chapters narrated by Shekure. We can

undoubtedly confirm “young Orhan” as Orhan Pamuk himself from the autobiographical elements depicted in the novel. We observe that Black’s beloved/young Orhan’s mother is named Shekure, which is in reality Pamuk’s mother’s name; and Orhan’s elder brother Shevket is Pamuk’s brother’s name too. By making the 16thC characters aware of present day readers and incorporating contemporary autobiographical elements into this historical novel, Pamuk achieves a layered and synchronic narrative structure rather than a linear and diachronic one. Hence, as Erdag Goknar suggests, “Pamuk revises the Empire to Republic historiographic mode” and uses “cultural history in the reformulation of modern literature” (135). Consequently, by situating his characters on the threshold of two worlds – the Islamic era and the reader’s modernity, Pamuk offers a critique of secular modernity.

The storyteller / ventriloquist at the coffee shop that Black frequented, functions as an authorial figure who relies on parody as his mode of narration. The stories narrated by the ventriloquist are narrated from the perspectives of mundane objects, animals and other figures. The parody of both state authority and religious orthodoxy is at its height in the bawdy narration of the ventriloquist. The various objects and figures who are given voice by the ventriloquist lash against various targets of ridicule. For instance:

The dog “speaks” against religious Orthodoxy; the tree against the traditional hierarchy of 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 synaesthesia and the divine; Satan of fallen

grace and pity; and the woman of sustenance and love. (Goknar 144)

The storyteller actually forms a meeting point that brings together oral narrative tradition and textual narrative innovation. *My Name is Red* thus puts forward an array of techniques that contribute to Pamuk's literary innovation.

Snow, a very blatant political novel, represents both secularism and Islam as authorizing discourses. Set in 1990s in a small town of Kars, it "self-consciously describes a literary engagement with political Islam in the Turkish context" (Goknar 183). Pamuk's parody of the political conspiracy and coup becomes full-fledged in *Snow* as the characters represent unstable ideological positions thereby reducing the coup into what can only be called a theatrical performance. A play on modernization is staged by the secular-military alliance with the help of a theatre group when it appears that the Islamist and Kurdish group might win the upcoming elections. Ka, depicted as a weak, ambivalent character who is positioned between secularism and Islam forms a parody of the Republican intellectual torn between various competing groups that influence him. Through discourses of conspiracy, Pamuk parodies the various ideological positions of Turkish nationalism, leftism, and political Islam. Conversion to secularism or Islamism is a trope that forms an integral part of Pamuk's parody. Leftists are portrayed as getting converted to Islam/faith: Ka, a Republican intellectual becomes aware of a quasi-divine presence as he sets his foot in Kars; Muhtar and Blue are former leftists who have converted to faith, politics and terrorist activities etc. All the more, the self-reflexivity of the novel is underlined when the readers are constantly reminded of its fictional status, for example when the narrator states: "I don't want to upset my readers any more than is necessary, so I'll gloss over the details" (SW 175).

Pamuk repeats the covert narcissistic detective frame as “Orhan” is the author figure as character within the novel as well as the detective who has come in to trace the story of Ka. Orhan traces out that Ka was guilty of exposing the Islamist militant Blue to the authorities. Ka is murdered by Islamist followers of Blue-Ka’s rival in his affections for Ipek. Here, we see that Pamuk reiterates the Sufi quest and we witness the triangle of unrequited love between Ka, Ipek and Blue that structures the plot. Ka represents the Republican secular figure; Ipek, the mystical Sufi beloved and Blue, the secular Islamic figure. The result is that Ka gets killed by Islamists, Blue is murdered by secularists. Thus every ideological position gets ridiculed and exposed. Thus the trope of political assassination constitutes the detective subplot of the novel. Along with Orhan, the reader too becomes a detective following every single detail in the murder mystery, here the death of Ka.

The presence of an authorial narrating figure is evident as a framing device from the very beginning itself:

So let us take advantage of this lull to whisper a few biographical details. Although he’d spent twelve years in political exile in Germany, our traveller had never been much of an activist. His real passion, his only thought was for poetry . . . as he is not likely to remain asleep for very long in that awkward position, for now suffice it to say that the traveller’s name is Kerim Alakusoglu; that he doesn’t like that name, preferring to be known by his initials, as Ka; and I’ll be complying with his wishes in this book. (SW 4)

Soon, the narrator reveals himself: “I don’t wish to deceive you. I’m an old friend of Ka’s and I begin this story knowing everything that will happen to him during

his time in Kars” (SW 5). Later we come to know of this friend as “Orhan Bey” who has come in to trace what had happened to Ka. Ka in Kars finds literary inspiration and pens down nineteen poems in his green notebook of which the narrator talks to Fazil when asked “Why I’d come to Kars” (SW 418). Orhan expresses his interest in those poems and his intention to write a book about them. In a letter to Orhan, Ka had announced that after four years of hard work, he had completed a new book of poetry which was titled “Snow”. The poems are missing and this reiterates the absent text trope common in Pamuk’s novel. Orhan is seen hunting for the poem Ka recited on stage, which he hopes to find in the television archives. Fazil, who marries Kadife, the headscarf girl, says:

‘we can find it this evening. But you spent the whole morning walking around every street in Kars. So maybe you’re thinking of writing a novel about us too . . .

‘But I can tell from your face that you want to tell the people who read your novels how poor we are, and how different we are from them. I don’t want you to put me into a novel like that’

‘Why not?’

‘Because you don’t even know me, that’s why! Even if you got to know me and described me as I am, your western readers would be so caught up in pitying me for being poor that they wouldn’t have a chance to see my life. (SW 419)

Later while leaving Kars having fallen in love with Ipek just like Ka, Orhan turns back to Fazil and ask him whether he knew what he might want to say to the readers if ever he was to write a book set in Kars.

‘Nothing.’ His voice was determined.

When he saw my face fall, he relented. ‘I did think of something, but if you don’t like it . . .’ he said. ‘If you write a book set in Kars and put me in it, I’d like to tell your readers not to believe anything you say about me, anything you say about anyone of us. No one could understand us from so far away.’

‘But no one believes everything they read in a novel,’ I said.

‘Oh, yes, they do believe it,’ he cried. ‘If only to see themselves as wise and superior and humanistic, they need to think of us sweet and funny, and convince themselves and they sympathise with the way we are and even love us. But if you would put in what I’ve just said, at least your readers will keep a little room for doubt in their minds.’

I promised that I would put what he’d said into my novel. (SW 435)

The above passage from the novel is self-reflexive and directly addresses the readers to judge the authenticity of the novel penned down by Orhan, the novel that they have been reading so far. Thus Orhan, the author figure reconstructs the life of Ka. Ka’s collection of poems, “Snow”, remains lost, in whose place emerges Pamuk’s own political novel of secular modernization. The use of doubles is common in Pamuk’s novels; in *Snow* we have a series of doubles which serves to subvert fixed sites of identity. Ka and the author-figure “Orhan” are doubles to such an extent that Orhan tends to imitate Ka’s experiences even to the extent of falling in love with Ipek. The way he expresses his emotions is made prominent through deviant typographical game: he runs together all the words together without offering any space between.

‘Nothing makes you happy in love except love . . .
 neither the books you write nor the cities you see . . . I am very lonely . . .
 if I say that I want to be here in this city close to you till the end of my life would
 you believe me?’ (SW 429)

It is thus evident that Pamuk, as in his other novels, undermines and problematizes his narrative by shifting the reader’s attention from the content to the act of narration. The reader is thus constantly reminded that fiction is all about writing the fiction that one is reading.

The Museum of Innocence, Pamuk’s post-Nobel novel brings together objects and textual memory. When writing functions as the sole consolation of a secular redemption, *The Museum of Innocence* identifies the museum as the object of consolation. Here the readers become aware of the increased narrative space allotted to the author-figure. It is thus evident that the process of novelization forms an integral part of the plot once again. It describes the redemptive act in the midst of conspiracy, coup and unrequited love. The novel is narrated from the first person point of view, who is none other than Kemal, the protagonist: “As I sit down so many years later and devote myself heart and soul to the telling of my story” (MI 11). But as we reach the final chapters, it is revealed that, the narrator is “the esteemed Orhan Pamuk, who has narrated the story in [Kemal’s] name” (512). Kemal had hired Orhan Bey when he realized the need of “an annotated catalog, relating in detail the stories of each and every object” in his museum (512). He conceived of an annotated catalogue that would also constitute the story of his love for Fusun. Hence he sought out Pamuk thinking that “a writer might undertake to write the catalog in the same form as he might write a novel”

(512). The author-figure Pamuk and the collector Kemal are engaged in long conversations right from their first meeting regarding the catalogue.

I went to my first meeting with Orhan Bey well prepared. Before I spoke of Fusun, I told him that over the previous fifteen years I had travelled the world, visiting 1,743 museums in all, saving all of my admission tickets, and to pique his interest, I told him about the museums devoted to the memory of his favorite writers: But as I told Orhan Bey, the most magnificent writer's museum I had seen was the Museo Mario Praz on Giulia Street Rome. If he ever managed to make an appointment to visit, as I had done, the home of Mario Praz, the celebrate historian and author of *The Romantic Agony*, who had an equal passion for visual arts as for literature, he must, I advised, read the book in which the great author told the story of his wondrous collection like a novel, room by room, object by object. (MI 512-13)

With such an introduction, Kemal narrated his story to Kemal during their first meeting at Hunkar restaurant: "May I, in all sincerity, tell you my story?" (514). Here we come to know about Pamuk's earlier appearance within the novel during the engagement party at Hilton where he even danced with Fusun. Pamuk is depicted as visiting the Cukurcuma house, which was now converted into a museum, and taking notes as he progressed on his work to make it more authentic. Kemal would thus tell him: "please finish this novel now, so that people who are interested can tour our museum with the book in hand" (515).

Orhan, the hired writer writes in the first person singular and reveals its fictional status using direct references to the readers. By revealing the presence of

an author figure within the novel who appears as a character engaged in writing the novel that the reader is reading, Pamuk once again maintains the metafictional quality of his novel:

“I am writing in the novel in the first person singular,” said Orhan Bey.

“What do you mean?”

“In the book you are telling your own story, and saying, ‘I,’ Kemal Bey. I am speaking in your voice. Right now I am trying very hard to put myself in your place, to be you.”

“I understand,” I said. “So tell me, have you ever been in love this way, Orhan Bey?”

“Hmmmm . . . we aren’t talking about me,” he said, and he fell silent. (MI 515)

In the chapter “Engagement Party” the Pamuk family does make an appearance as one of the guests attending the engagement. Pamuk’s parents are mentioned as having done business with Kemal’s father at some point of time. Pamuk has even brought in some family information like their decline over the years, which is narrated by the so called first person narrator/Kemal/Orhan.

Like so many formerly rich families that had squandered their fortunes, the Pamuk’s had turned in on themselves and found it upsetting to come face-to-face with new money. Sitting with his beautiful mother, his father, his elder brother, his uncle, and his cousin was the chain-smoking twenty-three-year-old Orhan, nothing special about him beyond his propensity to act nervous and impatient, affecting a mocking smile. (MI 116-17)

Kemal, the first person narrator, who is narrating his own story, directs his readers in this chapter to look at the last chapter titled “Happiness” to read Orhan’s own description of his dance with Fusun on the day of engagement.

I was not watching the people of the dance floor at all. But when our museum was established, Mr. Orhan Pamuk recalled that Fusun had danced with two people early on. . . . the second, however, was the young man with whom I had exchanged glances a short time earlier while visiting the Pamuk family table-Orhan Pamuk himself, as he proudly told me years later. (MI 124)

Orhan Pamuk narrates the last part of the novel as himself and Kemal is seen informing the readers of this change in narrative perspective. Though initially disturbed and feeling strange about Pamuk telling the story from his (Kemal’s) point of view, after listening to his description of his dance with Fusun, Kemal confesses his confidence in Orhan as the ideal person “to tell my story to museum visitors in my voice” (516).

It was around then that I decided my voice had been heard too much anyway, and that it was time I left it to him to finish my story. From the next paragraph until the end, it will, in essence, be Orhan Bey who is telling the story. Having paid Fusun such sincere, detailed attention during their dance, he will, I’m sure, do no less in these last pages. Farewell! (516)

Pamuk now turns the official narrator as Kemal bids farewell to his readers/visitors: “HELLO, THIS IS ORHAN PAMUK! With Kemal Bey’s permission I shall begin by describing my dance with Fusun . . .” (516).

Kemal is seen instructing Pamuk how to go about writing the catalogue; like not to conceal the way in which he had him write it; how he went about it; to give him all the drafts to be exhibited in the museum; to put a map at the end of the novel as those who read it will certainly come to see the museum; to let all those who read the novel free admission to the museum when they visit for the first time by placing a ticket in every copy which the guard at the door will stamp before ushering them in; to put an index of names at the end. In compliance with these instructions, a map is put at the beginning for the visitors who make their way by foot through Istanbul streets, a ticket within the novel and at index at the end of the novel (See Fig: 3).

A further metafictional move seems to be when Kemal critiques Orhan Pamuk's previous novel *Snow* and provides suggestions regarding how to end the book Pamuk is hired to write. In a conversation between Orhan and Kemal:

“Orhan Bey, I read your novel *Snow* all the way to the end,” he said.

“I don't like politics. So please don't be offended if I say I found it a little bit of a struggle. But I liked the ending. And at the end of our novel I would like to do the same as that character in *Snow* and address the reader directly. Do I have this right? . . . “What are your last words for the reader?”

“I am not going to say, as your character did, that readers cannot possibly understand us from afar. On the contrary, visitors to the museum and people who read your book will most certainly understand us. But there is something else I want to say.” . . . “My last words in the book are these, Orhan Bey, please don't forget them . . .”

. . . “Let everyone know, I lived a very happy life.” (MI 531-32)

If the act of writing is compared to the process of redemption, then the redeemer of the secular modernity crisis is definitely the author. It is very evident that Pamuk shadows his protagonists with an author figure in all his narratives, at times subtly and sometimes conspicuously. We can easily identify the appearance of an author figure in all his novels taken for study. For example, in *The White Castle* we can sense an ambiguous narrator, first person intrusions in *The Black Book* as well as *The New Life*, an autobiographical character “Orhan” in *My Name is Red*, “Orhan Bey”, Ka’s friend in *Snow*, and a very prominent narrative voice “Orhan Pamuk” the famous novelist in *The Museum of Innocence*. According to Goknar “the autobiographical strain of representing the self . . . is a legacy of secular modernity” and the “author figure is the voice and expression of post-Kemalism, the local variety of postsecularism” (239). Thus we can say that Pamuk “remains socially engaged in the text, long after that text has been complicated and decentred by doubles, metanarratives and intertextuality” (239).

As we have seen, in the overt forms of self-reflexivity, the very process of narration is foregrounded. The presence of the author in the text places him on an ontological level above the fictional world that he has created. Thus what we have is an embedded system, a chain of fictional authors writing about authors writing about authors and so on, where the only reality is the writing process itself. Pamuk makes references to his own biographical details like appearances, names, places, occasions in life and references to books written by him which form an important part in understanding his works. Pamuk seems to invite his readers in constructing biographical links in the fiction they read.

Orhan Pamuk was born into a wealthy, educated, westernized, secularist family. He was born to Gunduz Pamuk and Sekure Pamuk and had an elder brother named Sevket. He always had to compete with his brother for his mother's affection, and the situation aggravated as he was always compared with Sevket who was good at academics. From his very childhood until the age of 22 he devoted himself largely to painting and dreamt of becoming an artist. Orhan's parents never took his desire to become a professional painter seriously. His father always wanted him to carry on the family tradition by attending Istanbul Technical University and become an engineer. Considering his artistic bend, he was let to study architecture after graduating from school in 1970. During 1971, a high school girl from a rich family started visiting him at his summer house and became a model for many of his paintings. As this secret affair was revealed, her father tried to restrict her, but as she continued to see him, she was send away to a school in Switzerland. He studied architecture at Istanbul Technical University for three years and then abandoned the course when he gave up his ambition to become an architect and artist. He went on to graduate in journalism from Istanbul University, but never worked as a journalist. At the age of 23 Pamuk decided to become a novelist, and giving up everything else retreated into his flat and began to write.

By 1974 he began working on his first novel *Cevdet Bey*, which still remains untranslated, is said to be based on his father's family. His next work *The Silent House* was based on his mismatched maternal grandparents. *The White Castle* portrays the Hoja as writing at his desk about "why am I what I am" which is very much similar to Pamuk's attempts at becoming a writer. *The New Life* portrays Osman, an engineering student at the university, abandoning his studies in search of "new life" just like Pamuk who left his studies to become a full-time

writer. Both Osman and Mehmet are seen writing and making manuscripts of the book just like Pamuk who prefers to write, that too in notebooks while preparing the drafts of his novels. When Nahit/Mehmet/pseudo Osman talks about the “writing”, the vocation he has taken up; he sounds like Pamuk who spends most of the time writing:

“My new life is ordered, disciplined and punctual . . . By the time the clock strikes nine, I will have my coffee prepared and already be hard at work, writing . . . I keep writing the book without missing a single comma, a single letter, or a period . . . someone else might call what I do copying, but my work goes beyond simple duplication . . . so this is how I work arduously from nine in the morning until one o’clock, doing nothing else, and nothing can keep me from working. I generally put out better work in the morning.

. . . If one likes what he is writing and is pleased with his vocation, he should not miss the opportunity to write all he can. . . . (NL 212)

The Black Book brings in more biographical elements. Ruya, Galip’s missing wife, is named after Pamuk’s daughter Ruya. Moreover the large family and the household that Pamuk describes in the novel are mapped out in the same fashion as that of his own family. Pamuk’s own passion for painting forms the basis of *My Name is Red*. Again, Shekure, Black’s beloved and her sons Sevket and Orhan remind the readers of Pamuk himself as well as his mother, Shekure and brother, Sevket. Ka in *Snow* is a journalist who writes poetry. *The Museum of Innocence* draws upon the westernized bourgeois society and features Pamuk, the famous novelist within the novel. All these contribute to what might be called

auto/biographical metafiction. Here, within the realms of postmodern fiction, the boundaries of fact and fiction do not remain intact. As Pamuk states:

In every novel – no matter how much I resist it – there is a character whose thoughts, constitution, and temperament are close to my own and who carries a number of my sorrows and uncertainties. Galip, the hero of *The Black Book*, is in this sense much like Kara [Black] in [*My Name is Red*]. [Black] is the character in *My Name is Red* to whom I feel closest. I'd like to move beyond using such characters, but I can't see the world without their lighting the way for me. (OC 268)

Istanbul plays an integral role in Pamuk's life as well his works. Most of his novels are set in Istanbul and his fondness for his city can be traced in the detailed description which familiarizes his readers with every nook and corner of the city. The Heart-in-the city Apartment where Galip and Celal grew up is same as the Pamuk Apartment in Nisantasi where Pamuk lived together with his family. Taskim Square, Nisantasi, Beyoglu police station, Alaaddin's store, the Bosphorus are real places which are repeated in his novels. Not only this, the readers stumble on characters from one novel in the other also, for e.g. Alaaddin, Celal, etc. Pamuk says:

That Alaaddin is a real person who has a real shop next door to the police station is something many people know from the newspaper interviews he went on to give after the Turkish publication of the novel. . . . As for those who solved the acrostic and found that there was a building called the Pamuk Apartments where the Heart of the City Apartments was located in the novel, they will also have

guessed that I used many other details from my life in the same way, from the moaning of the lift to the smell of the stairwell and the domestic quarrels of that Westernised family. (OC 256)

Another feature that strikes an ardent reader of Pamuk is that he drops hints about his upcoming novels or brings in cross references of characters from previous novels into his latest novel. For example Orhan Bey, the author character in *Snow* / Ka's friend is seen searching for Ka's green notebook in vain. But he gathers everything associated with Ka to trace out his life in Kars. Orhan Bey is seen collecting all kinds of crap just like Kemal in *The Museum of Innocence*. Here Pamuk seems to be taking up the persona of Kemal, the protagonist of his next novel. He says:

By now I had become a curator of my own passion. Recognising my last chance, I gathered up almost everything else; and almost everything had value, from his dirty socks to his never-used handkerchiefs, from the kitchen spoons to the empty cigarette packets in the waste-paper basket. During one of our last meetings in Istanbul, Ka had asked me about my plans for a new novel, and I had told him about *The Museum of Innocence*, an idea that up to that point I'd kept from everyone. (SW 264-65)

Similarly, in *The Museum of Innocence* Kemal, the protagonist talks about his opinion on Pamuk's previous novel, *Snow*: "Orhan Bey, I read your novel *Snow* all the way to the end" (MI 531). Another character in same novel asks Orhan whether he could use "the first sentence of my novel *The New Life* in a campaign for Bora, a new product from the soft drinks giant that used to make Meltem" (MI

523). In *The New Life*, Mr. Owl mentions about Celal, the columnist in *The Black Book*:

There is no way we can be ourselves any longer, a fact that even the well-known columnist Jelal [Celal] Salik realised [a character in *The Black Book*], which led to his suicide; it's someone else who's writing the column under his name. Every rock you lift, there they are, the Americans. Sure it's sad to realize we will never be ourselves again, but mature assessment may save us from disaster.
(NL 94-95)

Again, in *The Museum of Innocence*, Celal, the journalist in *The Black Book* appears as a guest during the engagement party and a reference to Cevdet Bey, a character from his untranslated novel, *Cevdet Bey and Sons*, is also included.

Kemal says:

It was with great respect that I shook the soft hands of Celal Salik (I display a column by him here), then Turkey's best-loved, strangest, and most courageous columnist. I sat down for a photograph with the sons, daughter, and grandchildren of the late Cevdet Bey, one of Istanbul's first Muslim businessmen. (MI 129)

Such cross references to his own works delineates continuity within his oeuvre, which helps his readers to grasp the severity of the mission he has taken up: his attempts at redemption through writing. Here the fictionality of the text is again emphasized as a result of the complex interplay between fact and fiction.

Again, As Linda Hutcheon propounds, "in using a game model, metafiction calls attention to a free creative activity within self-evolving rules, an activity that is the same in all fiction reading" (NN 82). The use of doubles and their conversion

appears to be the game structure that Pamuk employs in most of his narratives. This game appears to be an allegorical comment on “Turkish dilemma” which can be seen as an internalized structural metaphor of the novel.

Fantasy functions as another model in postmodern fiction to point out the “imaginative leaps in time and space required in the reading of *any* fictional work” (NN 81). Fantasy uses certain realistic conventions to create its own reality and at the same time as a form of covert self-reflexivity blurs the ontological level between reality and fiction. Pamuk, by representing the fantasies of his characters seem to reinforce his theme – that of the quest for “self”. Pamuk, by employing fantasy as a strategy aims to project the “Otherness” of the “Other” who is in search of the “self”.

The White Castle featuring the master and the slave, the Ottoman Hoja and the Venetian slave, fantasizes the possibility of a shared existence emphasizing the irrelevance of the East/West dichotomy. The identity swapping that takes place between the doubles blurs complex interplay between dream and reality as well as fact and fiction. Even before the swapping that happens in the novel, the narrator, be it the real venetian or the Hoja in the guise of the Venetian says:

Later until the time we learned the Sultan had summoned us and our weapon to Edirne for the campaign, I had a recurring dream: we were at a masked ball in Venice . . . : when the ‘courtesans’ took off their masks I recognised my mother and fiancée in the crowd, and I took of my own mask full of hope and they would recognise me too, but somehow they didn’t know it was me, they were pointing with their masks to someone behind me; when I turned to look, I saw that this person who would know I was me was Hoja. Then when I

approached him, in the hope that he would recognise me, the man who was Hoja took off his mask without a word and from behind it, terrifying me with a pang of guilt that woke me from my dream, emerged the image of my youth. (WC 111)

Towards the end as their war machine fails to capture the Doppio Castle, they exchange clothes without haste and without speaking and finally, the Hoja is seen disappearing in the silent fog while the narrator lay down in his bed and slept peacefully. Here Pamuk clearly fantasizes the possibility of an Easterner understanding and accepting the mind-set of a Westerner and vice versa.

Black Book records Galip's fantasies of becoming Celal, his fantasies of Ruya's home coming. While away from home in search of Ruya, he imagines running into Ruya, and returning with her to life they had before. Otherwise while investigating to find Ruya, he would make a call and behave as if he spoke to her:

Galip rose from his table and phoned home, to tell Ruya in a gentle voice that he was probably going to be working at Saim's house until very late, so she shouldn't wait up, she should go to sleep. From the other side of the room, Saim and his wife told Galip to say hello to Ruya for them; of course, Ruya returned the compliment. (BB 75)

At another instance when he rang up, the phone rang and rang and he "conjures up an image of Ruya – she'd come home tired and gone straight to bed; she was struggling to her feet at this very moment" (BB 108).

My Name is Red is a highly imaginative masterpiece that discusses the unresolved conflicts between East and West. Through its focus on the two ways of seeing, the novel delineates "how perspective determines perception" (Almas 84).

The multiplicity of voices that await the readers in text enhances “the sense of plural meanings and possibilities” (84). Among those multiple voices do we find narrators like a corpse, a dog, a tree, a gold coin, death, the colour red, a horse, and Satan. Though given voice by the storyteller, the element of fantasy associated with such a narration cannot be ignored. This showcases the imaginative capacity of the author as well as the readers. Just like the novel itself, the innumerable stories incorporated into the narrative also arouse the imaginative faculty of the readers. The narration of the inanimate objects sets forth a thought provocative discourse among the readers which they wouldn’t have thought about so far. The very first sentence of the novel triggers interplay between fact and fiction:

I am nothing but a corpse now, a body at the bottom of a well.

Though I drew my last breath long ago and my heart has stopped beating, no one, apart from the vile murderer, knows what’s happened to me. . . .

Four nearly four days I have been missing. . . . (MNR 3)

The general tone of narration adopted by these inanimate objects is sarcastic in nature which debases the East/West dichotomy established by the society. By intermingling inanimate narrators with the animate character narrators Pamuk has experimented and has been successful in transporting his readers to the world of fiction. Thus we can claim that the element of fantasy that has been interspersed with reality – the Turkish dilemma – plays a key role in the success of his novel.

In *New Life*, Osman devotes his life in search of the new life which always eludes him. Osman fantasizes that he might begin a new life as another Nahit/Mehmet. Mehmet had mentioned about his previous life as someone else (Nahit) who lived in a mansion somewhere else in some province. But he left that

life behind to begin a new life as Mehmet. But soon, Osman as he turns successful in finding Mehmet realizes that he has again become someone else “Osman”. Osman never thought that he (Mehmet) would resign his identity as Mehmet just as he had fled from being Nahit. The entire novel envelopes the readers like a fantasy due to the mysterious nature of the book and the adventures they encounter during the quest. The ambivalent angel figure too contributes to the elusive nature of the novel. Even the town, Gudul, where Osman goes to appears to be a “Fantasytown, I reflected; Souvenir City” (NL 98).

Perhaps the small town of Gudul I saw before me was not a real town, perhaps I was looking at the picture of a town on a stamp, like one issued by the postal service administration in their homeland series. Just as with the towns on those stamps, the town square made Gudul appear to be more like a souvenir than a place with streets to walk in (NL 97-98)

In *Snow* we see Ka fantasizing about his happy life with Ipek if they could move to Frankfurt. In *The Museum of Innocence* too we come across Kemal fantasizing his moments with Fusun in her absence. He found solace by caressing her personal objects he had managed to keep with him. There was not a moment that he didn't fantasize of her:

Over time I came to notice how many of our young girls and women shared Fusun's figure, and how many dark Turkish girls bleached their hair blond. The streets of Istanbul were full of Fusun's doubles, who would appear for a second or two and then vanish. . . . Once, while playing tennis with Zaim at the . . . club, I spotted her among three giggling young girls, drinking Meltem at

one of the tables . . . Another time her spectre had just stepped off the Kadikoy ferry onto the Galata Bridge and was trying to hail a shared taxi. . . . Once, during the intermission between two films at the Palace cinema, four rows ahead of me in the balcony I saw her sitting with her sisters, enjoying a chocolate Mirage Ice, and I chose to forget that she had no sisters.

. . . When she saw me in the street looking up at her, Fusun's ghost stared back at me. When I waved, she waved back. But her manner of waving sufficed to tell me that she wasn't Fusun, so I walked off in shame.

. . . so I began to frequent those crowded places where I might see her ghost; and eventually I would mark these places, too, on my mental map of Istanbul . . . Istanbul was now a galaxy of signs that reminded me of her. (MI 166-67)

The use of fantasy as a mode in metafiction provides a sense of freedom or escape from the chaos one experiences in this world. Though the order achieved is only of a fictive universe, it doesn't matter, as the desire for such a freedom is imperative. Fantasy liberates one from the chains of empirical facts. The freedom that Pamuk's protagonists and other characters yearn for is achieved at the fictive level. Freedom to live without imitating the West, freedom from forced secularization, freedom from orthodox Islamism, freedom to be one's "self" is what they yearn for. Through the use of the fantasy mode, metafiction offers liberation, thus complying with Pamuk's ultimate motives.

At the overt level the presence of an authorial narrating figure, parody, allegory, and "stories within stories" making Chinese box structures reinforce the

self-reflexivity of Pamuk's novels. At the covert diegetic level also, recurring structural models are internalized within the narrative which point to the self-referentiality of the text. The prominent structural model developed by Pamuk is obviously the "detective plot". Pamuk introduces the detective genre into the Turkish context thereby "politicizing the genre by making it contingent on discourses and ideologies of the Republican state" (Goknar 217). But, he subverts the traditional detective genre by going beyond its conventions, like narrative closure and the detective's role as a surrogate reader. Such metaphysical detective stories become instrumental in asking questions of being and knowing by becoming self-reflexive. Covert models like fantasy and game structure also find place in Pamuk's narratives.

As Goknar argues, Pamuk's use of metafiction is political in the context of Turkish literary modernity because metafiction "by identifying the constructed nature of history and identity, functions to question the authority of master narratives such as nationalism, secularism and modernity" (98). Such innovative use of literary form enables a "non-teleological, non-linear reading of Turkish history and by extension, of identity-formation" (98). Thus the form converges with the theme to foreground Pamuk's longing "to see a Turkey that takes a justified pride in its traditional art, literature, and distinctive culture, that respects the ethnic and religious diversity of its people, and that is at the same time truly democratic, secular, and modern" (McGaha 41). His novels are thus obviously allegories presenting the theme of liberation through fiction making. As Hutcheon posits:

If self-reflecting texts can actually lure the reader into participating in the creation of a novelistic universe, perhaps he can also be

seduced into action—even direct political action . . . the narcissistic novel as incitement to revolutionary activity would be the ultimate defence of self-conscious fiction against self-preening introversion. (NN 155)

According to Linda Hutcheon, modern metafiction is a mimesis of process (the storytelling) rather than a mimesis of product (the story told). Here the reader is forced to acknowledge the fictional status of the text and at the same time the text also demands that he participate and engage himself intellectually, imaginatively, and affectively in its co-creation. Pamuk's characters are seen writing and his readers are lured into the process of creation. The act of reading and writing is a prominent feature of the very action of the plot. For Pamuk, the act of writing itself seems to be truly revolutionary in nature. As Mr. Owl mentions to Osman: "There is no way that we can be ourselves any longer" (NL 94). "Ah to be neither here or there! To become someone else and roam the peaceful garden that exists between the two worlds!" (54). Both overtly and covertly, Pamuk "aims at transforming the ways his readers read" which is nothing but the "first step to transforming the political reality he lives in" (156). The metafictional form that he adopts appears to proclaim his hopes in liberating his country and his literature. As Galip states in *The Black Book* "nothing is as surprising as life". "Except for writing". "Except for writing". "Yes, of course, except for writing, the only consolation" (BB 461).

It can thus be confirmed that Pamuk finds and offers consolation through his narrative explorations. He offers consolation as he involves his readers in the creative process. By making the reading and writing process an integral part of his narrative, Pamuk highlights the revolutionary nature of narratives. Hence, he once

again iterates his belief in narratives to create and shape various socio-cultural policies. The revolutionary instinct can be equated to the carnivalistic instinct as both advocates subversion of dominant hegemonic ideologies. Pamuk's carnival square is none other than his narrative space and he very well indulges in making it a universal arena for people/readers to interact. Thus by fictionalizing Turkey using metafictional narrative techniques, Pamuk questions and depicts the anxiety of the present age. Though he discusses the Turkish dilemma in particular, it achieves universal significance especially in the post 9/11 scenario. Various binary oppositions like East/West, Christian/Islam, master/slave, us/them undergo the carnival acts of "crowning/decrowning" by means of the metafictional strategies used by Pamuk in his novels, hence the universal significance.

Conclusion

This study based on Pamuk's novels explore the ambivalence of the "Other" palpable in Pamuk's narrativization of Turkey and the levels of subversion that takes place while remapping Turkey in the globalized world. The core chapters of this study titled "Towards an Ambivalent Narrativization: Discourse of the Other in Pamuk's Fiction" attempts to delineate the carnival spirit underlying both the thematic and formal aspects of Pamuk's fiction. This carnival spirit apparent at the thematic and formal levels reveals the attempts of the Other to come in terms with the ambivalence they face at every step. The first chapter titled "Narrating Turkey" is more of thematic concerns and forms the basis to our understanding of the Turkish dilemma and the formal subversion that is dealt with in the other two core chapters. The texts taken up for this study proclaim the carnival spirit surging within Pamuk's hybrid self. His crystallizing process is given a detailed analysis in the second chapter titled "Crystalizing Turkey" while his fictionalizing process is delineated in the third chapter titled "Fictionalizing Turkey". These chapters lay bare the narrative methods adopted by Pamuk as he narrates the traumatizing Turkish existence. This concluding section thus aims to summarize facts and ideas expressed in the previous chapters and explain the relevance of Pamuk's creative "narrativity" in establishing the need to revamp ways at looking at the "Other" in the contemporary globalized world.

The chapter, "Narrating Turkey" discusses the "question of identity" which for Pamuk is tied up with the memories of the past; hence the reconstruction of identity involves a process of remembering the past. As we all know Orientalism

categorized the oriental into a set of characteristics that are static and unchanging in time and place. The unconscious set of views regarding the orient which Said termed as “latent Orientalism” remained intact while “manifest Orientalism” which refers to the stated and articulated views about the Orient underwent modifications. The superior outlook of the West gave way to a multitude of attitudes that resulted in colonial policies and practices towards the Orient. The West thus developed the policy of “us” and “them”, a binary that distinguished “the object of study” – the Orient from the Occident. But Turkey was never a colony; they were never suppressed by the western powers. As a result, as Pamuk states the “romanticizing of Turkey” was never an issue for the Turks (OC 370). Nevertheless, the loss of the Ottoman Empire and the forced westernization that accompanied the formation of the Republic “left a deep scar in the spirit of the nation” (370). The tensions that ensued were self-inflicted. A sense of isolation prevailed as the Turks somehow fell short of the West they wanted to emulate. The East/West dichotomy is therefore crucial to Pamuk’s fiction as it delineates his take on this binary opposition. In an interview, Pamuk opens up regarding his stand on the East/West dilemma apparent in Turkey:

I’m a Westernizer. I am pleased that the Westernization process took place. I’m just criticizing the limited way in which the ruling elite – meaning both the bureaucracy and the new rich – had conceived of Westernization. They lacked the confidence necessary to create a national culture rich in its own symbols and rituals. They could not strive to create an Istanbul culture that would be an organic combination of East and West; they just put Eastern and Western things together. . . . what they had to do, and could not

possibly do enough, was invent a strong local culture, which would be a combination – not an imitation – of the Eastern past and the Western present. (OC 369-70)

This is exactly what he claims to do in his novels; he attempts a combination of both the Eastern past and the Western present. But he disapproves of slavishly imitating both the East and the West instead reminds us of doing something unique without excessive “anxiety about belonging to one of them too much” (OC 370). Pamuk attempts to share his memories and secrets regarding the “private lives of people living on the edge of Europe” (191).

Pamuk’s novels reorient Turkish literary modernity by creating texts that advocate Ottoman contexts. But Pamuk proves blasphemous as he also depicts denial of the Ottoman traditions by Republican modernity. Such denials foreground the dominance of the secularization thesis. Thus we can conclude and state that the themes that he develops in his narratives parallel his own literary transgressions, thereby targeting the authoritative discourses of secularism as well as fanatic adherence to Islamism. In *The White Castle*, Pamuk talks about the Ottoman/Republican allegory of identity; in *The Black Book*, he incorporates a detective framework as well as the cultural history of Istanbul. When Pamuk revises the Sufi quest of unrequited love in *The New Life* he evokes the quest for the self/identity. In his *My Name is Red*, he brings together Ottoman past and Quranic traditions and also discourses upon Eastern and Western modes of painting. He is more political in *Snow* when he brings together history and literature and in *The Museum of Innocence* talking about museums that play a key role in the construction of national history and identity, Pamuk embarks on a mission that focuses on an alternative history through the museum that he

constructs in his novel as well as in real life. As discussed in the first chapter, his novels appear to be celebrating the possibilities that envelope humanity at large if at all they break free from the stereotypical notions associated with the East/West dichotomy. It is evident that Pamuk's novels exhibit carnival instincts which point towards the "transgressive" potential of carnivalesque literature.

"Crystallizing Turkey", the second core chapter discusses the form adopted by Pamuk while giving shape to his concerns. Pamuk's novels reinforce the inseparability of form and theme as contended by Mikhail Bakhtin. The multiple voices that populate novels and the various sub-genes incorporated gives voice to the differentiated socio-ideological position of Pamuk amid the heteroglossia of his epoch. As Linda Hutcheon comments, the theories of Mikhail Bakhtin "offers a framework in which to deal with those parodic, ironic, paradoxical forms of postmodernist practice and also make overt the connection between the aesthetic and the social, historical and institutional" (APOP 54). As discussed in chapter two, Bakhtin considered the novel as a unique genre due to its ability to internalize or constitute a self-criticism of its own form. Contemporary fictional narrative forms are in fact a very extreme and self-conscious version of the "novel" defined by Bakhtin. The metafictional tendencies predominant in Pamuk's novels are characterized by ironic intertextuality or parody. And his novels are even more overtly and functionally polyphonic in structure and style. They exhibit overtly the separation of art and reality drawing the attention of the reader to it. Thus Pamuk's metafictional novels exist on this self-conscious borderline between literature and life, making negligible separation between the co-creating reader and the author.

In "Fictionalizing Turkey" my area of discussion has been the overt and covert metafictional tendencies in Pamuk's novels. The fact that Pamuk's novels

are historiographic metafiction reemphasizes the carnivalesque tendencies inherent in his oeuvre. In Pamuk's novels we come in contact with self-reflexive forms of fiction which internalize the structures of more popular art forms that activates in the reader both self-consciousness about the literariness and fictiveness of what he or she is reading. One of the most widely used forms of popular literature are detective stories which is seen as a structuralized model within Pamuk's metafictional works. Another form is the pornographic model where subversion often takes the form of perversion which in turn can be seen as depictions of irrepressible vitality and freedom. Pamuk do make explicit references to bodily apertures and sexual organs in some of his novels. We can thus decipher that elements of subversion, blasphemy and obscenity seen in Pamuk's works are ultimately representations of intense vivacity and liberty. Pamuk's use of the metafictional mode of narration reverberate the carnivalesque quality of the transgressions from social norms and a thoughtful challenging of cultural hierarchies. We can decipher that Pamuk has succeeded in subverting the authoritative ways of looking at Turkey when we associate Mikhail Bakhtin's concept of the "carnival" with the attributes of modern metafiction. Modern metafiction that contests the novelistic illusion of realism appears analogous to the carnival world-the joyous, inverted world- which existed in opposition to official, serious, ecclesiastical culture. The ambivalence apparent in Pamuk's novels recall the similar qualities of the carnival put forward by Bakhtin. In the novels of Pamuk, the social and literary inversions are typically carnivalesque.

The official discourses are thus parodically inverted in form and content as evident in the three core chapters – "Narrating Turkey", "Crystallizing Turkey" and "Fictionalizing Turkey". "Contemporary metafiction exists – as does the

carnival – on the boundary between art and life, denying frames and footlights, making, as we have seen, little or no formal distinction between writer and reader” says Linda Hutcheon in “The Carnavalesque and Contemporary Narrative” (85). Pamuk’s novels are highly carnivalesque as its form and content operate to subvert formalistic, logical, authoritarian structures. Just like the carnivalesque inversions, subversive metafictional challenges to novelistic conventions radiate feelings of insecurity arising out of the social order. Bakhtin pointed out that one response to feelings of insecurity or fear was the creation of “popular-festive” forms which showcased temporary respite, in the form of transgressions from social and literary norms (85). Similarly, Orhan Pamuk has come up with a unique narrative style that showcases his “optimistic utopianism” which reminds us of Bakhtin’s “positive valuation of ambivalence and incompleteness” which is normally “negativized” (86). And as my title suggests, Pamuk’s novels are discourses that herald the ambivalence of the Turkish “Other”. The form and theme that Pamuk displays in his novels unitedly delineate the carnivalistic subversion that arises out of the ambivalence associated with the “Other”. And at the same time Pamuk appeals for a vibrant Turkey where the East and the West would come together for a peaceful existence. Akin to Bakhtin, he talks of ambivalence and his focus is always on the positive and ideal community of people.

Pamuk’s novels exhibit itself as postmodern contradictory texts as they are parodic in their intertextual relation to the traditions and conventions of the genres involved. Consequently, we discern that the traditional notions of perspective are challenged, the historical and narrative continuity and closure is contested; all of which are suggestive of our heterogeneous existence, that our culture is no longer a homogenous entity. The “concept of alienated otherness” based on binary

oppositions thus leads to the assertion of a “decentralized community” (APOP 12). Hence, we no longer have a “Culture” but “cultures”. Historiographic metafiction, the prominent form adopted by Pamuk, “attempts to demarginalize the literary through confrontation with the historical”, both “thematically and formally” (108). Hutcheon points out:

the process of narrativization has come to be seen as a central form of human comprehension, of imposition of meaning and formal coherence on the chaos of events. Narrative is what translates knowing into telling, and it is precisely this translation that obsesses postmodern fiction. (APOP 121)

Linda Hutcheon’s perception that “the most radical boundaries crossed have been those between fiction and non-fiction and by extension between life and art” proves crucial in this study of Pamuk’s novels (APOP 10). She hails postmodernism as a “contradictory phenomenon, one that uses and abuses, installs and subverts, the very concept it challenges” (3). The contradictions that she refers to, she says, are evident in the postmodern concept of “the presence of the past” (14). Similarly in Pamuk, what we witness is not a nostalgic return to the past but a “critical revisiting, an ironic dialogue with the past of both art and society” and there “lies the governing role of irony in postmodernism” (4). Contemporary art, especially the novel thus offers a postmodern ironic rethinking of history. Linda Hutcheon zeroes on to a specific form, namely the “historiographic metafiction”, the very form employed by Orhan Pamuk in narrating the Turkish ambivalence. It is characterized by an awareness of history and fiction as human constructs and attempts at subverting the previously accepted conventions.

The carnival in the medieval culture refers to the one time revelry allowed and sanctioned by the church and the king with the view that celebration must be granted occasionally for the peasantry to work hard the rest of the days. The carnival is thus permitted and sanctioned revelry where the rigid order of the world, adhered to during the rest of the year is neglected. Thus it is a temporary celebration of inverted power relations. Carnavalesque imagery in fiction features laughter, role reversal, mockery of the official, material reality of the body, degradation etc. Bakhtin observes:

Carnival is a pageant without footlights and without division into performers and spectators. In carnival everyone is an active participant, everyone communes in the carnival act. Carnival is not contemplated and strictly speaking, not even performed; its participants live in it, they live by its laws as long as those laws are in effect; that is, they live a carnivalistic life. Because carnivalistic life is life drawn out of its usual rut, it is to some extent “life turned inside out,” “the reverse side of the world.” (PDP 122)

During the carnival, all forms of socio-hierarchical inequality or any other form of inequality among people within the society is suspended; which is quite similar to what Pamuk intends to do through his novels. All forms of terror connected with all sorts of hierarchical structures are deferred. The carnival is seen as a “festival of all-annihilating and all renewing time” (124). This important aspect of the carnival, offers a platform where people from all strata of the society enter in contact with each other. At the carnival square, the interrelationship between individuals is renewed which is in all ways in contrast to the world of social hierarchies. Pamuk’s carnival square is undoubtedly Istanbul, where his narratives unfold. Hence we

find him offering a new “tolerant” approach in this world of social hierarchies. Thus we have new combinations where the sacred and the profane, the lofty and the low, the great and the insignificant, and the wise and stupid meet giving rise to a free and familiar attitude. This brings us to another aspect of the carnival where we have carnivalistic blasphemies, debasings, obscenities and parodies. Bakhtin propounds that these categories were transposed into literature over time and have an extreme “formal, genre-shaping influence on literature” especially in the advancement of novelistic prose, organization of plot and even the verbal style of literature (PDP 123). This study based on Orhan Pamuk’s novels show that his plots develop into a carnival space where all these carnivalistic classifications are placed side by side. The themes and techniques adopted by Pamuk to deal with the Turkish ambivalence reflect carnivalistic images like role reversal, laughter, degrading of the official and revered, playfulness versus seriousness, dialogic voices versus monologism, a tearing down of old forms and creation of new ones etc. It is the ambivalent nature of the carnival images that makes all these relevant to Pamuk’s novels. Bakhtin explains this ambivalence when he states:

All images of the carnival are dualistic; they unite within themselves both poles of change and crisis: birth and death . . . blessing and curse . . . praise and abuse . . . youth and old age, top and bottom, face and backside, stupidity and wisdom. Very characteristic for carnival thinking is paired images, chosen for their contrast (high/low, fat/thin, etc.) or for their similarity (doubles/twins). (PDP 126)

As evident from the core chapters, Pamuk is famous for his attempts at melding the East and the West viewing it from the very crucial geographical

position of Turkey. The East/West impasse can be seen as a basic concept around which his novels revolve and by bringing together these two extreme ends, Pamuk subverts the usual stereotyping based on the concept of “us” and “them”. Thus he violates the “usual and the generally accepted” (PDP 126). The ambivalence of the carnival laughter emerges as Pamuk ridicules the so called secularists and traditional Islamists simultaneously urging them to renew their stereotypical outlook. As Bakhtin contends, carnivalistic laughter is directed towards a “shift of authorities and truths, a shift of world orders” and “embraces both poles of change” (PDP 127). The focus is on “the very process of change, with crisis itself” (127). Hence the significance on the carnivalistic nature of parody evident in Pamuk’s postmodern metafictional narratives. In Bakhtin’s carnival world, parodying refers to an inversion of power structures which is evidently ambivalent. Parodying doubles are a common feature in carnivalized literature and as this study indicates, Pamuk frequently employs identity swapping between doubles/look-alikes within his narratives. Identity swapping and the use of doubles hence proclaim the ambivalence of the Turkish “Other” from the carnival point of view. Pamuk’s protagonists are depicted along with their doubles who parody them in many ways. As the doubles swap or take up the identity of the other, carnivalization takes place. This is indicative of the “renewal” expected to rise above the usual rut. Pamuk’s carnival square is none other than his narrative space and he very well indulges in making it a universal arena for people/readers to interact. The narrative space that he enjoys becomes a “carnival square of free familiar contact and communal performances of crowning and decrowning” (PDP 128). Thus the carnival sense predominates Pamuk’s narrative world with its “categories, its carnival laughter, its symbol – system of carnival acts of

crowning/decrowning, of shifts and disguises, carnival ambivalence and the overtones of the unrestrained carnival word” (130). Carnavalesque imagery thus tends to emphasize dialogic voices, degrading of the official and the revered, role reversal, rebirth and renewal; and these highlight the mockery and reversing of power relationships associated with the carnivalesque.

Referring to W.B. Yeats’s poem “The Second Coming”, I would say Pamuk’s works are a kind of parallel in terms of fictional enactment of what the poem incisively sums up as a great poet’s vision of the contemporary phenomenon. His novels demonstrate a distinguished writer’s response to a universal phenomenon which issues out of his own people’s predicament.

Turning and turning in the widening gyre
 The falcon cannot hear the falconer;
 Things fall apart; the centre cannot hold;
 Mere anarchy is loosed upon the world,
 The ceremony of innocence is drowned;
 The best lack all conviction, while the worst
 Are full of passionate intensity. (62-63)

For many in Turkey, the western civilization is no more than a “mere anarchy let loose”. What Pamuk points out is that in both the civilizations – Western and Eastern, “the centre cannot hold” and “the falcon cannot hear the falconer”. The result: “things fall apart”. We can say that Pamuk is certainly concerned with the struggle to present a local reality to a global audience. The historiographic metafictional narrative mode that Pamuk embraces diminishes the social and intellectual gap between the author and reader and thereby succeeds in propagating his tolerant views towards humanity at large. The carnivalesque

tendencies exhibited both thematically and technically within his narratives are in fact evidences that proclaim his aesthetic as well as social commitment. Moreover, Pamuk doesn't limit his arguments at the thematic level but deepens his "argumentation through form" in his novels (qtd in Goknar 38).

Pamuk is iconic in the literary scenario unlike other writers who have migrated between languages, cultures, countries, continents and civilizations. While writers like Conrad, Nakokov, and Naipaul "were fed by exile, a nourishment drawn not through roots but through rootlessness"; Pamuk "requires that [he] stay in the same city, on the same street, in the same house, gazing at the same view" (*Istanbul* 6). He states: "Istanbul's fate is my fate: I am attached to this city because it has made me who I am" (6). His locatedness and upbringing in a decaying and forgotten Istanbul between 1950s and 1960s forms the basis of his artistic bildung. This attachment to Istanbul is foregrounded in the *huzun* or melancholy that thematically accompanies Pamuk in his novels. Sibel Erol in her article based on *Snow* titled "Difference as Sameness" draws attention to the interchangeability aspect that envelope Pamuk's novels:

While the characters in the novel [*Snow*] seem to insist on the substantive and irreconcilable difference between the East and the West, the novel they inhabit shows precisely the interchangeability of East and West, drawing equally from Eastern and Western sources. (422)

For Pamuk, the question of identity is inexplicably tied up with the memories of the past. This process of revisiting one's memories inevitably contains the possibility of fiction and modification and hence becomes a narrative that is constantly being rewritten. It is this loss, in fact, it is the "absence that opens the

possibility for narrative revisions in the retelling” and it is redeemed by the very texts penned own by Pamuk (Goknar 139). As Goknar suggests, by juxtaposing all these, we can decipher that Pamuk’s narratives identify, critique and subvert the discourses “on” the “Other” voiced by the nationalists and orientalists. These thematic strands get reflected in postmodern narrative techniques used in his novels, allowing a mimicking of the thematic axis at the structural level as well. Thus as discussed in the core chapters, allegory, metafiction, parody, polyphony and intertextuality form an indispensable part of Pamuk’s oeuvre. The postmodern movement in Turkish literary tradition as evident in Pamuk’s writings becomes a tool that criticizes the totalizing perspective of the modernization/secularization process that shook Turkey. Pamuk’s deviant techniques and collages hence delineate the displacement/carnivalization that Pamuk aims to materialize. Taking all these into consideration we can say that Pamuk’s novels display a move towards democratization and potential revitalization. For this Pamuk uses the polyphonic mode of narration. He inverts the literary and social conventions of the novel to match his thematic concerns. Pamuk’s incorporation of the structures and conventions of both the Eastern and Western modes of narration works in much the same way as does Bakhtinian parody in its motivation and form as well as its authorized subversion of social and literary norms.

As Pamuk contends:

the art of the novel becomes political not when the author expresses political views, but when we make an effort to understand someone who is different from us in terms of culture, class, and gender. This means feeling compassion before passing ethical, cultural, or political judgement. (TNSN 69)

Thus Pamuk's endeavours at a better understanding of the binary "us" and "them" takes the readers to an ambivalent mode of narrativization because he denies any strict adherence to the Eastern or Western traditions while fictionalizing Turkey in his novels. The hybridity that he incorporates in the narrative mode underlines his attempts at bringing together the opposites – the East and the West. Pamuk thus attempts to bridge the identity issues challenging Turkish identity by blending the East and the West rather than polarizing it. This makes it clear that Pamuk hasn't given up his faith on the power of narratives to create and shape. As Fran Hassencahl puts it:

he [Pamuk] still sees the potential of a new life in the sense that the boundaries that demarcate "us" and the "other" can be modified through the experience of reading. . . .

Pamuk is a bridge from Turkey's Ottoman past to the modern Turkey that is still establishing its identity and debating the efforts to move to a democracy that can guarantee freedom of speech and press and give power to elected leaders rather than to military officers. Both camps, the secularists and the Islamists, have differing views about the modern state. . . . Islamists define Turkey as an "Ottoman-Islamic" state, and the nationalists heirs of Atatürk see Turkey as secular and West oriented. (102-03)

Questions concerning the nature of Turkish identity are still ambivalent. Pamuk is thus seen grappling with this ambivalence that emerges out of the East-West question. Orhan Pamuk, the Turkish litterateur is keen on formulating the midway path by proposing a synthesis of both cultures. The "Pamukian" discourse thus questions and subverts all metanarratives in favour of an alternative narrative

that will endure and promote the existence of both cultures simultaneously. Hence, I would say that, this attempt at locating the “ambivalence of the Other” in Orhan Pamuk’s fiction has resulted in a clearer understanding of Turkey as well as Turkey’s first Nobel Laureate and foremost raconteur.

And as well-known, the scope for further research is always open as “nothing conclusive has yet taken place in the world . . . the world is open and free, everything is still in the future and will always be in the future” (PDP 166). Further research can be taken up with Orhan Pamuk as the key focus. Gender Studies, Political Studies, Islamic Studies, Translation Studies are some areas that could be taken up. A Postcolonial Study can also be ventured encompassing the novels that remain untranslated as of now. Similarly, a Comparative Study with other writers would also bring in new directions to academic research.

List of Publications

- Joseph, Jeena Ann. "Carnivalistic Subversion in Orhan Pamuk's *The White Castle*". *Humour, Texts, Contexts*. Ed. P.P.Ajayakumar, et al. New Delhi: Creative Books, 2015. 273-81. Print.
- . "Orhan Pamuk's *Snow*: An Interlacing of Culture and Nature". *Critical Encounter: A Journal of Literary Studies* 1.1 (2015): 38-46. Print.
- . "The East-West Impasse in Orhan Pamuk's *The White Castle* and *My Name is Red*". *Research Essence* 2.2 (2014): 72-81. Print.
- . "Vehicles of Literary Modernity: Orhan Pamuk's *The Black Book*". *Littcrit: An Indian Response to Literature* 40.2 (2014): 67-73. Print.

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