The Bosphorus Incarnate:
Postmodern Fiction and Identity Representation in the Novels of Orhan Pamuk and a Comparison with Hungarian Literature

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Doctoral Dissertation

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1. Introduction

As one of the world's leading contemporary writers, Orhan Pamuk has a major influence on world literature owing to his work's share of the global book market, as well as the scholarly attention he draws. It would not be an overstatement to claim that Pamuk is the most well-known and widely-read Turkish author of our century–maybe of all time, given that his books have been translated into nearly 60 languages and are always included in best-selling novel lists. In the meantime, academics around the globe have also paid attention to Pamuk's novels because of their varied fine qualities.

First and foremost, Orhan Pamuk's fictional and non-fictional writings articulate the peculiar experience of living in a borderland between East and West, in Istanbul, where the Bosphorus separates the Asian continent from Europe, while the remnants of an Islamic civilization and aspiring Western lifestyle coexist to some degree. Pamuk's novels thus pose a number of important questions about the cultural dichotomy and paradigm shift in Turkey on the periphery of Europe and Asia. These questions surrounding the interactions of opposite poles in the country are not only limited to political or sociological grounds, but also frame and fashion the literary interplay between the two sides of the cultural divide in Turkey and their cultural positioning against Europe. Like the bridge over the Bosphorus, which links not only the two continents but also the world-views, Pamuk combines the narrative techniques of postmodern fiction fostered in the West with themes and styles from Turkish and Eastern literary traditions. In this regard, he can be called *The Bosphorus Incarnate*, for he writes and acts as the strait itself, the singularity of which stems from this peculiar experience of lying between two vying civilizations and not belonging entirely to either of them. That is why his works are often seen as part of both world literature and Turkish literature, which raises new concerns about which literary canon Pamuk should be included in. This may be another explanation for the scholarly curiosity in Pamuk's writing.

Accordingly, there is a significant corpus about Orhan Pamuk and his novels, which have been written in Turkish, English and certainly in other languages from various perspectives. It would be unattainable to list all the MA and PhD theses, essays, monographs, biographies, etc. written about Pamuk in Turkish. If I only mention the titles of some of the English ones, I should start with Erdağ Göknar's comprehensive interpretation, *Orhan Pamuk, Secularism and*

Blasphemy: The Politics of the Turkish Novel published in 2013. This work, which is claimed to be the "first critical study of all Pamuk's novels" by its author, who was a former English translator of Pamuk, not only deals with the works of Pamuk, but also correspondingly interprets some other works from prose to poetry that have an influential presence in Turkish literature. Göknar's critical study is clearly useful, given that most of the criticisms of Pamuk's writing do not take into account the role of the Turkish socio-political and literary background in his work, nor do they reflect his association with modern Turkish or classical Turkish/Islamic literature. Nevertheless, the all-inclusive methodology of Göknar makes his research a bit confusing and dispersed.

Another notable study on Pamuk is a collection of essays, *Global Perspectives on Orhan Pamuk: Existentialism and Politics* (2012), edited by Mehnaz M. Afridi and David M. Buyze. The essays in this review, which address Pamuk's work in a global sense for whatever it entails, mostly do not ignore his identity as a Turkish literary figure in the search for his place in contemporary world literature. Without a doubt, the valuable studies in this collection, which offer detailed readings of Orhan Pamuk's literary output, contribute greatly to the field of comparative literature, but, by its very nature, this book lacks a systematic approach to his work.

Orhan Pamuk and the Good of World Literature (2018), a more recent study carried out by Gloria Fisk, deals with Pamuk's relation to world literature from a different perspective. In her research, Fisk places Orhan Pamuk at the center of an ongoing controversy in the field of world literature. She rightfully questions the approach that regards some authors like Orhan Pamuk, Paul Auster, J. M. Coetzee, and Gabriel Garcia Marquez, as people write only to inform a small fraction of global (Western) readers and academics instead of the readers from their own culture. She examines Pamuk's career as a case study to elucidate how many criteria a non-Western author needs to meet in order to be favored by a "transnational literary establishment" based in the West. Fisk's analysis of Pamuk's perplexing reception in world literature does not focus solely on Pamuk's work, but rather on the canonization of authors like Pamuk by the Western audience, which inevitably leads to such works losing their local essence.

Autobiographies of Orhan Pamuk: The Writer in His Novels (2008) by Michael McGaha claims to be the "first book-length study of the life and writings of Pamuk" and provides an exhaustive analysis of all his novels published by that time. The author proposes a somewhat non-academic, "free of jargon and interest" study of Pamuk's work without having a specific

perspective for its analysis. It may be a good introduction to Pamuk's writing for non-academic readers, but it has the same perspective that Fisk undertakes in her research.

Another noteworthy collection of essays is *Approaches to Teaching the Works of Orhan Pamuk* (2017), edited by Sevinç Türkkan and David Damrosch. The essays in this world literature study include a variety of strategies, perspectives and approaches to Pamuk's "compelling and challenging literary output". Overall, the book is concerned with how to deal with the problems of teaching Pamuk in translation without missing all the references he makes to small fragments of Ottoman history or of modern Turkish society. The book is very efficient in bringing together scholars from all over the world to discuss issues related to teaching Pamuk's literature in the classroom, despite a lack of coherence in it by nature.

Another research published not long ago is *Logoteunison: Literary Easternization in Orhan Pamuk's Works* (2019) by Saman Hashemipour. This book, focusing on Orhan Pamuk's fiction, draws attention to the reasons why the Western world is so interested in literary works containing themes from the Eastern hemisphere. The author assesses the tendency to present the values and masterpieces of Turkish, Persian, and Arabic literature in western-style forms under the term 'Easternization' (or *Logoteunision*) and describes Pamuk as one of the greatest exponents of this trend. Hashemipour, like Fisk, points out that Pamuk transmits in his novels the spiritual, mystical and profound values of the East which Western readers admire and demand.

There are also several doctoral dissertations worth mentioning: without listing all of them I can state that these works provide significant benefits in terms of 'Pamuk studies' if it is not incorrect to label them in this way, and I will definitely use all of these investigations to bring forward the relevant research that will contribute to this field. But to some degree, what I aim to accomplish with this study diverges from all of them.

My purpose in this study is to conduct interrelated postmodern philosophical, historical, and literary research centered on the fictional writings of Orhan Pamuk. I am of the opinion that, despite all the fanfare surrounding Pamuk with regard to the Eastern and Western identities in his work, his single most important issue was to create for himself a grand storyteller persona, like Saadi Shirazi, Jorge Luis Borges, or Edgar Allan Poe. To this end, resting on the privileged position of the city where he was born and raised, he situates himself on the edge of a long genealogy, both as heir to the great masters of the East and to the romanticist or modernist representatives of

Western literature. In line with this intention, he was able to make the most of the possibilities offered by postmodern literature and the postmodern cultural climate.

I therefore propose to discover the coherence between Orhan Pamuk's work and "the poetics of postmodernism", by borrowing the terms of Linda Hutcheon, on the basis of postmodernist interpretations of certain notions, such as reality, fiction, history, narrative, representation, relativity, and others. Through the relevant postmodern narrative form "historiographical metafiction", the question of recording the past holds an important place in this study, with its existence calling into question the legitimacy of recorded history. Historiography has underpinned nation-state arguments along with traditional historical novels, whereas postmodern historical fiction undermines the same arguments by turning the focus from the center to the periphery, ultimately offering a recourse to outsiders or subordinate identities against the homogeneous cycle of representation in nation-states. Hence, it is worth discussing the issues of representation and identity formation in Orhan Pamuk's postmodern historical narratives.

On an everyday level, both Turkish and Hungarian societies have a kind of fixed idea of history with regard to their respective glorious pasts, which at some point have come to a tragic end in history. Historical narratives, fictitious or not, gave legitimacy to nationalist discourse in both countries, as in other nation-states, as they had a calming effect that allowed average people to seek refuge in the past. The historical narrative was the fictional counterpart of the devastation or near extermination of these two countries, which could be described as the greatest losers of the Great War. In this sense, conventional historical fiction, which can be seen as an extension of official historiography, endorsed certain positions, albeit with justifiable reasons, which led people to distract from the problems of the present time. Whereas the postmodern historical narrative re-tells the historical event or occurrence from an unorthodox point of view, and thus challenges the propensity of conventional historical representation to often rely on one-sided and hegemonic discourse. In this regard, my aim is to compare the attitude towards the rebuilding of a new supranational identity in Pamuk novels with that of Viktor Horváth's *Török tükör* (2009, Turkish Mirror) and László Darvasi's work *A könnymutatványosok legendája* (1999, Legend of The Tear Jugglers). One might wonder why I am attempting to make comparisons between two disparate literary cultures that have had little influence on one another. But even so, we must note that the works of Hungarian literature that I am analyzing in this study are both examples of historical

novels dealing with the Ottoman occupation of Hungary, which is also a part of Turkish historiography. Thus, in the same way as they deconstruct official Hungarian historiography, they accordingly deconstruct Turkish historiography with the incidents that they do and do not narrate. Aside from that, I believe the analysis of these novels adds a unique flavor to this dissertation, the main goal of which is to discover the narratological modes that Pamuk employs. Particularly, the narrative mode they use in historical representation, which clearly varies from Pamuk's style, makes such a comparison more insightful.

In addition, it is important to examine the postmodern narrative techniques that Orhan Pamuk utilizes in his novels to see how effectively these methods are used in terms of identity construction and representation. The roots of postmodern literary techniques, which I trace back to classical Turkish literature, will, in a way, overlap with the identity theme at the border between East and West. This also concerns the issue of Pamuk’s literary association and to which canon he belongs, which also pervades questions of identity and representation.

I am confident that, at the end of the study, I will be able to find some answers to the following questions in detail:

1) How do postmodern theories of reality and its literary representation apply to Pamuk’s postmodern novels, whether in historical contexts or not?

2) What are the functions, features, and components of postmodern historical fiction in terms of the representation of cultural identities?

3) What is the purpose of Pamuk in the use of postmodern literary devices, and why is it worth examining the origins of these devices in classical Turkish/Middle Eastern literature?

4) What can the comparison of Pamuk’s work with an example of Hungarian historical fiction tell us about historical revisionism in postmodern fiction?

I believe that a basic knowledge of Turkish literature and historical background is necessary in the study of Pamuk's prose, which is often overlooked by Western scholars and causes critical misinterpretations at times. For this reason, in the second chapter, I provide an overview about the relevant history of literature, in the context of the political developments that have influenced it. Moreover, the methodology that I apply here, revived by New Historicism, indicates that the role

of the cultural context in which the artwork was created is of great importance. In this regard, the biographical data concerning Pamuk, personal experiences and political events that have influenced, or rather established his artistic persona must also be considered in this study. That is why I devote the third chapter solely to Pamuk's biography, since his use of metafiction is a device for creating an author persona that often correlates with biographical fragments.

In the fourth chapter, I present a summary of the postmodern perception of reality and fiction in order to better understand the foundations of postmodern literature and Pamuk's insistence on adherence to it. In this regard, I first discuss the alleged end of postmodernity and the beginning of the post-truth age, then apply Jean Baudrillard's simulation theory to explain the problem of reality in the age of its manipulative reproduction. The aim of this discussion, with both ontological and epistemological aspects, is to explore the blurred zone between reality and fiction, which is often addressed in postmodern novels. To this end, I explore the necessity and vitality of meta-fiction or self-reflexivity applied in postmodern fiction as a means of questioning these ambiguous boundaries. I address the theories of the leading thinkers of poststructuralism and the discussion of postmodernism as the main reference points in the explanation of the fundamentals of the problem of reality. At the end of the chapter, I extensively analyze the application of metafiction in Pamuk's novels, linking it to the issue of identity. This writing style may appear to be out of date, especially in contemporary Western literary spheres. However, while postmodern self-reflexive literature was at its pinnacle in the West in the 1970s, its proliferation in Hungarian or Turkish literature could occur later. In comparison to the Western world, such postmodernist narratives are still relevant in peripheral literary environments, as Pamuk recently published his latest novel, *Nights of Plague*, which also contains postmodern narratological elements.

In the fifth chapter, I will examine in detail the question of identity, since identity representation, as well as Pamuk's concerns with his own self, have an important place in his novels. I will explain the types of identities and theories upon nationalism and the foundations of nations, especially Benedict Anderson's theory of the nation as a constructed concept, have a critical position in this research. It is critical because of the fictional and historical representations provided by the material necessary for the formation of new nation-states and nationalist discourses in the 19th and 20th centuries. This will give us a valuable input into the extent to which

identity and its expanding literary representation are always intertwined and ideological. For this reason, different approaches to identity representation in postmodern fiction will be evaluated at the end of the chapter. By comparing the idea of a doppelgänger, which is a key metaphor in Pamuk's approach to the problem of identity, with the use of the mirror in Viktor Horváth's novel *Török tükör*, I intend to explore the problem of identity through the question "can a narrative have an identity?"

The sixth chapter is about postmodern fiction, in particular historiographic metafiction, that I mentioned earlier referring to Linda Hutcheon's postmodern novel and architectural theory. In this section, I discuss the mutating significance of history as soon as it begins to be written, along with its political ramifications. I consider the extent to which the rewriting of history takes place in Pamuk's work, and here I will make a comparison with Darvasi's work *A könnymutatványosok legendája*, which is another example of historiographic metafiction.

In the seventh and final section, my goal is to examine the devices, strategies, and techniques used in postmodern fiction, such as parody, irony, and inter/transtextuality, beginning with Mikhail Bakhtin's concepts of dialogism and carnivalesque discourse. The problem of authorship and its implicit link with authority, the perception of authenticity and the lost originality of works of art are assessed in the context of their amalgamation with postmodern techniques and the new values they have acquired in postmodern fiction. Then I examine the use of such methods in Pamuk's novels, taking into account similar concepts in classical Turkish literature, some of which are also mentioned by Pamuk directly.

When I refer to or quote from a work written by Pamuk, I use the title of the work, instead of Pamuk's name, in order to make the cited source clear. I also used e-book versions of Pamuk's books most of the time, which is why there are no page numbers in my quotes. Whenever possible, I tried to cite chapter titles, as suggested.

In conclusion, I aim to reach the point of verifying the function of postmodern historical novels that are conducive to shake the considerable certainty of conventional historical narratives. On the other hand, research into the novels in question will reveal that there is no discernible boundary between fact of fiction and fictionality of fact, because historiographical metafiction exists on the borderline between the two. In the final analysis, Pamuk believes in what he narrates and thus builds identities for himself by overcoming the limitations of reality.

2. A Survey on Turkish Literature and History

> The problem was that the Empire had been so slow in renewing its weapon that it now had to sacrifice and abandon the tiniest piece of the old one in order to acquire and adapt to the new one. However, despite having the final word against the moving life, the old weapon was deeply powerful in society and in the souls with all of its parts. The whole life was engulfed with it…
>
> Ahmet Hamdi Tanpınar (*19. Asır Türk Edebiyatı Tarihi*)

2.1. Who Does Pamuk Write for?

This chapter on Turkish literature, as it pertains to Turkish political history, will help to have a good grasp of Orhan Pamuk's place within the Turkish literary tradition. Besides, it will answer a crucial question: Has Pamuk's fiction burgeoned over the roots of Turkish literature or has he withdrawn from Turkish literary tradition ever since he targeted a broader, more global audience? I would suggest that Pamuk was nourished not only by Turkish literature, but also by the entire Eastern literary tradition, at least during a particular period of time. And if I had to draw an approximate line for his transformation into a transnational writer, I would start it with *Kar* [2002, *Snow* (2004)], as well as the consequent Nobel Prize for literature he was awarded in 2006, which became an important milestone in his career.[1] Pamuk has appeared to be more appreciated by global audiences since this date, though local, territorial, or national elements, references, and allusions in his novel began to be regarded as lacking the requisite depth given the mild orientalism that he claimed to follow to some degree.[2] Fisk attributes this to the dominance of the neoliberal world order in academia, which causes non-Western writers to be vendors of their cultures in order to be valued in Western institutions that hold the right to canonize authors from the Third World. She sees this as a general issue of the concept of world literature, rather than a choice that Pamuk gladly embraces: "Thus a writer like Orhan Pamuk works as a spokesperson for his nation on a global stage, whether he seeks that duty or not, and his Western readers come to him to learn the truth about distant people and places, notwithstanding the obvious fact that he traffics in fiction"

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[1] Yet, the biggest cause of the antagonism between Pamuk and the Turkish people – including his readers and people who never read him – was the 'infamous' Armenian genocide interview which ended up with his trial for 'insulting Turkishness'. See the following interview asserting that he stands by his words, Maureen Freely, "'I Stand by My Words. And Even More, I Stand by My Right to Say Them...,'" *The Guardian*, October 23, 2005, sec. World news, https://www.theguardian.com/world/2005/oct/23/books.turkey.

[2] Orhan Pamuk and his orientalism as a Turkish intellectual has been a long-standing debate, especially within the literary circles in Turkey. However, most of these debates are rooted on an ideological basis. I will discuss it thoroughly in the following chapter 'Pamuk and His Fiction'.

(2018, 17). Hashemipour uses the term "Literary Easternization" to explain the reception of writers like Pamuk in the Western world due to the penetration of Eastern cultural values in the West. He also argues that Eastern-oriented writers such as Orhan Pamuk may be a source for Westerners to understand Eastern cultural artifacts such as Sufism (2019, 120). However, both Eastern and Western scholars often make the mistake of assuming Pamuk is strictly Eastern-oriented. Just like the city he adores; he is both Eastern and Western. His general understanding of Eastern Sufism may be more profound than that of a Western writer, yet, he is still only an observer of the Sufi way of life, for he was not born into it.

It could also be fair to say that Pamuk's 'worldliness'[3] did not stem from the international recognition he had gained, but it arose from his intention to be more overt and descriptive when he depicted Turkish culture to facilitate the apprehension of those cultural elements by *Western* audiences. This seems to me as one of the reasons why Pamuk's works are described as "born-translated" by Rebecca L. Walkowitz. Claiming that born-translated "works are written for translation, in the hope of being translated, but they are also often written as translations …" Walkowitz highlights the transnational features of these literary works (2015, 4).[4] It is hard to agree

[3] Yılmaz suggests that Pamuk's 'worldliness' arises by a deliberate 'metaphorical exile' in the Adornian sense, and this intention shows itself best in *Snow*: "Neither a diasporic nor an exilic author, Pamuk embraces metaphorical exile, lending his Snow universality, and himself, the status of a writer of worldliness—a desire his numerous public statements declare. As an intellectual exile—a permanent exile in Adorno's terms—he exhibits much ambiguity. After all, as an outsider by choice—as Adorno would argue—his intent is not to be subjected to easy and immediate understanding. In accordance, Pamuk emerges in a complex state of inbetweenness: he exists in a third space perceiving the self in transition." (2012, 112).
However, Pamuk declared at a book festival in Wales that he had not considered himself in exile, see "Orhan Pamuk: Sürgünde Değilim," Bianet - Bagimsiz Iletisim Agi, accessed August 29, 2018, http://www.bianet.org/bianet/kultur/96803-orhan-pamuk-surgunde-degilim.

[4] Regarding the issue of writing in a language other than one's mother tongue, one might recall Deleuze and Guattari's 'minor literature' concept based on Kafka's writings, in which they describe the phenomenon as not literature of a minor language, but literature of a minority constructed within a major language. Works of Kurdish writers who produce Kurdish literature, but write in Turkish can be included in this group, as well as contemporary Hungarian Gypsy poet Bari Karoly's –most probably- self-translated poems. But, in Pamuk's case, since he does not belong to any minority group, the situation is slightly different. See: Gilles Deleuze and Felix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986), 16.; Zoltan Kelemen, "'Nehéz Élet Az Ének' (Bari Károly Költészetéről)," in *"Gagyog s Ragyog": Magyar Irodalom Közép-Európai Kontextusban*, ed. Zoltan Kelemen (Szeged: Universitas-Szeged Kiadó, 2012), 152; Endre Farkas, "Bari Károly Költészetének Fordítása," in *"Gagyog s Ragyog": Magyar Irodalom Közép-Európai Kontextusban*, ed. Zoltan Kelemen (Szeged: Universitas-Szeged Kiadó, 2012), 168.
In fact, Deleuze and Guattari's analysis allegedly relied on a misreading of Kafka's journals through which one might think, as Pascale Casanova thought, that Kafka was talking about the particularities of a minority literature operating in a major language. For them, the minor literature which they assumed to be depicted by Kafka, had a political functioning which would eventually enable "deterritorialization" of that major language. The assumption that Kafka refers to the Jewish minority literature written in German may be based on Kafka's Jewishness. But, as Edmunds also points out, according to his diary entry of December 25 in 1911, Kafka rather refers to the literature of a small nation,

with Walkowitz, given the abundance of troublesome words and concepts specific to Turkish culture in the original versions of Pamuk's novels, which are difficult to translate into foreign languages, particularly in the novels written before *Masumiyet Müzesi* [2008; *The Museum of Innocence* (2009)]. Another internationally renowned Turkish author, Elif Shafak, writes her novels in English, and it is clear that her target audience is exclusively Western readers.

Orhan Pamuk himself, in "Who Do You Write For?" in his essay collection *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* [1999; *Other Colors: Essays and A Story*, 2007], declares that he has frequently encountered this question, which, in some sense, forces writers from a 'poor' country like his to feel the weight of this issue. In fact, the problem is partly due to the provincial mentality that determines Pamuk and some other contemporary writers from the "third world" in the vague and trivializing category of 'writers like Pamuk' or 'non-Western writers', as some of the above-mentioned studies do. That is why this "neither honest nor humane" question, as Pamuk put it, is more often directed at such authors than at the authors of the Western world. Pamuk, in answer to this question, asserts that he writes for the ideal reader, regardless of their nation or language. He is aware, however, that both "the opinion makers and cultural institutions" in Turkey and readers in the West expect to hear that "I write only for Turks" (*Other Colors* 2007, chap. "Who Do You Write For?"). In this regard, it can be said that the issue for whom Pamuk is writing raises the question of which literary canon he should be included.

From the 2000s onwards, Pamuk has been clearly considered a representative of "World Literature" by a number of contemporary researchers, starting with David Damrosch (2008, 492). No matter how Pamuk situates himself, Göknar, a Pamuk researcher who translated *Benim Adım Kırmızı* (1998; *My Name is Red*) into English in 2001, sees his untranslated novels along with his reluctance to allow them to be translated as decisive factors in designating his literary belonging:

> The fact that, as of this writing, Pamuk does not want his first two novels translated (into English and other major languages) is revelatory, for these are the novels that squarely

"such as Czechs constituted within the Austro-Hungarian Empire in Kafka's day, whereas the Jews of Warsaw were not a nation except metaphorically." (2010, 353).

> place him in the Turkish Republican literary tradition. By preventing their translation, he is editing his position in the canon and dehistoricizing his literary genealogy. (2012, 192)

In addition, Göknar detects a "contrast" between the Turkish and English versions of *Other Colors*, confirming his "anxiety" about positioning himself in a canon:

> (…) the post-Nobel English version emphasizes a canon of world literature whereas the individual sections on the influence of modern Turkish authors A. H. Tanpınar, Kemal Tâhir, Orhan Kemal, Aziz Nesin, Yaşar Kemal, and Oğuz Atay have all been deleted from the volume. These are literary influences that are formative to Pamuk's mature fiction and vital to an informed understanding of the function and development of his novels. (2012, 192–93)

Admitting the anxiety, I dare to say that Pamuk belonged to the Turkish literary tradition, at least until the Nobel Prize. The Turkish version of *Other Colors*, too, could be enough to situate him there, apart from the realignment with whatever requirement occurred in the English translation. But, after the fame brought by the Nobel Prize, he discovered a new position through which he was able to bridge the East and the West, as though he were the Bosphorus incarnate, and that meant compromise. He needed to make his references to Turkish or Eastern literature clearer in order to be better understood by Western readers in his novels written after *Snow.* He had always parodied or referred to works of Turkish literature and masters of Persian or Arabic literature along with the masterpieces of western literature, but he had done so comfortably and seamlessly before. However, his attempt to bridge both East and West narratives is very self-evident and does not allow the reader to decipher anything in his latest novel, *Kırmızı Saçlı Kadın* [2016; *The Red-Haired Woman*, 2017]. This might be a reason why neither scholars nor readers have directed enough attention to this novel compared to Pamuk's earlier novels.

Consequently, it may be beneficial to have a basic knowledge of Turkish literary history in order to conceive Pamuk's novels more thoroughly. Göknar, in another work, argues that the assumption that analyses of Pamuk's fiction are possible without taking the influence of Turkish literature into consideration on his work leads to misinterpretations, like John Updike's comparison of Pamuk's novels with the milestones of world literature, such as Borges, Calvino, Joyce, or Kafka, relying "on a genealogy that disregards the local cultural context entirely" (2013, 255).

Last but not least, adding a linguistic perspective to the discussion, Türkkan indicates the role of the later translators on altering the reception of Pamuk's novels, in particular the translation of *Beyaz Kale* [1985; *White Castle* (1990)] by Victoria Holbrook, who used "straightforward and unadorned British English" while Pamuk's Turkish is not as plain as the translation suggests. According to Türkkan, in *Kara Kitap* [1990; *The Black Book* (1994 by Güneli Gün; 2006 by Maureen Freely)], Pamuk uses a language "strikingly different from the language of his previous novels" and "pushes the standard of Turkish grammar" which makes it challenging to translate. Accordingly, the first translation of it into English by Güneli Gün, who attempted to translate by adhering to the original language use with "idiomatic American English", was found to be insufficient by the British book reviewers who questioned her proficiency in English (2012, 160–61). Nevertheless, Türkkan disagrees with their view, suggesting that Gün has done a good job of meeting "the demands of Pamuk's impressionistic use of Perso-Arabic, Turkic, and pure Turkish language registers with Latinate, Anglo-Saxon, and contemporary words and expressions", which is, of course, only conceivable to Turkish readers of the novel (2012, 163). Pamuk's hitherto "definitive" translator Maureen Freely, on the other hand, demotes the texts to a city guide to İstanbul, by Orhan Pamuk's own consent, presumably, to Türkkan. Despite the fact that Freely's translations conclude in a "transparent and readable text" bolstered by a number of explanatory notes, they also preclude the "literary ambiguities" inherent in the original text. Hence, the novels are reduced to "a novel of Istanbul", yet through those translations, Pamuk obtains a new title that he does not disclaim: "the writer of Istanbul" (2012, 168−69). I believe this view simply goes along with the analogy between Pamuk and the Bosphorus, in addition to proving that he had initially written for Turkish readers, and then changed his strategy to become a transnational writer.

This discussion, in which Pamuk also takes part personally at times, transcends the bounds of Orhan Pamuk's literary affinity. Rather, it is, with its political and geographical implications, a key concern of the discipline of world literature.[5] Acknowledging all the controversies surrounding Pamuk's literary attachment, I nevertheless presume that it is necessary to provide a survey of the

[5] In the debate on this issue of world literature, I must mention at least two works from two contradictory stances:1) David Damrosch, *What Is World Literature?* (Princeton, N.J: Princeton University Press, 2003). Damrosch, in brief, denotes translation as a lever for the emergence of transnational literature, which ultimately forms its own independent canon. 2)Emily Apter, *Against World Literature: On the Politics of Untranslatability,* (London ; New York: Verso, 2013). Apter primarily questions the widely held reliance on translation and highlights the untranslatable characteristics of some works, ultimately challenging literary cosmopolitanism. It should be noted that Gloria Fisk, in her case study on Pamuk, has the same perspective as Apter's.

history of Turkish literature which certainly contributes to a better comprehension of his prose. Furthermore, inasmuch as any debate on Turkish literature or history will tend to be conducive to a debate on the political history of Turkey, I will try to outline the required political background to literary developments.

2.2. A Brief History of Turkish Literature

First of all, it is important to know how Turkish literature is categorized by Turkish literary historians, who usually speak of three major periods, although not generally accepted: (1) The pre-Islamic period (until the 11th century), (2) Period under the influence of Islam (from the 11th to the mid-19th century) and 3) Period under the influence of Europe or the Modern period (from the mid-19th century to the present time) (Köprülü 1980; Halman 2011, 2).

As to the pre-Islamic period of Turkish literature, we should go far away, both in time and space. The Turkish people trace their ancestry and their genealogy back to the Hun, Turk and Uyghur warriors of the Central Asian steppes. The first known written document of Turkish literature is the Orkhon Inscriptions erected in the Orkhon Valley in modern-day Mongolia, in the first half of the 8th century (Tekin 1998, 10). The Runic inscription writing system of the inscriptions is considered to be the earliest alphabet used by the Turkic states and tribes that reigned in Central Asia between the 8th and 10th centuries. The monuments contain intriguing data about the beliefs, traditions, and political system of the tribes in the Asian steppes in the early Middle ages.

With the beginning of the 10th century, the Turkic tribes had begun to convert to Islam en masse, while their culture and literature still had a vague hybridity in the sense of bringing together elements and practices of both the Islamic religion and the Shamanist faith of the ancestors, e.g. *The Book of Dede Korkut* (İnan 1952, 23; Halman 2011, 3–4).[6]

The tribes of different populations moved from Central Asia towards Europe and Asia Minor during the migration period, and Turks found their settlement in Anatolia around the middle of the 11th century. Islam became the official religion of most of these folks and influenced and

[6] For the *Book of Dede Korkut,* the most significant collection of epic tales of Oghuz Turks conveying the elements from Nomadic life and shamanist practices coexisting with newly learned Islamic belief, see: Geoffrey Lewis, *The Book of Dede Korkut* (Harmondsworth: Penguin Classics, 1974).

nurtured their culture, lifestyle and literature for almost eight centuries. The literary taste of the new denizens of Anatolia was largely shaped by the dominant cultures of the region, Arabic and Persian. The most appreciated form of this era was poetry, and for a long time, Turkish literary pioneers needed to replicate the style of Persian and Arab literary masters, namely Ferdowsi (935-1020), Farid ud-Din Attar of Nishapur (?-1221), Saadi of Shiraz (1208-1291), Hafez of Shiraz (1325-1390), and so forth. This highly formal and normative poetry tradition is called 'classical Turkish literature' or 'Divan literature' deriving from *Divan*s (or Diwan), which means a corpus compiling a poet's entire poetry (Akün 1994).[7]

Divan poetry is composed of incessantly repeated elements; the same themes, the same rhymes, the same patterns and the same metaphors were reproduced by the poets over and over. What is perceived to be aesthetic was the discovery of an original idea or a metaphor, but the craftsmanship of the technique. The most praised and used forms of poetry were *ghazal, kaside, and masnavi*. For *ghazal*, the theme was not very important, because beauty was not sought in the poem as a whole, but in the couplets and fragments.[8] It was all about writing the most memorable couplet. The poets employed a special poetic meter, quantitative verse known as *aruz*, borrowed from Arabic poetry.[9] Yet, it was difficult to apply in Turkish, because it depended on the rhythm of short or long syllables or vowel length, which was not a feature of the Turkish language. To apply *aruz* correctly, the Turkish poets borrowed an infinite number of foreign words and structures from Persian and Arabic. The influence of Islamic culture had an impact on this, but here, with the aesthetic choice of a group of poets, we can see an impressive link between literature and politics in a country, provided that the borrowed words will have determined the future of the Turkish language, as well as the cultural and political stability of Turkish society. When Mustafa Kemal Atatürk carried out the "Language Revolution" in 1932, the main aim was to purify the Turkish

[7] Here, one might recall the lyrical poem collection by Johann Wolfgang von Goethe (1749-1832), *West-östlicher Diwan* (1819, *West East Divan*) inspired by the *Diwan* of Hafez of Shiraz. Goethe's *Diwan* has been singled out as an inspiration point for his concept of 'Weltliteratur' containing the idea that it is possible to study the works of world literature under one umbrella without losing their distinctiveness. There are many works that emphasize the importance of Goethe's ideas, but the most relevant, in my opinion, is the preface to Said's *Orientalism*: Edward W. Said, *Orientalism* (London: Penguin Classics, 2003), xviii–xix.

[8] A brilliant introductory essay on Ottoman poetry, with many good translations into English, see: Walter G. Andrews, Najaat Black, and Mehmet Kalpakli, *Ottoman Lyric Poetry: An Anthology* (University of Washington Press, 2011), 17–23.

[9] Comprehensive information on this complicated but essential component of classical Arabic, Persian and Turkish poetry, see: Willem Stoetzer, *Theory and Practice in Arabic Metrics* (Leiden: Het Oosters Institut, 1989).

language from Arabic and Persian words and structures, although it ensured that society was brought into intense conflicts. That is why it is inevitable to refer to such linkages between literature, language, history and politics when interpreting Turkish literature. These conflicts are crucial to the understanding of Turkish society as they lie at the root of the country's current cultural polarization and identity politics, swinging the populace to extreme political beliefs. This polarization or cultural divide has become a major trope for both modern and postmodern Turkish writers, including Orhan Pamuk. What underlay the division was the resistance of one side (reactionaries), and the enthusiasm of the other (progressives) to the radical shift in cultural affinity of the country from the East to the West over the 19th century.

Classical Turkish poetry could not resist the discreet charm of novel forms and began to lose its popularity by the mid-19th century. There were several reasons for this, all of which related to socio-political happenings in 'the longest century' of the Ottoman Empire (Ortaylı 1987, 11–25). The main reason for this was the modernization, which was conceived as the integration of the Ottoman Empire into the Western world by the reformist Emperor Mahmud II (1785-1839), who initiated this plan. The Sultan Mahmud and his staff deemed that the empire was losing the success it used to have either on the battlefield or in the economic field, and thus decided to follow the footsteps of Western countries as a model of modernization (Lewis 1969, 76–105).

The reformists proposed the adaptation of the Western-style democratic institutions as a means of remedying the growing unrest in the country. In 1839, the Grand Vizier Mustafa Reşid Pasha (1800-1858) persuaded Sultan Abdülmecid I to proclaim the "semi-constitutional" *Imperial Edict of Reorganization* (or *The Noble Rescript of the Rose Bower* 'Tanzimat Fermanı') containing a series of political, military and economic reforms, including an article in the edict announcing the equality of all citizens before the law, irrespective of their religious affiliation. In spite of, or maybe because of, its significant democratic structure, the proclamation sparked strong controversies. Lewis maintains that this was the sharpest separation from the Islamic tradition and staggered the Muslim community because it signified that the invisible line between an 'infidel' and 'true believer' had been wiped out:

> The Noble Rescript proclaimed such principles as the security of life, honour, and property of the subject, the abolition of taxfarming and all the abuses associated with it, regular and orderly recruitment into the armed forces, fair and public trial of persons accused of crimes, and equality of persons of all religions in the application of these laws. It was this last that

> represented the most radical breach with ancient Islamic tradition, and was therefore most shocking to Muslim principles and good taste.
>
> (…) Infidel and true believer were different and separate; to equalize them and to mix them was an offence against both religion and common sense. (1969, 107)

İnalcık adds that this clause formed the basis of the idea of Ottomanism, which became the dominant policy of the era to keep the country's territories inhabited by non-Muslims and non-Turks. This can be seen even more clearly in *Tanzimat*'s subsequent proclamation, the 'Ottoman Reform Edict of 1856', that shows the matter of religious minorities is the essence of all reforms brought about (2006, 29). In brief, while the proclamation meant entering a new stage in Turkish-European relations, it also prompted serious internal conflicts among the subjects of the Ottoman Empire. Consequently, the period between 1839 and 1876, the date of the First Constitution, is called "the Reorganization Era" (*Tanzimat Dönemi*). The literature that emerged during this period is also known by the same name, and it is regarded as the first phase of modern Turkish literature: it gave birth to the first examples of prose and poetry in Western-style literary forms, such as novels, short stories, drama, sonnets, and even newspapers.

Whereas drama was the leading genre in the 16th and 17th centuries, and was replaced by the novel from the 18th century to the present day as the most popular genre in the West, poetry had for centuries been the primary form of representation in Ottoman society. There was no regular drama like in Europe, but that is not to say that there was no performance-based art. Traditional Turkish theatre, which was influenced by both ancient Greek theatre and performative storytelling

techniques of Eastern culture, existed with its various sub-forms, such as *meddah*[10]*, ortaoyunu*[11]*,* or *Karagöz and Hacivat*[12] also known as "shadow play" (*gölge oyunu)* (And 1969, 9–41).

Admittedly, there was enough resistance to the new literary style by more conservative authors, advocating old-fashioned traditional literature and disdaining emerging genres. Istanbul's intellectual milieu witnessed intriguing debates about new and old forms.[13] Despite all the endeavors of the resistance, the fascination for the new writing style prevailed over the convention.

The first samples of Western style literature in Turkish were not entirely flawless, for the authors mainly tried to imitate the writing styles of French poets and writers. Adaptation was regarded, especially for theatre, as the most natural way to produce new works. Early examples of theatre plays, either poetic or in prose, lacked the technical merits demanded by the stage. Despite the difficulties, Namık Kemal (1840-1888), a passionate defender of *liberté, égalité, fraternité*, penned a historical drama, *Vatan Yahut Silistre* (1872, Homeland or Silistre), which enraptured the audience with its patriotic plot. Kemal's drama was to be parodied by Pamuk in *Snow*, with a slight modification in the title: 'Vatan yahut Türban' ('Homeland or Headscarf') (Erol 2007, 415–16). Kemal and five other intellectuals, who were all members of the Translation Bureau of the Porte (*Tercüme Odası)*, also set up a secret society called Young Ottomans (*Yeni Osmanlılar*), which

[10] This was the name of the performance artist, who was actually a storyteller, having only a stick and a piece of cloth as instruments of performance, through which he would act and imitate all the characters in his stories. Despite the fact that the *meddah* performers no longer exist, Orhan Pamuk reanimated them in his *My Name is Red* by constructing chapters in the novel in a manner similar to the actual performance of the *meddah*. Chapters such as "I am Corpse", "I am a Dog", and "I am a Tree" in the novel give the impression that each section is voiced and performed by a *meddah* (Uzundemir 2011, 115–16).
Pamuk is playing a transtextual game here, since these are rewritten in hyper-form. As a matter of fact, this meaningful role assigned to the long-forgotten figure of Turkish theater is sufficient to reveal Pamuk's attachment to Turkish literature. The word *meddah* is translated as "storyteller" in the English translation of the novel, which corrobates the assumption that Pamuk had written for Turkish readers in the past.

[11] Similar to the c*ommedia dell'arte*, *ortaoyunu* was a type of traditional folk theater played in the middle of the audience, based on improvisation using elements such as music, dance and imitation, see: Tahsin Konur, "Ortaoyunu", *Tiyatro Araştırmaları Dergisi* 12, No. 12 (1995): 47-51.

[12] This form of performing arts, which was seen in East Asian countries as well, is called shadow play, because it consists of the shadows of two puppet figures, Karagöz and Hacivat, operating behind a curtain. Although there are many theories about where its origins lie, it is known as an important form of the traditional Turkish theater that has managed to survive in some way to the present day, see the origins of the Turkish shadow play: Andreas Tietze, *The Turkish Shadow Theater and the Puppet Collection of the L.A. Mayer Memorial Foundation* (Berlin: Mann, 1977).

[13] Among all these debates, the one between Recaizade Mahmud Ekrem (1847-1914) and Muallim Naci (1850-1893) was the most fervent in that the government had to stop the quarrel between their followers. For all the discussions and broader knowledge about Turkish literature in the 19th century, see: Ahmet Hamdi Tanpınar, *XIX. Asır Türk Edebiyatı Tarihi*, 19th ed. (İstanbul: Dergah Yayınları, 2012).

played a vital role in the awakening of revolutionary ideas for the next generations (Mardin 2019 [1962], 11), as well as for Mustafa Kemal Atatürk.

It would not be wrong to compare literature in the *Tanzimat* era with the initial periods of divan literature in terms of pursuing a superior literary tradition as a pattern. As divan poets imitated the Persian poetry style, the *Tanzimat* novel was quite similar to that of French popular writers. The word *Frenk* meant "European" in the Ottoman language and after the 19th century, everything from France had an enormous influence not only on literature, but also on culture, implying that anything French was seen as equal to the advanced, modern, and inspiring. For the intellectuals of the time, modernization connoted westernization, and westernization was unequivocally regarded as *Frenchification.* Young Ottomans were highly influenced by the French Revolution, but the emulation of French culture had only a superficial impact on the revitalization of the old empire in decay (Lewis 1969, 136–46).

Despite notable examples, the novel genre did not produce a distinct representative until the end of the nineteenth century. In 1897, Halid Ziya Uşaklıgil (1866-1945) published *Mâi ve Siyah* (Blue and Black), considered the first fine example of literary realism in a novel in Turkish literature. Unlike his peers and predecessors, Uşaklıgil had an impeccable style, that made him labeled 'the first novelist in Turkey in real terms' by Belge, who also suggests that, through Uşaklıgil, the narrative obtains a novel identity, separated from the quality of being a '*One Thousand and One Nights* tell-tale' (1994, 330).[14]

The impact of the Great War and the subsequent Turkish War of Independence in the first quarter of the 20th century can easily be seen in Turkish literature. In the early 1900s, it was noticeable that Western-style literary genres had already won the contest against the traditional style. When the Ottoman Empire declared 'jihad' against ally powers, forms such as the novel, short stories, essays, poetry, and drama had taken root in Turkish literature. It was Sultan Mehmed V who declared war, even though the Empire was de facto under the rule of "Union and Progress Party" (*İttihat ve Terakki Fırkası)*. The Party had strong nationalist ideals predicated upon the writings of Ziya Gökalp (1876-1924), who wrote the poem entitled "Turan". "Originally

[14] Although I agree with Belge on Uşaklıgil, I still think that Turkish fiction has never lost that quality, but has neglected it throughout the westernization. One of the most important things Pamuk has achieved is to bring back that quality, for it was the most defining trait of the Turkish narratives.

popularized by Hungarian and other experts in Central Asia", *Turan* used to signify a geographical region in Central Asia, "the greater Turkish fatherland which, enthusiasts claimed, stretched from the borders of China to the Bosporus, or even to Hungary" (Seton-Watson 1977, 257). Gökalp conceptualized it as the utopian pan-Turkist ideology, that is, *Turanism*, and envisaged an alliance of all the Turkish-speaking peoples who have ever lived in that territory (2019 [1923], 23). The pan-Turkist ideology developed by Gökalp later inspired Atatürk and the Republican cadre to establish the Turkish Republic as a nation-state. Another important thing to note is that Pamuk's fifth novel *Yeni Hayat* [1994; *The New Life* (1997)] is a paratextual reference to a Gökalp book with the same title–a collection of poems entitled *Yeni Hayat* (1918). Pointing out that "in many ways Pamuk's novel is a parodic engagement with Gökalp's New Life", Göknar thinks that "the idealism of Gökalp's New Life vanishes to reveal Pamuk's version of violence and uncertainty. Pamuk's New Life is one of depression, obsession, unrequited love, and deception: a postmodern parody of Gökalp's modernist nationalism" (2013, 178).

It was the Union and Progress party that reorganized the country geographically, sociologically, and economically, on the basis of the positivist, materialist, and nationalist ideas that were imported, again, from French philosophers. The aim was to build a nation-state based on Turkish identity through 'demographic engineering' to the extent of the deportation of the Armenian masses to neighboring countries, which resulted in the extermination of more than 1.000.000 Armenians due to sicknesses, harsh climate, ill-treatment of the Turkish army officers, as well as the plundering and pillage they faced (Şeker 2007, 462; Üngör 2009, 383). The tragedy has been officially recognized as a "genocide" by certain countries and scholars, including the Turkish ones (Akçam 2006; Suny, Göçek, and Naimark 2011), whereas the Turkish state and governments have been ever since denying it. However, incentivized by the relatively democratic atmosphere of the early 2010s, some intellectuals and academics in Turkey, including Orhan Pamuk, began to acknowledge the genocide, despite the ferocious insistence on denial by every Turkish government and by the deeply nationalist media and population. Unfortunately, either denial or recognition, any approach to the issue that neglects the human tragedy lying beneath has become a determinant of political affiliation or ideological stance. As Dyer once pungently stated, "any historian who has to deal with the last years of the Ottoman Empire will sooner or later find himself wishing desperately that the air could be cleared on the subject of the Ottoman Armenians in the late nineteenth and early twentieth centuries, and especially the deportations and massacres

of 1915." (1976, 99). This wish is not limited to historians, but to all those whose subject touches this tender spot. The conclusion is that more than one million Armenians perished during World War I, and there has been no reconciliation between the two nations since then, nor does it seem likely to happen. On the other hand, after commenting on this issue, Pamuk's fame has increased both in Turkey and in the world, although not in a desirable way in the former.

The Turkish nation-state was supplied with the religious and sect unity of the Sunni-Islam faith, which caused minority problems with non-Muslim groups such as the Greeks, Jews, Assyrians, and Yazidis. The long-discussed situation of the Kurdish people seeking independence or an autonomous state remained the biggest minority problem, other than the Alevis requesting the basic rights of religious service as representatives of a non-Sunni religious group. Consequently, every question is entangled in the matter of identity crises and identity representation in Turkish literature. For example, *Yanlış batılılaşma*, meaning "erroneous westernization", has been an everlasting theme since the *Tanzimat* era, when the Ottoman Empire began to affiliate itself with the Western world and embrace the norms of this new paradigm. The notion of erroneous westernization refers to the emulation of the formal facet of European culture pertaining to Western mode of dressing, behavioral patterns, manner of speaking, etc., instead of internalizing the fundamental principles and democratic institutions that lead to modernity as the real reasons for the advancement of Western civilization. Because of his snobbish decorum, flamboyant lifestyle, and broken French in a *redingote*, the erroneous westernized protagonist/archetype depicted wearing a *redingote* that did not suit him became the greatest satirical figure. In fact, the obsession with caricaturing this type of man was aimed at preventing the side effects of modernization, which created a "dilemma", perhaps a "dementia", for every member of Turkish society as a result of "exiting from one civilization sphere and entering another" as Tanpnar summarized (1996 [1970], 24). In one of his other works, he also suggested that "our biggest challenge" is to fix the bond between past and present, that has been broken due to the transition from one cultural sphere to another, which has given birth to "us", the Turkish nation, "the children of a consciousness and identity crisis" that is bigger than that of Hamlet (1946, 207). His prediction was straightforward, and rightly so: "This adventure (*i.e., the adventure of Westernization*) that we have undergone in a climate of criticism, a pile of denial, acceptance and rejection once more; hope, dreams, and seldom true estimation, will be the true drama of

Turkish society until the day when, in every sense, a truly productive action reshapes our lives." (1946, 7-8; translations mine).

Until this time, the very same problem remained *our* biggest challenge, increasing in severity. It is not arbitrary that the observation on the biggest problem of Turkish society should be made by someone whose fictional works have given modern Turkish literature its authenticity, which, ironically, is about having an identity struggle between East and West. Tanpınar can be considered as one of the cornerstones of Turkish literature in view of his contributions to it through his prose and poetry. In addition to his professorship at Istanbul University as head of the department of French philology, he authored the most distinguished examples of modern novels in Turkish literature in the identity crisis context. *Huzur* [1949; *A Mind at Peace* (2011)] and *Saatleri Ayarlama Enstitüsü* [1961; *The Time Regulation Institute* (2014)] manifest the distress caused by the confusion of identity deep-rooted in Turkish society, both at the individual level and at the societal level. Moreover, his obvious admiration for European culture, which intertwines with a latent contempt for it, is an ambivalent feeling that almost every member of Turkish society, including Orhan Pamuk, bears to some degree (*Other Colors* 2007, chap. "Andre Gide").

I do not intend to draw a complete picture of Turkish literature in the twentieth century for all the other tendencies, movements, and trends, because I believe that Ahmet Hamdi Tanpınar is sufficient to grasp what the peculiarity of Turkish literature–and society–is. It is the struggle to exist in two worlds, but belonging to neither, or as he wrote in his masterpiece, *A Mind at Peace*: "to admire Debussy and Wagner, but to live the 'Song in Mahur' was the fate of being a Turk." (2011, 161). Indeed, this point where Tanpınar and many other Turkish writers stand is the convergence of all other political, sociological, and literary entanglements. Underlining this matter in all his novels, Pamuk displays that he is a loyal member of the Turkish literary genealogy. But, unlike all the others, Pamuk utilizes this most common trope of Turkish literature in an ironic, whimsical, caricaturized conceit.

3. Orhan Pamuk and His Fiction

I read a book one day and my whole life was changed.

(Orhan Pamuk, *The New Life*)

In this chapter, I will outline Orhan Pamuk's biography and the main features of his fiction, which is considered postmodern due to the use of certain narrative techniques, with the exception of his first two novels, *Cevdet Bey ve Oğulları* (1982, Cevdet Bey and His Sons) and *Sessiz Ev* [1983, *Silent House* (2012)]. It is worth our attention to scrutinize his life story adequately, for Pamuk's prose is imbued with autobiographical and self-reflexive elements, from the neighborhood he grew up to his family members, mostly his daughter, Rüya. This will also help us understand his ambition to narrate certain phenomena, such as cultural identities in Turkish society, changing social structure in Istanbul, minority politics of Turkey as a nation-state, or being an Easterner in the West, and vice versa.

As Pamuk now has the identity of the novelist of İstanbul, his contribution to the reception of İstanbul and the cultural duality of Turkey is indisputable (Yalkin and Yanık 2020, 341). For this reason, his connection with the city through novels; his representation, the overtones and undertones of this connection are of great significance. His bond with Istanbul is very strong, to the extent that in his non-fictional approach to the city in *İstanbul: Hatıralar ve Şehir* [2003, *Istanbul: Memories and the City* (2005)], he shows that the city is his literary capital, as "Pamuk identifies himself with the city and offers it as his autobiography" (Almas 2011, 3; 60). Even the Nobel speech underlines the value of Istanbul in Pamuk's writing, pointing out that he made Istanbul "an indispensable literary territory, equal to Dostoyevsky's St. Petersburg, Joyce's Dublin or Proust's Paris – a place where readers from all corners of the world can live another life, just as credible as their own, filled by an alien feeling that they immediately recognise as their own." ("Award Ceremony Speech" 2006).

Ferit Orhan Pamuk was born in the city he adores, İstanbul, in 1952. He grew up in Nişantaşı, one of the wealthiest neighborhoods in the center of İstanbul, famous for its non-Muslim (Greek, Armenian, and Jewish) inhabitants as well. Today, this neighborhood only seems to be a rare retrospective image of what the entire city was once in the past. Living in a big house with a large and wealthy family, Pamuk could afford to devote himself to painting during his childhood,

enough to be deemed a privilege in Turkey. References to Nişantası, along with the reflections of his family life, childhood and adolescence, can be seen to some degree in his oeuvre, especially in *Cevdet Bey and His Sons, Silent House* and *The Black Book.* After graduating from the prestigious American Robert College, he entered the Department of Architecture at Istanbul Technical University, but dropped out in the third year. Then he studied journalism at Istanbul University, and this time completed his studies, although he never worked as a journalist; unless we count Ka, the journalist/poet protagonist of *Snow,* who is a self-reflexive hero of Pamuk.

He was only 23 when he decided to be engaged only in novel-writing by giving up everything else he did. Seven years later, in 1982, he published his first novel, *Cevdet Bey ve Oğulları*, a family saga with several features in common with *Buddenbrooks* (1901) by the German novelist Thomas Mann (1875-1955). By winning the Orhan Kemal and Milliyet novel prizes for his first novel, which has not been translated into English, he made his mark on Turkish literature. In the same year, he married Aylin Türegün, the granddaughter of Kazım Türegün, a rich merchant and minister of justice in the Ottoman Empire (Hashemipour 2017, 25). She grew up in the same neighborhood, Nişantaşı, and studied with Pamuk in the same schools. In 1991, their daughter Rüya was born. Pamuk named the heroine of *The Black Book* after his daughter, while the heroine's background story was similar to his wife, Aylin: a whimsical combination of his, still, two "best friends", as he put it, even though he divorced Türegün in 2002 ("Biographical" 2006).

It was only a year later, 1984, that he published his second book, *Silent House*. It was another novel, or rather novella with family topos, depicting a week of three siblings in their grandmother's summer mansion, accompanied by the tense socio-political atmosphere in Turkey just before the military coup d'état in September 1980. Having a–probably–titular reference to *Silent House* (1900) by the British popular novel author Fergus Hume (1859-1932), this book is also a family saga like *Cevdet Bey and His Sons.* It is often associated with modernism in terms of a multiplication of point-of-views and narratives, along with a non-linear narrative structure. Besides the technical qualities of the novel, Pamuk says that he enjoys talking about big families like his own, in particular, "the meals they eat together, the feuds, and the quarrels." But the big family was divided by the time, and then he found refuge in this theme ("Orhan Pamuk's Speech at the Nobel Banquet" 2006). The French translation of the novel won the "Prix de la découverte européenne" (European Discovery Award) in 1991 and was subsequently translated into different

languages. However, for some reason, Pamuk was reluctant to have it translated into English, so it could only be done in 2012. Göknar observes this as Pamuk's inclination to detach himself from the Turkish literary canon, and his first two novels are a hindrance to it. He is reluctant to show the world these novels, "for these are the novels that squarely place him in the Turkish Republican literary tradition. By preventing their translation, he is editing his position in the canon and dehistoricizing his literary genealogy" (2012, 192). *Silent House* can now be read in English, but Göknar's observation is still valid, although in my opinion, it is a bit hyperbolic.

The White Castle was published as Pamuk's first postmodern fiction in 1985. It is set up as a novella illustrating a fragment of Ottoman history from the 17th century, focusing on the relationship between an Ottoman scholar and his Italian slave, who happen to be completely identical to each other. The reciprocal relationship between the Italian and the Turkish characters as a whole seems like a parody of the "Master-Slave Dialectic" theorized by Georg Wilhelm Friedrich Hegel (1770-1831). Pamuk uses the Hegelian dialectic to construct a narrative of the symbiotic counter-positioning between Western and Eastern identities as a binary opposition shaping a 'doppelgänger' trope. Parody appears, therefore, to be one of the key points in recognizing the correlation between the intertextuality of fictional works and the reciprocation of cultural identities. But it also serves to build Pamuk's new identity for himself out of personal reasons, as he says, the reason he wrote *The White Castle* was the competition between him and his brother, Şevket.

> I have a very competitive brother who is only eighteen months older than me. In a way, he was my father—my Freudian father, so to speak. It was he who became my alter ego, the representation of authority. On the other hand, we also had a competitive and brotherly comradeship. A very complicated relationship. I wrote extensively about this in Istanbul. I was a typical Turkish boy, good at football and enthusiastic about all sorts of games and competitions. He was very successful in school, better than me. I felt jealousy toward him, and he was jealous of me, too. (…) And of course, in the end, it becomes the subject matter of all my stories. In *The White Castle*, for instance, the almost sadomasochistic relationship between the two main characters is based on my relationship with my brother. *(Other Colors* 2007, chap. "The Paris Review Interview")

Then, this personal story of brotherly competition is transformed into a brotherly narrative of East and West in *The White Castle*, in which

> this theme of impersonation is reflected in the fragility Turkey feels when faced with Western culture. After writing *The White Castle*, I realized that this jealousy—the anxiety about being influenced by someone else—resembles Turkey's position when it looks west. You know, aspiring to become Westernized and then being accused of not being authentic enough. Trying to grab the spirit of Europe and then feeling guilty about the imitative drive. The ups and downs of this mood are reminiscent of the relationship between competitive brothers (*ibid.)*

Orhan Pamuk made a name for himself as a talented novelist after the English translation of The White Castle gave him international recognition in 1991. Upon its success, the novel has been translated into a number of foreign languages, and since then this has become the standard for every novel by him.

Pamuk was a visiting research fellow at Columbia University in New York City between 1985 and 1988, joining his wife, Aylin, who was a graduate student there at the time. There, he wrote a significant portion of *The Black Book*, "worked in a room measuring six feet by four feet in the Columbia University library". He recalls those days of deprivation with his ex-wife in a student residence at Columbia University, saying, "We were living in an apartment for married students and didn't have any space, so I had to sleep and write in the same place. Reminders of family life were all around. This upset me." Then, he returned to Istanbul, a place directly linked to *The Black Book* and its characters, and clearly influenced by it. He finished the novel in a Nişantaşı penthouse, "that inspired Celâl's *–one of the main characters in the novel-* secret office" (*Other Colors* 2007*,* chap. "*The Black Book*: Ten Years On"). He remarks that his interest in the issue of identity and his fascination "for the wonders of Ottoman, Persian, Arab, and Islamic culture" had fortuitously began there, in New York, owing to his "longing for İstanbul".

The Black Book has become a novel of exquisite craftsmanship in which the references to the literature, philosophy, and culture of the Eastern world emerge. Once again, the focus is on a large family with three generations living in the same apartment in Nişantaşı. Galip, who was born to this family as a member of the last generation, is married to Rüya, the daughter of his uncle. Rüya's main activities are to go to the movies and read detective fiction, as crime genre conventions, often entangled in a metaphysical quest, are utilized by Pamuk after *The Black Book.* The detective story in this novel is the disappearance of Rüya, and Galip, who is actually a lawyer, has become a detective, desperately searching for his wife, who supposedly left him for Celâl, the famous columnist and step brother of Rüya. Here, once again, the matter of fraternal competition

is foregrounded. Throughout the novel and Galip's journey, as Pamuk reinvents the medium of narrative as a means of constructing and transforming identities, both cultural and authorial, we become part of the process of creating an interdependence between writer and reader, fiction and reality. In addition, the binary oppositions that follow each other through the literary works of East and West give rise to a further layer of identity debate, which showcases the authorship and the issues of originality and plagiarism of the artwork. It is therefore appropriate to consider the identity of the text embodied in the identity of the author in the context of intertextuality through this novel. Pamuk thinks that with this novel, which dealt with the problem of authenticity, he found his own voice instead of speaking in the tone of his family members ("Nobel's Lecture: My Father's Suitcase" 2006). In fact, his original voice is to be an estuary that resounds with the voices of old masters of the East and younger masters of the West.

In 1991, he wrote the screenplay of the movie *Gizli Yüz* (Hidden Face) based on a story from *The Black Book.* In 1994, he published *The New Life,* focusing on the life of a university student, which changes dramatically after reading a book. Alluding to both Dante Alighieri's and Ziya Gökalp's books with the same title, it is, in fact, a narration of admiration for narratives, the pursuit of meaning or happiness through them. Pamuk's flair as a talented novelist had already been validated by a number of critics until *The New Life.* Nonetheless, the novel attracted even more readers' attention in that it became his fastest-selling novel, reaching 164,000 copies in its first year, which was 100,000 more than the previous one, *The Black Book* (Wroe 2004). Since then, Pamuk has remained a best-selling novelist in both Turkey and the world.

The success of his next novel, *My Name is Red* (1998), was anticipated. This novel, too, like *The White Castle,* was also an example of historiographic metafiction, accompanied by an abundance of references to the famous works of Eastern literature and Islamic art. Its translations into various foreign languages have won remarkable literary prizes, increasing Pamuk's fame and influence as a prominent author in the canon of world literature. Apart from all the prizes and fame, the greatest success of the novel was to perplex Pamuk's own mother with the traits that were unrelated to Pamuk's life and character, according to his own words:

> There is nothing in any of my other novels that surprises her; she knows that I drew upon the stuff of my own life. But in *My Name is Red* there is an aspect that she cannot connect with this son she knows so well, this son about whom she is certain that she knows

> everything… This must, in my view, be the greatest compliment to any writer can hear: to hear from his mother that his books are wiser than he is. ("Orhan Pamuk's Speech at the Nobel Banquet" 2006)

It is important to have in mind, for the leading female character of the novel, which is, again, set up in the backdrop of a crime investigation, is named after Pamuk's mother, Şeküre (Shekure), while her two sons are called Orhan and Şevket (Shevket). The novel focuses on the nine days of the protagonist Kara's (Black) life with a murder investigation in İstanbul in the 16th century. Three master illustrators (*nakkaş*) funded by the Sultan are ordered to prepare a book under the supervision of Enişte (Uncle). The Sultan plans to bestow this book to the Doge of Venice in the 1000th year of the Islamic calendar as an emblem of the splendor of the Ottoman Empire. Enişte, as the only person who has known the techniques of the *Frenk* (European) masters, such as perspective and figurative representation, that had been prohibited in the Islamic world, helps the illustrators nicknamed 'Stork', 'Olive', 'Elegant' and 'Butterfly' to use Western techniques in this book. But one day, because of artistic zeal or something, 'Elegant' is killed by one of the other illustrators. Enişte assigns the protagonist Kara to investigate the crime and find the killer, and we read lengthy conversations and sophisticated observations about art and representation in the Western and Eastern worlds. In *My Names Red*, Pamuk, in particular, deals with issues such as authorship, authenticity, and originality that have been addressed in postmodern writing and more broadly in postmodern art, and how the same issues had been discussed by illustrators and poets of the Islamic world very long time ago.

In 1999, he published a collection of essays, interviews, and a story under the title of *Other Colors.* As a matter of fact, most of the knowledge we have about Pamuk's biography, memories, specific linkages, and artistic approach is extracted from this collection of essays and interviews. In the new editions, he updated the collection with additional essays and –in particular– speeches, including his most influential lectures and speeches, such as the Nobel lecture "My Father's Suitcase", the German Peace Prize speech "In Kars and Frankurt", and the Puterbaugh conference speech "The Implied Author". "[T]he contrast between Turkish (1999) and English (2007) versions of his collection of belles lettres, *Other Colors*", is a proof of Pamuk's abovementioned "anxiety of literary positioning", according to Göknar. Apparently, he chooses to confine his literature to "Istanbul's cosmopolitanism and world literature", removing "the individual sections on the influence of modern Turkish authors A. H. Tanpınar, Kemal Tâhir, Orhan Kemal, Aziz Nesin, Yaşar

Kemal, and Oğuz Atay" from the post-Nobel English version of the volume (Göknar 2012, 192-93).

Pamuk arbitrarily became more active and critical, from a political point of view, in the mid-1990s, "at a time when the war against Kurdish guerillas was strong",[15] as he expresses, adding that his involvement in political activism transpired from the request of "the old leftist authors and the new modern liberals". *Snow* emerged as a result of his frustration at being attacked for expressing his opinions, as he maintains:

> Soon the establishment counterattacked with a campaign of character assassination. They began calling me names. I was very angry. After a while I wondered, what if I wrote a political novel in which I explored my own spiritual dilemmas—coming from an upper-middle-class family and feeling responsible for those who had no political representation? I believed in the art of the novel. It is a strange thing how that makes you an outsider. I told myself then, I will write a political novel. I started to write it as soon as I finished *My Name Is Red.* (*Other Colors* 2007*,* chap. "The Paris Review Interview")

Snow, after all, was the haphazard result of this constrained process of political engagement, no matter how successful it would be, as Pamuk describes it as his "first and last political novel". Even though I find it difficult to agree with him because of the subtle tone of political disposition that he has had to some extent in almost every novel, I still have to admit that this tone is never stronger in the other works. The novel, in its essence, is a panoramic and ironic view of Turkey's near-history, but on a smaller scale, revealed as Kars, a small town in north-eastern Turkey. In this parodic microcosm of the Turkish reality, the reader gets the opportunity to learn about Turkey's engaging political climate, containing the separatist Kurds, Islamist terrorists, coup plotting soldiers, nationalists, and communists along with "murders by unknown assailants", assassinations, coup attempts, corrupted politicians. In the midst of this charade, journalist/poet protagonist Ka seeks to rediscover his muses in order to write poetry again, while also attempting

[15] Here, I must point out that there is a stalemate somewhat similar to the problem of labeling the 1915 incidents as "genocide" or "deportation". Whenever one refers to PKK members as "guerrillas" or "terrorists", s/he is believed to connote her/his political affiliation by the word choice. If they choose the word *guerrilla*, they will be labeled a leftist, a liberal, or a pro-Kurdish separatist –ultimately, a traitor; whereas when they choose the word *terrorist*, this time they might be called a nationalist, a Kemalist, or a "status quoist" – ultimately, a good citizen. Needless to say, the entire possibility of peace negotiations and reconciliation remains at an impasse, because neither side is willing to back down on the position they take. The standstill that arises from a simple word choice prompts me to evoke the famous quote by Roland Barthes on the purely fascist nature of language: "[But] language –the performance of a language system- is neither reactionary nor progressive; it is quite simply fascist; for fascism does not prevent speech, it compels speech." (1979, 5)

to solve the mystery surrounding the suicides of the headscarf girls. *Snow*'s success has greatly contributed to Pamuk's international recognition, yet it has also induced a great deal of damage with countless trials and tribulations for him.

In a number of respects, 2005 was a very turbulent year for Pamuk. He was tried in the notorious "insulting Turkishness" court case for "publicly denigrating Turkish identity". The charge was grounded on an interview published in a Swiss newspaper, in which he was "the only one who dares to talk about" that "a million Armenians and 30,000 Kurds have been killed" in Turkey (Freely 2005). The trial brought serious disputes between Turkey and the European Union regarding freedom of expression and civil liberties. The public's rage against Pamuk erupted through media provocation, so that some suggested that he "should be silenced for good" and, as he put it, "groups of nationalist extremists organized meetings and demonstrations to protest my treachery; and there were public burnings" of his books. Oddly, as if fiction presaged reality, he was compelled to be exiled from his "beloved city", İstanbul, like Ka (*Other Colors* 2007*,* chap. "On Trial"). As I mentioned earlier, the protagonists of his novels plainly resemble Pamuk, but among them, Ka's life story seems to be the clearest parallel to his own. He was, after all, acquitted of the charges, but many other intellectuals were convicted of insulting Turkishness, a crime that was excessively ambiguous, defined by an ill-famous article of the Turkish penal code.

The mid-2000s were not only vexing, but also quite rewarding for Pamuk in terms of prizes and plaudits. He and his works have been awarded numerous times by certain organizations, mainly in Europe and the USA. In fact, at this point of his career, he was already a writer of world literature. But what reinforced this view was to become a Nobel laureate in literature in 2006, when he became the first Turkish writer to win it. It was the most significant title he won, on account of being an author "who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures" as declared by the Nobel committee ("The Nobel Prize in Literature" 2006).

Since then, it has been compared to contemporary writers, mostly from the eastern hemisphere of the world. Most of the time, these comparisons do not make any sense, for Pamuk expresses the peculiar perspective of experiencing so sloppily both East and West, which is unfathomable for many people who do not see Turkey within the psychological boundaries of Europe. For this reason, the comparison of Pamuk with the Egyptian author Naguib Mahfouz, for

example, is understandable, but has a reductionist edge. There are similarities, such as Pamuk, Mahfouz, who also wrote in his mother tongue about his country and the struggles between traditional values and modernity in his city, Cairo. And, like Pamuk, in 1988 he was awarded the Nobel Prize for Literature. Mahfouz's writing, similarly to Pamuk's and Mohsin Hamid's, displays a kind of conscious understanding of the line between "the West" and "the other", by narrating the complex environment they live in, as Afridi suggests (2012, 9). Most of these comparisons, however, proceed with a pigeonholing view of Orhan Pamuk and some other authors from the East/Islamic Country, ignoring the fact that Pamuk was born in Nişantaşı, the European side of Istanbul, so he is more European than Asian, both geographically and culturally. As he also notes, "Having grown up in a Westernized secular family in the European part of Istanbul" (*Other Colors* 2007, chap. "In Kars and Frankfurt"), his relationship with the Islamic faith and Sufism, and his affiliation to the Eastern world, is not automatic, but rather because of his attempt to educate himself about it. Therefore, I think that comparisons concerning singular works are more credible, as in the case of Özlem Ulucan's study, which shows a correlation between the modernization process of Egypt and Turkey through *The Cairo Trilogy* by Nagouib Mahfouz and *Cevdet Bey and his Sons* by Orhan Pamuk. She suggests that both writers have similar experiences with social change in their respective countries (Ulucan 2018, 1), without homogenizing their identities.

Just as the majority of the rest of the world does not consider him as European, he is not seen as local enough –just like Ka in Kars– by the majority of Turkish readers, or rather the population, because everyone has an opinion on Pamuk, whether they read his books or not. It could be expected that the Nobel prize would put an end to the controversy over Pamuk in Turkey, but that did not happen. On the contrary, although the prize doubled his popularity, it trebled the discussions about his integrity as a writer, and his loyalty to the motherland as well. Once again, the nation has found something to be divided into two opposite poles, which has become its chronic condition since the *Tanzimat* era. Despite the fact that Pamuk has brought the first Nobel prize to the country, the mainstream media questioned the veiled intention of the Nobel committee, in so far as they claimed that Pamuk had won the award owing to his remarks about the Armenian genocide (Birch 2006). Some people were celebrating the prize, while others were angry, because the 'whole world' was ready to reward every course of action as long as it was against Turkey.

Afterwards, Pamuk tried to stay away from political discussions. In 2008, he published his *intermedial* project, *The Museum of Innocence*, a museum-novel or a novel-museum. The novel is about a man, Kemal, who obsessively collects objects linked to the woman he loves and builds a museum around these objects; and, Pamuk, in reality, did open the same museum in Istanbul in 2012. He used the same artefacts, everyday life objects he mentioned in the novel. All those items were significant for the Istanbul of the 1970s, and then he published a catalogue of them under the title *The Innocence of Objects*. Yin Xing finds a commonality between Pamuk's impetus to collect objects to represent Istanbul through them and Walter Benjamin's ideas of collection and urban representation. According to Xing, Pamuk accomplishes two things at the same time through the transfiguration of a literary museum into physical space: (a) He becomes "able to interpret a collecting form" through it, and (b) "he initiates a new way of writing: writing as archival collecting or even encyclopedia writing, going beyond Borges' imaginary encyclopedia of Tlön to build a physical structure in which the invisible meaningful connotations are exposed by the visible (displayed) objects" (Xing 2013, 203).

In 2014, the Museum of Innocence was presented as the "European Museum of the Year" by the European Museum Forum funded by the Council of Europe, which can also be viewed as another confirmation of Pamuk's 'Europeanity'. On the other hand, the intermediality of the museum was further extended by a documentary, *Hatıraların Masumiyeti* (The Innocence of Memories), directed by young British director Grant Gee, in 2015. *The Museum of Innocence* continues to remain one of Pamuk's most popular novels, having been printed in Turkish for the 25th time by October 2020.

In 2020, Pamuk published another essay collection entitled "*Manzaradan Parçalar*" (Fragments of the Landscape) which has not yet been translated into English. Containing autobiographical writings and interviews with him, this collection can be considered a continuation of *Other Colors.* He kept teaching as a guest lecturer at the most prestigious universities in the world, such as Harvard or Columbia, while continuing to publish books. As a result of Charles Eliot Norton's lectures that he gave at Harvard, *Saf ve Düşünceli Romancı* (*The Naïve and The Sentimental Novelist*) was published both in English and in Turkish in 2011.

Three years later, he published his next novel, *Kafamda Bir Tuhaflık* (*A Strangness in My Mind)*, translated into English in 2015. This ninth novel of Pamuk, too, sold very well to the extent

that its first printing of more than a thousand copies sold out within a month. Assuredly, Pamuk's decision to use popular forms, such as crime or love stories, as a frame narrative in his novels has an impact on his popularity with the casual reader. This novel also depicts love and the city of Istanbul, like *The Museum of Innocence*. The book outlines the 40 years of Istanbul's history, from the 1970s to the 2010s, and the social change and stratification of the city that has altered with internal migration during this period, putting the focus on the love story of the young *boza*[16]-seller, Mevlut.

It is evident that after *The Museum of Innocence*, love tropes have started to replace crime plots in Pamuk's prose. His tenth novel, *The Red-Haired Woman,* was published in 2016. In this relatively short work, Pamuk, habitually, goes back in time and tells the coming-of-age story of a well-digger's apprentice, Cem, as well as his encounter with love through a red-haired woman whom he fell in love with during a traditional Turkish theater performance. The background, once again, is the massive change that Istanbul has seen over the years. The novel's opening epigraphs prepare the reader for a *carnivalesque* atmosphere coming through intertextual references from the myths of the East and the West. These references to patricide or filicide include Sophocles' *Oedipus Rex* (429 BC) tragedy, Nietzsche's *The Birth of Tragedy* (1872), on the myth of Oedipus, and a story from the Persian poet Ferdowsi's long epic poem *Shahnameh* (1010). *Veba Geceleri* (Nights of Plague), his most recent book, was published in March 2021. Pamuk returns to historical fiction with this book, which is based on the theme of the East-West dichotomy.

He received honorary doctorates from a number of institutions throughout his long career as a novelist. He has won many international awards, titles, and endorsements, as well as national awards, although he has remained a controversial figure in his own country. Orhan Pamuk's books have been translated into 63 different languages, including Czech, Malay, Catalan, not to mention English, German, French, Hungarian, etc. The success of the translations can be seen in his ability to capture wide-ranging attention throughout the world, as well as in the implicit "born-translated" feature of his fiction, in particular his later novels. If we need to elucidate Walkowitz's argument for that; his fiction has evolved into a more universal form, considering that "his later works seek translation by emphasizing international lineage, postmodern devices, and Istanbul

[16] *Boza* is a fermented beverage that was popular in Turkey prior to globalization. Boza sellers used to yell the word "boza" in the streets to attract potential customers. In the novel, Pamuk uses this vanished component of Istanbul's streets to draw attention to the city's transformation and disapperance of its local, authentic flavors.

cosmopolitanism", and that "they accommodate translation and also identify translation as a source of local production" (2015, 16). Another feature that can be classified as born-translated are the dialogues between characters about regional histories and traditional elements that appear to exist for readers who do not know enough about Turkey and its complex socio-political structure, similar to what Mahfouz provides for Egypt. Apparently informative excerpts from his later novels may, admittedly, be deemed to be irrelevant to Turkish readers. In this regard, Walkowitz rightly argues that, at this point in Pamuk's novels, readers are caught up in world literature's well-known "tendency to make guidebooks or cultural primers out of literary works from representative spaces" (2015, 17). This may not be entirely correct, however, if we think that Pamuk enjoys disputing and parodying the entrenched beliefs of the common people through the ironic representation of different perspectives.

However successful the translations may be, the role of lexical gaps in the transfiguration process must not be forgotten. The comparatists' decade-long debate on the untranslatability of literary works extends beyond the scope of my research. But, if I may, I would like to evoke the stance of Apter in *Against World Literature*, which accentuates the Untranslatable –with the capital U– disclosed in semantic difficulty when it comes to the translation of certain words, as well as the equivocal phrases, homonyms and amphibologies. Apter argues that this is not only a matter of linguistics, but also of politics –stemming from a "planetary utopianism"– with regard to the ongoing inclination to interpret 'world literature' texts from a Eurocentric and provincial perspective: "Homogenizing difference, flattening forms, and minimizing cultural untranslatability, these are familiar critiques leveled at World Literature" (2013, 350). Such inclinations lend credence to the above-mentioned pigeonholing of writers from a peripheral culture like Pamuk.

Pamuk's most recent translator, Ekin Oklap, too, also confirms Apter's view, when asked why she chose to leave some words untranslated, e.g. '*teyze'*, '*gecekondu'*, '*rakı'*, '*döner'*, '*boza'* in the English translation of *A Strangeness in My Mind.* She describes how the difficulties of translating the word 'gecekondu' led her to use phrases such as 'a slum house', 'gecekondu homes', 'new poor neighborhoods', 'gecekondu house', and 'illegal homes' on multiple occasions (Oklap 2016). Even so, Pamuk does not seem concerned about the untranslatability of eccentric

words, especially those with cultural connotations, since he intends to accentuate those peculiarities for the reader whose knowledge about them is scarce.

Certain features of Pamuk's fiction will thoroughly be discussed in the following chapters. But, if I summarize the most significant features of his fiction, I must begin with the postmodern literary devices and strategies that he utilizes, particularly after his third novel, *The White Castle.* These strategies include self-reflexivity/metafiction, inter/transtextuality, parody, hypertexts, Chinese-Box stories or *mise en abyme*, the use of popular genres and, certainly, the use of double-coding, that is, historiographic metafiction as the most recurrent in Orhan Pamuk's novels. It is, perhaps, self-evident that none of these stylistic strategies or narrative techniques were invented by postmodernists, yet all of them have been frequently used by postmodern authors for compelling reasons, first in the United States, then in Europe and the rest of the world. One reason why these narrative structures employed by postmodern authors could be to deconstruct canonized narratives and challenge the norms of the Enlightenment embodied in national literature(s) (D'Haen 2006, 8–9). Through this deconstruction, "postmodernism establishes, differentiates, and then disperses stable narrative voices (and bodies) that use memory to try to make sense of the past", and this could be another reason for reinventing them (Hutcheon 2001, 118).

Among all the above, the volume and intensity of intertextuality can be seen comparatively stronger in Pamuk's prose. Intertextuality, or if we use the term in Gerard Genette's comprehensive study on the topic, *transtextuality* or *textual transcendence*, of which intertextuality is only a subcategory, signifies "all that sets the text in relationship, whether obvious or concealed, with other texts" (Genette 1997, 1). Orhan Pamuk often implements it to make allusions to certain canonic texts of Western and Eastern literary traditions. Readers can occasionally see direct references from the novels of Thomas Mann, Franz Kafka, or Dostoevsky to tales from *One Thousand and One Nights*, Attar of Nishapur, Jorge Luis Borges; from the philosophical writings of Rousseau, Bacon, and Nietzsche to the poems of Ferdowsi, Rûmî, and Baudelaire. At times, however, the allusions or methods of textual transformation are ambiguous, for which he was even accused of plagiarism in Turkey, mainly by those who are not critics of literature, but of some other discipline. In fact, he has been making plagiarism deliberately to play with readers, forcing them to decode some encrypted hints to solve the puzzle of literary games. The novels even contain witty confessions from time to time. Furthermore, almost always, there is a thematic and stylistic

correspondence between the plagiarized text and the re-written one as part of a premeditated narratological plan, which eventually exposes the metafictional existence of the concealing author, or rather animates the purported one within the text, who confesses: “I do nothing but retell the masters’ stories.”

Other than intertextuality, every now and then Pamuk triggers parody that undermines the legitimacy of knowledge and reason produced through history books, civic and cultural authorities, or through conventional narratives. Eventually, all of the postmodern narrative strategies he employs intermingle to achieve a specified goal, that is, to say they erode the discourse of the authoritative, the integrity of authenticity, and the accuracy of any given fact.

There is certainly a lot more to say about the writing of Orhan Pamuk. I will return to the use of these devices in Pamuk’s fiction and pursue the matter further in the analysis of the novels. Before that, it is essential to note why these methods gained such legitimacy in postmodern literature. In the next chapter, I will outline the philosophical underpinning of postmodern literature throughout the relevant context that contributed to the introduction of postmodernism. This will help us determine why Pamuk has also been fond of these strategies as their forebearer in Turkish literature.

4. Postmodern Understanding of Reality and Fictionality

But all this world is like a tale we hear-

Men's evil, and their glory, disappear.

(Ferdowsi, *Shahnameh*)

4.1. The Sense of An Ending for Postmodernism

Orhan Pamuk has long been considered a postmodernist author. This view is based on the postmodern narrative techniques and strategies that Pamuk has been using for a long time in his novels. Techniques, after all, are mere instruments for the promulgation of an actual problem rooted in the representation of truth. I think there is a lack of transparency as to why Pamuk uses them, or how certain authors of ex-centric contexts, such as post-colonial or feminist clusters, prefer those instruments. Pamuk does not belong to a post-colonial culture, nor does he represent a minority identity; thus, his attachment to postmodernity can only be viewed as a pragmatic concern born of an interest in novel construction methods. Yet, I suspect the issue is deeper than that. I think he believes that so-called imaginary representations are as effective as descriptions of reality, rendering fictional representations as plausible as perceived reality. His fiction, like most postmodernist fiction, is self-referential in the sense that its mere presence calls into question the origins of knowledge and truth-claims. For this reason, it is important to summarize briefly the political and philosophical reasoning behind postmodernism, which proceeded with the excessive use of these devices in postmodern literature.

Although there has been no debate over the demise of postmodernism for a while now, it has not yet been decided what to call the succeeding paradigm that governs our world and values today. Although there are suggestions, such as *metamodernism* (Zavarzadeh, 1975), *post-postmodernism* (Turner, 1995), *post-humanism* (Hassan, 1997), *trans-postmodernism* (Epstein, 1997), *hypermodernism* (Armitage, 2000), *post-millennialism* (Gans, 2001), *pseudo-modernism* (Kirby, 2006), *cosmodernism* (Moraru, 2008), *altermodernism* (Bourriard, 2009), *post-digital* (Alexenberg, 2011), *transmodernism* (Rodriguez-Magda, 2017) etc.,[17] there seems to be a lack of

[17] These terms, along with transmodernism, the term preferred by authors, are sorted in: Aliaga-Lavrijsen, Jessica, ve Jose Maria Yebra-Pertusa. "Introduction: Transmodern Perspectives on Literature". in *Transmodern Perspectives on Contemporary Literatures in English*, ed. Jessica Aliaga-Lavrijsen and Jose Maria Yebra-Pertusa. New York; London: Routledge, 2019.

innovation, independency and acuteness to be seen as the new determinant of the intellectual, cultural, and political ecosystem in the post-millennial age. The current nomenclature does not seem to dispose of the bond of a prefix, such as 'post-', 'trans-', 'hyper-', which was an innovation of postmodernism. Nor are they visionary enough not to reuse 'modernism' in the denomination, which was also a postmodernist novelty.

The equally vapid expression 'post-truth' has also been used for some time to describe the contemporary state of affairs in politics, media and communication. This term has gained more popularity, especially after Brexit and the election of Donald Trump as President of the United States. It was even chosen as "Word of the Year" in 2016 by the *Oxford Dictionary,* defining it as an adjective "relating to circumstances in which people respond more to feelings and beliefs than to facts". Obviously, this award was attributed to the prevalence of the word through its excessive usage on social media. However, its meaning includes such a massive oxymoron with the use of the word 'fact' whose establishment already included "feelings and beliefs" as post-structuralists have long argued. The fact, in essence, never depended on mere logic and reason, for both were upheld by a hegemonic privileged intelligentsia that maintained the power structures. What has occurred in the age called post-truth is that the ability to produce facts has been imparted to the masses by digitalizing the distribution of knowledge. But the postmodernists had already argued that the modernist worldview that sanctifies logic and rationale, shattered due to the two world wars, demonstrated the failure of the intellectual elite to deliver greater good to the world.[18]

Describing the current predicament of truth in the United States in her introductory article on post-truth discussion, Biesecker argues that "today we do not suffer a shortfall of truth." (2018, 329). She further points out that "quite to the contrary, we are witness to its excess(es), enabled by a circuitous slippage between facts or alt-facts, knowledge, opinion, belief, and truth.", invoking Foucalt's famous theory of the regime, or "political economy", of truth:

> Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its "general politics" of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements,

[18] This approach is regarded as "pessimism", particularly by Richard Rorty, who argues that essentialism surfaces when Western philosophers propose intercultural parallels due to the influence of this pessimism, which often calls itself "postmodernism". Rorty believes that this is actually caused by the influence of Heidegger and Nietzsche on Western thought, which for apparent reasons relinquished Marxist expectations and visions (1991, 67).

> the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true. (1980, 131)

In Biesecker's view, which is based on Foucault's description, post-truth is "a distinct mutation in the political economy of truth" in the US,[19] but in fact, it is simply the name of the new regime of truth in the neoliberal order that has reigned in American "public, private, and personal life" for more or less 40 years (2018, 330). It is hard for me to agree with Biesecker and other scholars who meditate on the post-truth, because I do not think the state of truth has turned away from how post-modern philosophers speculated it in the 1980s. What has happened to the truth, I think, is that its process of formation has become commonplace through the spread of the Internet and social networks, in so far as the masses have ceased to comply with certain facts produced by certain media elites who have served to sustain the truth regimes in a given society. In conclusion, people have not begun to respond to feelings and beliefs instead of facts, they had always tended to do that. Instead, we have managed to gain access to people from every stratum whose views have always been made up of beliefs in the form of facts, so have populist leaders. That is why I do not believe that postmodernity has ended. For one reason, there is no suitable alternative, or alternatives are not adequately robust. I do not see that the form of truth has deviated from the way postmodern philosophers have identified it, notwithstanding the transition in understanding how people viewed it. Thus, as before, Pamuk continues writing and creating novels in a postmodern manner.

I assume that what postmodernism sought to do has been accomplished in terms of achieving social, political and representational spaces for subordinate groups and identities in modern societies, despite the fact that they have been brought to drastic ends. All of this just goes to show what kind of hyperreality we are living in in 2020, given the prevalence of trendy neologisms (political correctness, wokeness, alt-right, #MeToo movement and hashtag activism, fake news, SJW [social justice warrior], snowflake, toxic masculinity, virtue signaling, cancel culture, and so on) that we have adapted to turn our world into a virtual and perpetual guerrilla-war. Again, even though we acknowledge that the expiration date of postmodernism is over, we are still greatly indebted to postmodernism for the better or worse of the present state of our world.

[19] I think it is unnecessary to separate the US from the rest of the world in our globalized world.

I do believe that a new form of literature is or is about to emerge on the basis of this current paradigm, but we are not entirely living in this paradigm as the world as a whole. We, either in the East or in the West, or at the intersection of both, like Pamuk, are trying to rectify the problem of the truth regime in every society as this problem deepens.

4. 2. Postmodern Stance on Truth and Real

Since its emergence in the 1960s, there have been never-ending debates about postmodernism, many of which revolve around its political ramifications. Questions such as what the prefix "post-" added to modernism, and how much postmodernism varied from its predecessor, were among the most frequently asked questions. Even the inability to define it, or to agree on a concrete definition, was a symbol of the ambiguity inherent in postmodernism. That is why Ihab Hassan's sincere and practical attempts to illustrate the differences between modernism and postmodernism was seen as a well-intentioned but not quite adequate comparison for many postmodern theoreticians (Hassan 1981, 34; Fokkema 1986, 85; Hutcheon 1988, 20; Bertens 1995, 36). However, it was Hassan himself, as one of the postmodernist vanguards alongside Leslie Fiedler, who warned the reader that "modernism and postmodernism are not separated by an Iron Curtain or Chinese Wall, for history is a palimpsest, and culture is permeable to time past, time present, and time future. We are all, I suspect, a little Victorian, Modern, and Postmodern, at once." (Hassan 1981, 32). Then the confusion as to what postmodernism was and how it differed from modernism was valid, and something so complicated to describe, but yet so strongly defended, warranted some criticism.

For the greatest adversaries of postmodernism, the reason they condemned it was that it enervated the whole foundation of human logic, morality, and ideals created by the shedding of blood, sweat, and tears for centuries. Even though postmodernism opened up a great deal of room for diverse views, unheard-of voices, and subjugated identities, it caused enormous losses in the context of common principles and absolute facts that could be agreed upon by all. In particular, *cultural relativism*, which can be summed up in the words of its founder, the anthropologist Franz Boas, that "the data of ethnology prove that not only our knowledge, but also our emotions are the result of the forms of our social life and of the history of the people to whom we belong. If we desire to understand the development of human culture we must try to free ourselves of these shackles..." (1962 [1928], 5), has gained significant legitimacy in postmodernity. What

seems normal right now was a novelty back then. For many scholars, such as Lucien Levy-Bruhl,[20] there was the superior Western culture and inferior primitive cultures. The strong contrast between Boas' and Lévy-Brulh's approach to indigenous cultures is also a synopsis of why postmodernism disfavored the outdated positivist, western culture-centric, and nonchalantly racist mindset that had dominated the human sciences for centuries.

The relativistic approach to the origins of the *episteme* was opposed by primarily Marxist theorists led by Jürgen Habermas, Fredric Jameson, and Terry Eagleton, as well as conservative thinkers who reject novelty unless it serves the *status quo*.[21] Foucault, saying, "in any given culture and at any given moment, there is always only one *episteme* that defines the conditions of possibility of all knowledge, whether expressed in a theory or silently invested in a practice" (1989, 183), has drawn attention to the role of this fixed knowledge in organizing discourses on truth, which sustain power relations in the desired direction at anytime and anywhere. In my opinion, this argument, which assesses how knowledge and value are *a priori* ordered by discourse formed by incorporeal powers, lies at the heart of every postmodernist assertion. What gives rise to a conflict with Marxists is that they do not see this as an assessment of the prevailing condition, but as the factor that precisely imbues and invigorates that condition.

According to Jürgen Habermas, who could be labeled as the last banner bearer of the "unfinished project of modernity" −in his words, thinkers associated with postmodernism and poststructuralism, such as Foucault and Derrida, were the "Young Conservatives" who challenged the institutions of modernism and the principles of Enlightenment (Khurana 2018, 170). Habermas

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[20] Only to provide a historical perspective may we take a look at the writing by Lucien Lévy-Bruhl, the scientific opponent of Boas, on the culture, logic, and lifestyle of so-called "primitives": "To be able to understand the processes by which institutions have been established (especially among *undeveloped* peoples), we must first rid our minds of the prejudice which consists in believing that collective representations in general, and those of *inferior races* in particular, obey the laws of a psychology based upon the analysis of the individual subject. Collective representations have their own laws, and these (at any rate in dealing with primitives) cannot be discovered by studying the 'adult, *civilized, white man*.' On the contrary, it is undoubtedly the study of the collective representations and their connections in *uncivilized* peoples that can throw some light upon the genesis of our categories and our logical principles." (2018[1926]), "Introduction-1", emphases mine)
"I shall endeavour to construct, if not a type, at any rate an ensemble of characteristics which are common to a group of neighbouring types, and in this way to define the essential features of the mentality peculiar to *undeveloped* peoples. In order to bring out these features as clearly as possible, I shall compare that mentality with *our own,* i.e. with that of races which are the product of 'Mediterranean' civilization, in which a *rationalistic* philosophy and *positive* science have been developed. For the first rough attempt at comparative study there is an evident advantage in making choice of the two mental types available, between which the difference is greatest." (2018[1926], "Introduction-V", emphases mine).

[21] Oddly enough, it was the postmodernists who were branded as "neoconservatives" by Marxists.

genuinely believed that the ideals of enlightenment had not yet been reached and required completion. In the meantime, postmodernists, such as Lyotard, were declaring the end of grand narratives (*grands récits*), which meant the breakdown of the theological or ideological notions and institutions of the Western world.

Some of the critiques centered on the premise that Lyotard's own argument had become a grand narrative, paradoxically consecrating normlessness to the highest norm (Fokkema 1997, 20). However, for some postmodern theorists, the incomplete ideals of the Enlightenment needed to be "decentered", since they embodied the values of white, western, heterosexual, middleclass subjects whose episteme overlooked the presence of anyone remaining outside their representational scope (Hutcheon 1988, 12). Postmodernist deconstruction of the subject paved the way for the strengthening of feminist discourse as well, provided that the privileged subject represented was not only white, western, and heterosexual, but also male. As Owens stated

> It is precisely at the legislative frontier between what can be represented and what cannot that the postmodernist operation is being staged not in order to transcend representation, but in order to expose that system of power that authorizes certain representations while blocking, prohibiting or invalidating others. Among those prohibited from Western representation, whose representations are denied all legitimacy, are women. Excluded from representation by its very structure, they return within it as a figure for a representation of the unrepresentable (Nature, Truth, the Sublime, etc.). (1983, 62)

Apart from that, the theories of Thomas Kuhn and Paul Feyerabend, which argue that even science cannot claim an objective truth because of the "theory-ladenness of observation" in science based on established paradigms, shook the foundations of modern institutions (Rorty 1980, 269). For these reasons, it is possible to argue that Lyotard developed an interest in 'smaller narratives' as he saw in them the potential to disrupt the hegemonic social and political norms and shift the paradigm:

> In particular, Lyotard examined 'smaller' narratives that resisted assimilation into the dominant views or controlling institutions of Western society, counter-narratives that he referred to as 'pagan' so as to mark their impiety, irreverence, indigestibility and potential challenge to authority and social conformity. More specifically he was interested in how, in the absence of fixed criteria, we choose between the competing claims implicit in such a multiplicity of stories, whilst still according some kind of justice to them. (Jones 2004, 130)

Another Marxist castigation of postmodernism was made by Fredric Jameson in the foreword of the English translation of Lyotard's *La condition postmoderne,* and then in his article entitled "Postmodernism, or, the Cultural Logic of Late Capitalism", which later was expanded into a full-length book. Jameson's critique of Lyotard's endorsement of small narratives and unreliability of truth-claims focuses on the notion that a cluster of small narratives have replaced master narratives, creating a global crisis that can be felt everywhere (1984, xi-xii).

I think the problem lies in the distinction of cause and result. Jameson and Marxists accuse postmodernism of the crimes of computer and information technology capitalism, i.e. "third-stage" or "late capitalism", as named by Marxist economist Ernest Mandel (Jameson 1991, 3). Jameson, while consistently pointing out that "postmodernism" as a historical periodization is inaccurate, indicates that it is simply a "cultural dominant" whose superstructural representation is contained in American popular culture through "a whole new wave of American military and economic domination throughout the world" (1991, 5). This cultural dominant hides the following destructive features beneath "blood, torture, death, and terror":

> a new depthlessness, which finds its prolongation both in contemporary "theory" and in a whole new culture of the image or the simulacrum; a consequent weakening of historicity, both in our relationship to public History and in the new forms of our private temporality, whose "schizophrenic" structure (following Lacan) will determine new types of syntax or syntagmatic relationships in the more temporal arts; a whole new type of emotional ground tone -- what I will call "intensities" -- which can best be grasped by a return to older theories of the sublime; the deep constitutive relationships of all this to a whole new technology, which is itself a figure for a whole new economic world system; and, after a brief account of postmodernist mutations in the lived experience of built space itself, some reflections on the mission of political art in the bewildering new world space of late or multinational capital. (1991, 6)

In her counter-argument against Jameson's derogatory definition of postmodernism, Linda Hutcheon (2001) assumes that Jameson deliberately uses the term postmoderni*sm* instead of postmoderni*ty* to verbalize both "the socio-economic periodization and the cultural designation". She argues that postmodernism cannot be kept accountable for the shattering effects of multinational capitalism, as it is "the name given to cultural practices which acknowledge their inevitable implication in capitalism, without relinquishing the power or will to intervene critically in it" (26). A similar objection to this is posed by Marxist urban theorist and historian Mark Davis in his article "Urban Renaissance and The Spirit of Postmodernism". Suggesting what Hutcheon

indicates regarding the distinction between the "*experience* of (post)-modern*ity*" and the "*vision* of (post)-modernism", Davis (1985) stresses a greater issue with Jameson's definition of postmodernism as the cultural logic of late capitalism. For him, the same argument will lead us to call realism and modernism the "respective cultures of the monopoly and competitive stages of capitalism" (par. 3-4). Postmodernism cannot be cultural logic, but the cultural result of late capitalism, if we adhere to that term.

My perspective in this regard is close to that of Hutcheon's, Davis', and other theoreticians who do not see postmodernism as the cause of "vulture capitalism" or the omnipotence of globalization, but rather a vision that reveals the harm of both, maybe even too overtly. It is also true that postmodernism does not have a solution to the problems posed by capitalism and globalization that have been upgraded since the 1960s. But it is not true that postmodern artists have lost interest in political issues and have developed an artistic attitude that is only concerned with itself. Instead, contrary to their modernist precursors, they give up the pretense that they are able to change the course of things in one way or another. This, of course, has a strong connection with the devastation that occurred after the Second World War, the Holocaust and the Nuclear Bomb. Modernists, with all their brilliant ideas, could not prevent any of them from happening, as Fokkema suggests, "The postwar generation was under the impression that, in spite of their pretensions, the modernists had been quite powerless in their attempts to prevent the war." (1997, 19). Moreover, the collapse of the Soviet Union and the applications of communism on various continents have shown that establishing a classless society would not eradicate the problems of freedom and equality, since a privileged cadre would still devise a way to accumulate power to suppress the discordant. That is why, in my opinion, the most accurate analysis of Jameson's theories of postmodernism is made by Bertens, who claims that "Jameson's real topic is the crisis in contemporary Marxism, a crisis that he chooses to discuss in terms of postmodernism, hence the Cold War rhetoric that he employs against the postmodern while simultaneously asserting that to the true dialectician moral judgments are irrelevant" (1995, 166). The "new depthlessness" or the impression that there is no truth taken for granted that is encountered in postmodernity, presumably without rhyme or reason, is not the fault of postmodernism, but of the collapse of the grand narratives that Lyotard spoke of. Returning to Foucault's remarks on the *episteme* and the truth, we can see why truth claims in any given field cannot be relied on apart from their proclivity to be fashioned in the most necessary way possible. That is why I do not consider post-truth as the

phenomenon of the 2010s, because there is always been a “post-” before “truth”, since, as Foucault stated, “truth isn’t outside the power, or lacking in power” (1980, 131).

Before postmodernity, humankind had the naivety to believe that they had the capacity to access the truth through research, observation, and analysis. We did not even know that the language itself did not allow us to have access to it. Everything we had been taught or naively believed appeared to be either a lie or not-the-whole-of-the-truth told in order to manipulate our actions, to exploit our feelings, and to influence our decisions. In this picture, postmodernism transpired as an awakening in a maze whose walls are made up of unreliable pieces of information, regardless of the field in which they are manufactured. Alas, instead of helping us to smash down those walls, the master narratives proved that they were carrying bricks to the walls. Then we realized that we needed to focus on smaller victories by combating on smaller fronts. These were the small narratives that Lyotard embraced. At a point where their task in manipulation became transparent, narratives −literary or not− turned up as the most integral constant in the equation, for the point was to tell the most persuasive story in the relevant sociopolitical context. And, through its narratives, postmodernist art attempted to decentralize the subject by questioning the following concepts which liberal humanism had admired −without recognizing their inclusion in unilateral representation: “autonomy, transcendence, certainty, authority, unity, totalization, system, universalization, center, continuity, teleology, closure, hierarchy, homogeneity, uniqueness, origin.” (Hutcheon 2004, 57).

Unilateral representation thus seems to be the main concern that postmodernist writers have challenged. Postmodernism is indeed indebted to poststructuralism in terms of having the insight of looking from the other side of the mirror. Bertens points out that “the matter of ontological uncertainty is absolutely central” in postmodernism, since its most striking contrast with modernism is “the awareness of absence of centers, of privileged languages, higher discourses” (1993, 64). When you append to this murky picture the impact of technology that conveys our relationship with information to another dimension, a new question arises beneath the question of truth: how can we ensure the reality of what we have just experienced? Nicol precisely delineates the issue: “the consequence of living in a postindustrial, information-driven, media/culture-saturated world, according to theorists of postmodernity, is that we have become alienated from those aspects of life we might consider authentic or *real*” (2009, 4). As far as I am concerned, the

cause and effect of metafiction must be read according to this assumption on our relationship with reality. Then, why should we not take the stories of postmodern writers like Pamuk seriously?

Virtual reality has become a significant part of our lives while we even have an ability to augment reality. In the computer-generated universe of 2021, our trip on an *infobahn* has become even more illusory than postmodern theorists' experience of technology in the 1980s. We have transferred much of our communicative output to the domain of bits and digits, to *cyberspace*. The paranoia of being monitored by governments or multinational corporations has become a fact through the advent of *big data*, which is perpetually collected by social networking platforms such as Facebook, Twitter or WhatsApp to be circulated to the same governments or multinational corporations for this or that purpose.[22] The satirical depiction of a dystopian society governed by technocratic and bureaucratic authoritarianism using sophisticated methods of surveillance against 'terrorism' in Terry Gilliam's *Brazil* (1985) turned out to be a prophecy of our present state today. To better understand this sort of 'reality', we shall take a closer look at the work of Jean Baudrillard, 'simulacra and simulation' theorist, who foresaw *hyperreality* in the 1980s, long before the interference of technology in our lives was so massive and did not affect our interaction with reality as much as it is today.

4.3. Simulacra and The Construction of Real

Even though the French cultural theorist and philosopher Jean Baudrillard once claimed that he has nothing to do with postmodernism, nor has he considered himself a postmodernist, he is still recognized as one of the leading minds in postmodern cultural theory. There is a plethora of irony in Baudrillard's disclaimer on this, as "he has *everything* to do with postmodernism" when it comes to his general arguments and assertions (Zurbrugg 2015, 115). Indeed, the concepts he has coined or fixated on, such as *hyperreal*, 'political economy of the sign', 'simulacra and simulation' and models, have been recognized as some hallmarks of postmodern social critique.

[22] The Facebook–Cambridge Analytica data debacle that occurred in 2018 is the most notable case of this. Christopher Wylie, a whistleblower from the British political research company Cambridge Analytica, revealed that the personal data of millions of Facebook users had been collected without the permission of individuals, mostly to be used for political advertising and swaying the election results. The firm then targeted users who were "more prone to impulsive anger or conspiratorial thinking than average citizens" by setting up Facebook groups, circulating posts, and ads to influence their decisions in favor of Donald Trump and Republican Party candidates (Chan 2019). Following the outbreak of the scandal, Facebook founder Mark Zuckerberg testified in front of Congress and was fined a record $5 billion by the US Federal Trade Commission (Gilbert and Ma 2019). Since then, each website must obtain permission from its users to deliver advertisements in accordance with their overall online activity.

Before discussing why Baudrillard had such a strong influence on postmodernist theory, and why it is related to (small) narratives, and especially in the case of Pamuk, it is worth taking a look at the concrete meanings of the concepts he used.

"Simulacra" is one of the key concepts in Baudrillardian theory, as it is a recurrent theme throughout his many works, inasmuch as it is in the title of one of them, *Simulacres et Simulation* (1981). Often mixed with "simulation", another central term in Baudrillard's theory, simulacra, or its singular form, simulacrum, is simply defined as "something that looks like somebody/something else or that is made to look like somebody/something else" in the *Oxford Dictionary*. Thus, we can understand it as a replica or imitation of something "real" that once existed, like a wax sculpture of Albert Einstein or a reproduction of the *Mona Lisa*. However, Baudrillard does not use the word with such mimetic connotations, but he sees the simulacrum as something that conceals the non-existence of the truth, thereby being the true itself (Pawlett 2010, 196). We shall nevertheless bear in mind that simulacra have undergone various mutations across history. Baudrillard calls these mutations "the orders of simulacra" and indicates that they have three orders; counterfeit, production and *simulation*:

> – The counterfeit is the dominant schema in the 'classical' period, from the Renaissance to the Industrial Revolution.
> – Production is the dominant schema in the industrial era.
> – Simulation is the dominant schema in the current code-governed phase. (2017 [1976], chap. "2. The Order of Simulacra")

Now we know what simulation is as well: the third order of the simulacra, the universe ruled by codes, the order of 'consumer society', the era of hyperrealism in which we currently reside unless it has changed. All these orders were used as a means to set up a mechanism of authority over society, thereby to manipulate the masses by generating modes of delusions about reality, as if people were in control and could have access to the truths. What is hyperreal can be found by aligning this definition of simulation with the significance it acquires in visual media and in the arts. Video games, such as *The Euro Truck Simulator* or *The Sims*, along with flight simulators used in actual pilot training, offer an experience that mimics a reality with which it has no connection, but can still be "more real than real", i.e. hyperreal (Wernick 2010, 199).

Baudrillard's theory of simulation is often seen as a disheartening depiction of our world and society, in particular, of Western society, which drowns in a fishbowl of self-deception to maintain a new order that comes after the *symbolic order* and *imaginary order*, that is, the "hyperreal order" or "the order of simulation" (Baudrillard 1994, 12). With the aid of Lacanian terminology, Baudrillard demonstrates how Western society has developed models and sign systems to mask first "the absence of a profound reality", insofar as "it has no relation to any reality whatsoever: it is its own pure simulacrum." (1994, 6). He illustrates this "deterrence" of the real by providing a variety of interesting examples from pre-millennium popular culture, such as the "museumification" of Ramses II, Disneyland, Watergate, Vietnam war, "Crash" technology, cloning, etc. All these phenomena, which have predictably taken place in the USA, the cultural extent of which is no longer confined to North America, suggest that the real was absorbed by models, symbols and signs in the order of simulation. Hyperreal has therefore been generated, in order to hide the fact that real does not exist anymore. Disneyland is the perfect illustration of this kind of endeavor to "make the real... coincide with their models of simulation" (1994, 2). It is supposedly a theme park where one can find a miniature version of America with its towns, landscapes and cultural values and commodities, in such a spurious way that lets visitors see this simulation as an imaginary. But, Baudrillard thinks, in its chimeric presentation of America, Disneyland seemingly insinuates that while it holds the imaginary, the real world is what remains beyond its walls. In effect, "Disneyland exists in order to hide that it is the 'real' country, all of 'real' America that is Disneyland" (1994, 12). It is no longer a matter of misrepresenting reality with ideological agendas, but rather of suppressing the fact that the real is no longer there, which just permits one to misconstrue that reality still remains as a principle (1994, 13). Baudrillard's assertion is hence not the popular idea, worked up in the 1999 film *The Matrix,* that there is a fabricated reality, a matrix that conceals what is really happening and what is kept from us. His argument is that 'The Matrix' is a simulacrum that covers the truth that there is no reality whatsoever. That is how it replaces itself with the truth. Baudrillard condenses this claim in the allegedly ecclesiastical epigraph in the "Precession of Simulacra" chapter of his book: "The simulacrum is never what hides the truth—it is the truth that hides the fact that there is none. The simulacrum is true." (1994, 1).

One might wonder, after all, what is the link between all this and postmodern literature? The answer lies in the synthesis of Foucault's above-mentioned remarks on how the episteme is

constructed by certain power structures and Baudrillard's vision of simulation, which helps to retain absolute leverage over populations in order to generate an edifice of illusion to cover the fact that reality has become a long-lost phenomenon. Only then can we understand why Lyotard lauded the small narratives by which, on the one hand, one can draw an amenable security perimeter as opposed to the narrative of the real established by the authoritative discourse, the governing bodies, the interest groups, etc.; on the other hand, fictional narratives, on their own ontological and linguistic grounds, can also hold truth-claims as (in)valid as official narratives. Postmodern fiction ensures its own authenticity, which can paradoxically be falsified internally, as long as it does not shy away from confronting the reality and the narratives which have been produced on equal terms. If the representations are no longer Platonic, that is, if they do not represent reality, then *a priori* fictional text is not inherently a 'gibberish' work. The position of postmodern narrative techniques, such as parody, irony, inter/transtextuality, metafiction, *mise-en-abyme,* etc., should therefore be unraveled within this frame of reference. They all serve a purpose in the deconstruction of the political economy of sign, as well as of truth, that has been proposed. That is why a good number of young authors from all over the world have mainstreamed these strategies in their fictional universes. Of all, the most instrumental one in opening up ontological questions regarding reality and fictionality, and also in combining of both, is metafiction, or self-reflexive author's image in a fictional work.

4.4. Author in the Narrative: Self-Reflexivity

Metafiction is a narrative method used in deploying a self-styled tactic that opposes the fictitious existence of the writing we are reading. According to the *Oxford Dictionary*, metafiction means "a type of play, novel, etc. in which the author deliberately reminds the audience, reader, etc. that it is fiction and not real life". This description may seem sound, but the reverse may also be true. By using metafiction, the author can inadvertently remind the reader that they are reading truth rather than fiction, because in fiction, an author from the real world is not expected to expose himself to tell things about the novel in progress. As soon as a character from the real world transgresses the thin boundary of the fictional world, by nature, the very structure of that world is warped; it is contaminated with the dark-matter of the world beyond. As a result, it loses its ability to act like a fiction. The involvement of the author in his/her own narrative may then be a double-

coded dispatch, paradoxically implying two contradictory things at once, that is, both the fictionality of the real, and the reality of the fiction.

Although metafiction, or self-reflexivity, had been used long before it was reinvigorated in postmodern literature and art, it is often used with the aim of distorting the perception of reality and fiction in postmodernity. This is how we can differentiate it from examples of metafiction in earlier periods, such as Laurence Sterne's *The Life and the Thoughts of Tristram Shandy, Gentleman*, Diderot's *Jacques the Fatalist,* Cervantes' *Don Quixote*, or Apuleius' *The Golden Ass,* which was written in 2nd century BC. One might nevertheless argue that the writers of these works had a similar intention of distorting the experience of reality in the eyes of the audience; or that they sought to portray the sentimentalism of their era in these non-linear narratives. However, "postmodernism creates its own precursors, modifying the past retrospectively" (McHale 2004, 11). Even if we identify these works as precursors of postmodernism with a "reverse-genealogy", we should still admit that self-reflection was never a characteristic aspect of the literary canon when these works were in circulation. In postmodernist writing, in contrast, we find that what we had seen before as an eccentric flavor in literature has become a tenet with its excessive and purposive use by postmodern artists. Through self-reflexivity "postmodern novels problematize narrative representation, even as they invoke it" (Hutcheon 2004, 40). Hence, the purpose is to pin down a problem that has been discovered by and in the state and representation of the real.

Metafiction as a term was coined by William H. Gass, who was himself a postmodernist writer and used self-reflexivity as a strategy in his own novels. Gass explains the prolific use of self-conscious passages in the literature of the 1960s and 1970s due to the fact that writers have realized the significance of their medium, i. e. *language*, better than the writers of the past who assumed it was supposed to represent reality. For Gass, this significance of language was providing an opportunity to construct new worlds instead of reflecting the older ones. Consequently, associating the term *metatheorems* used in mathematics, Gass offers the neologism "metafiction" for "anti-novels" in which "the forms of fiction serve as the material upon which further forms can be imposed", "like some of the work of Borges, Barth, and Flann O'Brien" (1970, 24–25).

The preoccupation of postmodern writers with the structural viability of the novel seems to have led postmodernist authors to indulge in the representation of the process of writing as the

only verity that matters. Patricia Waugh, in her definition of the term, points to this feature of metafiction, stating that "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." (2001, 2). This gives me the link that I am seeking between the understanding of reality in postmodern philosophy, specifically in Baudrillardian philosophy, and its representation in postmodern fiction. If reflecting the real is counterproductive, for the real is itself a constructed commodity, a simulacrum; the goal must be to represent the process of construction, a reality through fiction, a simulation, which is the new true. Therein lies the supreme paradox of postmodern fiction arising from the very same self-reflexive, or somewhat *recursive*, character, that we best see in the symbol of *ouroboros*, the snake biting its own tail (McHale 2004, 111; Assmann 2011, 86). The best overview of this image is contained in the following quotation from Waugh (2001): "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 fictionality of the world outside the literary fictional text." (2).

There is a paradoxical characteristic of metafiction in postmodern literature, as Linda Hutcheon repeatedly points out in *A Poetics of Postmodernism*. Combined with historical content, the genre of postmodern fiction "historiographic metafiction" emerges, as Hutcheon called it. This type of novel is paradoxical, for as much as it discredits the truth-claims of history books, its own versions of 'historical facts' become stillborn, because they never represent the real (past), but instead represent a self-referential reality (history). Hutcheon affirms that "this kind of fiction not only is self-reflexively metafictional and parodic, but also makes a claim to some kind of (newly problematized) historical reference". She goes on to clarify how postmodern historical fiction raises the question of the "truths" of reality and fiction, both of which are human-made, and thus have no prerogative over truth-telling. If "fiction does not mirror reality; nor does it reproduce it" then what remains to it is to be "offered as another of the discourses by which we construct our versions of reality, and both the construction and the need for it are what are foregrounded in the postmodernist novel" (2004, 40).

This practice of writing is more than just "authors displaying themselves in the process of writing" or "a novel about writing a novel". Metafiction is a process that shows the writer at work,

not in the mode of reflecting the world around them but of building a new one through language and encouraging us to create our own versions. It provides an empirical example of how everything around us is socially constructed, such as episteme or reality, or, with Waugh's words, "in showing us how literary fiction creates its imaginary worlds, metafiction helps us to understand how the reality we live day by day is similarly constructed, similarly 'written'" (2001, 18-19). We should then conclude that self-reflexivity in postmodern literature derives not only from the concern of postmodern artists about the epistemology of fiction, but also from anxieties regarding the ontology of truths.

Beyond doubt, metafiction has not been invented by postmodernism, but has been integrated into postmodern literature to the degree that it has become the most distinctive feature of it. However, its primeval sparkles can be traced back to Laurence Sterne's famous novel *Tristram Shandy,* whose eponymous character is somehow unable to begin to tell his life story and frequently digress from the storyline with metafictional short-circuits, such as:

> —But now I am talking of beginning a book, and have long had a thing upon my mind to be imparted to the reader, which if not imparted now, can never be imparted to him as long as I live (whereas the COMPARISON may be imparted to him any hour of the day)—I'll just mention it, and begin in good earnest.
> The thing is this.
>
> That of all the several ways of beginning a book which are now in practice throughout the known world, I am confident my own way of doing it is the best—I'm sure it is the most religious—for I begin with writing the first sentence—and trusting to Almighty God for the second. (Sterne 1765, 4)

The digression of the narrator of Tristram Shandy is so ordinary that the story loses its focus purposefully, the act of writing, or rather, beginning a book, becomes the real problem. All in all, it may be the most metafictional novel, but the "meta-" part of the phrase subjugates the "-fiction" in it. But Shklovsky opposed to those who call *Tristram Shandy* not a novel, asserts that "it is the most typical novel in the world literature", since it is a "parody of the novel" and "laying bare the device" that executes it (1991 [1925], 147-70).

More mind-bending examples of self-reflective writing can be found in the works of Jorge Luis Borges, who created prototypes for nearly every narrative technique used by postmodern writers. According to Graff, "techniques of reflexiveness and self-parody suggest a universe in

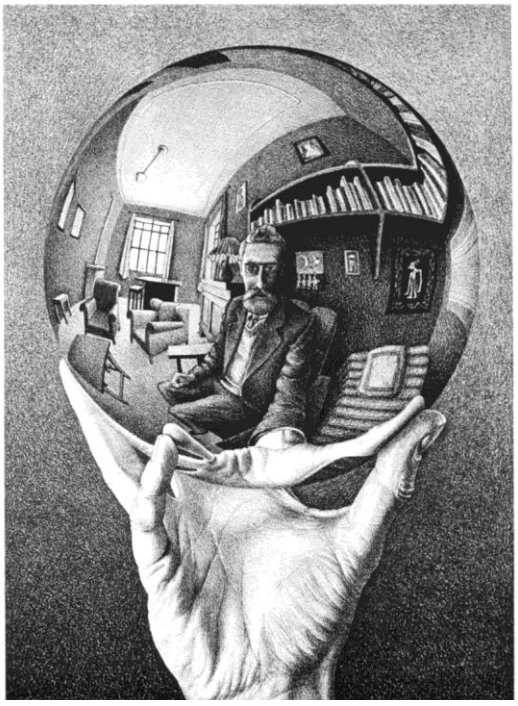
which human consciousness is incapable of transcending its own mythologies" in the fictional world of Borges (1979, 55). Self-reflection in Borges is often causal and thus realistic in its own causality, and therefore "is not quite so totally self-reflexive as it is taken to be, since its very reflexivity implies a 'realistic' comment on the historical crisis which brought it about." (1979, 57). Borges' discoveries of pseudo-documents or palimpsests disrupt readers' presumption and perception of reality. In particular, in the story "Tlön, Uqbar, Orbis Tertius", a culture, Tlön, in which people adopt a specific type of subjective idealism, reject the reality of objects, and speak in a language without using nouns, is discovered through an encyclopedia by the author Borges. Over time, Borges learns that a Tlön encyclopedia has begun to be written in the 17th century by a secret society, and objects from Tlön's fictional world have begun to appear in the world. As soon as the encyclopedia is finished, the Tlön culture has a great influence on the globe, transforming the world until it looks like Tlön. The imaginary world takes over the so-called real one in this story, but there is more than "the epistemological uncertainty of both of them", it rather reveals that "human beings can only ever achieve a metaphor for reality, another layer of 'interpretation'" (Waugh 2001, 15-16). What is demystified in Borges' relatively long story is that the fictional universe can and does absorb the world that is viewed as real. This is a quintessential example of what Baudrillard elucidates through the concept of simulacra.

A more tangible example of Borges' quest to reach himself as a writer in his work −or his character to become conscious of its writer− appears in the one-paragraph story "Borges and I" that encapsulates self-reflection *par excellence*:

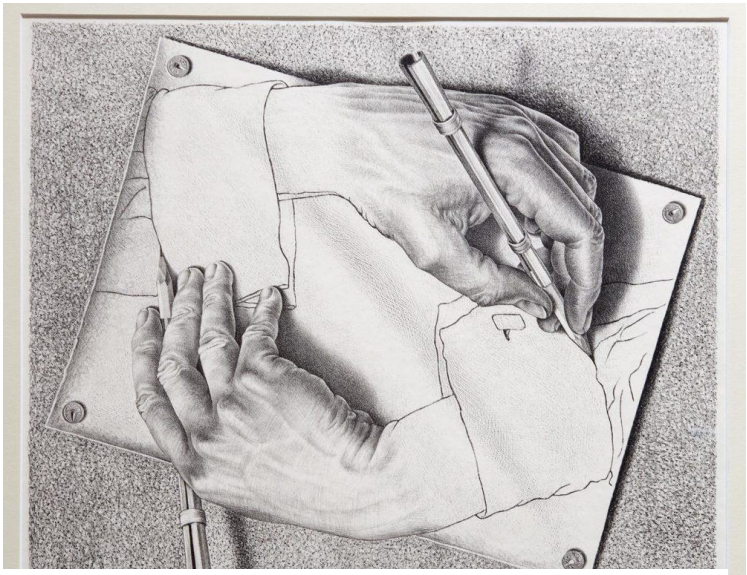
> It's Borges, the other one, that things happen to. I walk through Buenos Aires and I pause—mechanically now, perhaps—to gaze at the arch of an entryway and its inner door; news of Borges reaches me by mail, or I see his name on a list of academics or in some biographical dictionary. My taste runs to hourglasses, maps, seventeenth-century typefaces, etymologies, the taste of coffee, and the prose of Robert Louis Stevenson; Borges shares those preferences, but in a vain sort of way that turns them into the accoutrements of an actor. It would be an exaggeration to say that our relationship is hostile—I live, I allow myself to live, so that Borges can spin out his literature, and that literature is my justification. I willingly admit that he has written a number of sound pages, but those pages will not save me, perhaps because the good in them no longer belongs to any individual, not even to that other man, but rather to language itself, or to tradition. Beyond that, I am doomed—utterly and inevitably—to oblivion, and fleeting moments will be all of me that survives in that other man. Little by little, I have been turning everything over to him, though I know the perverse way he has of distorting and magnifying everything. Spinoza believed that all things wish to go on being what they are—stone wishes eternally to be

> stone, and tiger, to be tiger. I shall endure in Borges, not in myself (if, indeed, I am anybody at all), but I recognize myself less in his books than in many others', or in the tedious strumming of a guitar. Years ago I tried to free myself from him, and I moved on from the mythologies of the slums and outskirts of the city to games with time and infinity, but those games belong to Borges now, and I shall have to think up other things. So my life is a point-counterpoint, a kind of fugue, and a falling away—and everything winds up being lost to me, and everything falls into oblivion, or into the hands of the other man. *I am not sure which of us it is that's writing this page.*[23] (1960, "Borges and I"; emphasis mine)

The last sentence aptly reflects the intertwining of the fictitious and the ostensibly real. This Borgesian set-up, along with its other variations in Borges' stories, such as "The Garden of Forking Paths", "The Approach to Al-Mu'tasım", "The Circular Ruins" or "Averroes' Search", almost always entails a labyrinth-like intractability in the journey of the reader between the two worlds. This framework is accompanied by a recursive type of self-reflection, similar to the drawings and lithographs of the Dutch graphic artist M. C. Escher (1898–1972). Like Borges' stories, Escher's art often illustrates a boundless territory with infinite breadths and hypnotic depths, or "Strange Loops" and "Tangled Hierarchies" (Hofstadter 1999, 689). His lithographs,



Picture 1: Hand with Reflecting Sphere by Escher (Official M. C. Escher Website)



Picture 2: Drawing Hands by Escher (Official M. C. Escher Website)

[23] Apart from this, Borges confronts his identity as a creater, narrator, or protagonist, in other instances as well. In "Aleph", the narrator is called Borges, and in several poems ("A un poeta menor de la antología", "A un poeta menor de 1899"), he deals with the issue of the identity of the poet.

such as “Hand with Reflecting Sphere” (1935), “Drawing Hands” (1948) and “Printing Gallery” (1956), are the leading examples of the recursive aspect that is seen in metanarrative representation.

However, during the self-insertion, a break from the central focus, similar to what Erving Goffman called “frame-breaking”, occurs in the process of the artist’s active involvement within the work s/he made (Nicol 2009, 37). “Each change of narrative level in a recursive structure also involves a change of ontological level, a change of world”, says McHale (2004, 113), who also points out that “every ontological boundary is an analogue or metaphor of death”, recalling Foucault’s “What is an Author?” or Barthes’ “Death of the Author” essays. Hence, these texts encountered in postmodernist fiction are “texts about themselves, self-reflective, self-conscious texts” for certain, but they “are also, as if inevitably, about death, precisely because they are about ontological differences and the transgression of ontological boundaries” (2004, 231).

According to Alfred Appel, who is the author of *The Annotated Lolita* (1955) containing all the literary allusions, parodies and cross-references in Vladimir Nabokov’s pioneering narrative, *Lolita* presents one of the most refined manifestations of this ontological hide and seek with death. Showing “the confrontation of death; the withstanding of exile; the nature of the creative process; the search for complete consciousness and the free world of timelessness” as the key themes of Nabokov’s fiction (1991, chap. “Introduction”), Appel suggests that *Lolita is* a “Parody of a hotel corridor. Parody of silence and death”, as the novel’s protagonist Humbert Humbert also indicates (1991, chap. “Backgrounds of Lolita”). Then again, we see the metafiction, intertwined with intertextuality and parody in Nabokov’s literature, as in postmodern literature in general, ends up solidifying an ontological position about death, whether the death of the author or the death of history. This is what Pamuk also seeks to uncover by means of metafiction in his many works, but particularly in *The New Life*, the title of which hints at such hide-and-seek game with death, or in *My Name is Red*, which begins with a chapter entitled “I am a Corpse” and the sentence, “I am nothing but a corpse now, a body at the bottom of a well.” (*My Name is Red* 2001, chap. One).

Self-reflective fiction is featured not only in Western culture, but all over the world, from Latin America to the Middle East, in contemporary novels, short stories, or films. In the case of theatre, reflecting pure reality has not always been seen as desirable, as in Bertolt Brecht’s epic

theatre, the aim of which was to draw on a sort of alienation effect to trigger the audience, or in pieces such as Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966) or Peter Handke's *Offending the Audience* (1966). "There is a sudden collapse of the ego boundary back to one's everyday self", when the drama becomes self-referential, that is, it stops working mimetically and stimulates the alienation or isolation effect (Hornby 1986, 115). In these instances, the performance ceases to represent reality, and becomes a metanarrative, like a metadrama, which arises "whenever the subject of a play turns out to be in some sense, drama itself" (1986, 31). The actors crack the so-called "fourth-wall" [24] believed to be set up between the spectator and themselves at a point when the performance is not about acting out what is written, but about shocking the reader to wake up and stop believing what is staged.

We can also count a variety of artistic content, from cinema movies to music videos involving self-reflexivity. There are splendid illustrations of *metacinema* from various countries and cycles. One of the best examples is given by the legendary Chilean-Jewish filmmaker Alejandro Jodorowsky (1929-) at the end of his epic *The Holy Mountain* (1973). Jodorowsky, or The Alchemist as the character he plays in his absurdly surrealistic film, abounding with unfathomable symbolism, arcane images, and cabbalistic rituals, breaks the fourth wall and utters: "We began in a fairytale and we came to life, but is this life reality? No. It is a film. Zoom back camera". As the sentence is enunciated, cameras, sound and lighting equipment with the film crew are exposed by zooming out of the main camera, and the Alchemist, oracularly, talks again: "We are images, dreams, photographs. We must not stay here. Prisoners! We shall break the illusion. This is Maya! Goodbye to the Holy Mountain. Real life awaits us." (Jodorowsky 1973). Not only does this end constitute a breach of a non-verbal contract agreed between the spectator and the artist, but it also sets up a sharp contrast with the film's absolutely phantasmagorical atmosphere, which for once does not seem to us to be a reasonable reflection of what the director is attempting to present. In addition to *The Holy Mountain*, we can count the following films as examples of self-referential cinema: *Man with a Movie Camera* (Dziga Vertov, 1929), *Last Year at Marienbad* (Alain Resnais, 1961), *Monty Python and the Holy Grail* (1975), *Annie Hall* (Woody Allen, 1977), *The Draughtsman's Contract* (Peter Greenaway, 1982), *Broadway Danny Rose* (Woody Allen,

[24] The invisible "fourth wall" is a supposed barrier that separates performers on stage from spectators in performing arts, particularly in theatre. In a conventional sense, the spectators see through this wall, while the performers are expected to pretend that they do not. But in some cases, the actors stop pretending to do so and communicate directly with the audience, which is called "breaking the fourth wall" (Bell 2008, 203).

1984), *The Adventures of Baron Munchausen* (Terry Gilliam, 1988), *Close-Up* (Abbas Kiarostami, 1990), *A Cock and Bull Story* (Michael Winterbottom, 2005 –a *Tristram Shandy* adaptation), and so on.

Returning to literature, if we make a shortlist of the most effective implementations of metafiction in postmodern literature, we can count the following titles: *The Erasers* (1953, Alain Robbe-Grillet), One Hundred Years of Solitude (1967, Gabriel Garcia Marquez), *Lost in the Funhouse* (1968, John Barth), Pricksongs & Descants (1969, Robert Coover), *Slaughterhouse-Five* (1969, Kurt Vonnegut), *The Infernal Desire Machines of Doctor Hoffman* (1972, Angela Carter), *Gravity's Rainbow* (1973, Thomas Pynchon), *If on a Winter's Night a Traveler* (1979, Italo Calvino), *Mulligan Stew* (1979, Gilbert Sorrentino), *Dictionary of the Khazars* (1984, Milorad Pavic), *The Savage Detectives* (1998, *Roberto Bolaño*), *Harmonia cœlestis* (2000, Péter Esterházy) etc.

All this aside, the most remarkable sample of metafiction, in my opinion, is provided by John Fowles in *French Lieutenant's Woman* (1969). Written as a parody of Victorian era romances, like that of Thomas Hardy or George Eliot, Fowles' novel abruptly snaps off the rather placid storyline with a piece emerging out of nowhere to a question asked by the protagonist. At the iconic beginning of chapter 13, the author forthrightly betrays a tacit deal made between him and the reader, even though he does not admit that he "disgracefully breaks an illusion":

> I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to know my characters' minds and innermost thoughts, it is because I am writing in (just as I have assumed some of the vocabulary and "voice" of) a convention universally accepted at the time of my story: that the novelist stands next to God. He may not know all, yet he tries to pretend that he does. But I live in the age of Alain Robbe-Grillet and Roland Barthes; if this is a novel, it cannot be a novel in the modern sense of the word.
> So perhaps I am writing a transposed autobiography; perhaps I now live in one of the houses I have brought into the fiction; perhaps Charles is myself disguised. Perhaps it is only a game. (…)
>
> Perhaps you suppose that a novelist has only to pull the right strings and his puppets will behave in a lifelike manner; and produce on request a thorough analysis of their motives and intentions. Certainly I intended at this stage (Chap. Thirteen—unfolding of Sarah's true state of mind) to tell all—or all that matters. (…) (85)

Perhaps not in this caliber, but every now and then we see the use of similar self-reflective interruptions in Pamuk's novels as an author who seriously ponders the ontological implications of the novel and refutes the fictitious essence of his text.

4.5. Metafiction in Pamuk's Novels

Metafiction typically occurs as a mixture of autobiographical elements and reflections on the structure of the novel in Pamuk's literature. According to McHale, "the author is another tool for the exploration and exploitation of ontology" functioning on two separate levels of "ontological structure: as the vehicle of autobiographical fact within the projected fictional world; and as the maker of that world, visibly occupying an ontological level superior to it." (2004, 202). We can see Pamuk's cameo appearances and author-surrogates in his fictional projections, in line with McHale's description of self-reflection or authorial infiltration into postmodern fiction. While there have been autobiographical elements in his entire oeuvre since his first novel, *Cevdet Bey and His Sons*, he explores the relationship between fiction and reality for the first time in his first postmodern work, *The White Castle*. Starting with *The White Castle*, he put metafiction into effect in each of his novels, albeit with different methods and functions. However, the common point in nearly all of these attempts is Pamuk's desire to interfere with the fictional existence of his novel as a novelist, thereby translating his identity into a character who is the author or narrator of a novel in which he lives.

In some cases, the self-reflective character appears as the author of the present novel, explicitly named "Orhan Pamuk" (*Snow, The Museum of Innocence)*; in other instances, it is a character from Pamuk's fictional universe who took part in a previous text, such as Faruk Darvınoğlu, a character from *Silent House* (1983), as well as the writer of the foreword to *The White Castle* (1985) as the historian who found and published the manuscript depicting the story in the novel. Pamuk's daughter Rüya (*Black Book*) and other family members (his brother Şevket and himself as sons of Şeküre in *My Name is Red*), relatives, acquaintances and the neighborhood where he grew up (Nişantaşı) occasionally intrude into his novels. It may also be a side character who surprisingly turns out to be the author of the book we are reading (Enver in *The Red-Haired Woman*). We also see characters looking for the author of the book they are in (*The New Life*), as in Luigi Pirandello's renowned play *Six Characters in Search of an Author* (1921). These characters transform into hypodiegetic figures that shed light on an ontological issue in line with

McHale's concept: "Characters often serve as agents or 'carriers' of *metalepsis*, disturbers of the ontological hierarchy of levels through their awareness of the recursive structures in which they find themselves" (2004, 121; emphasis mine).

As a relative concept to metafiction, metalepsis means "any kind of transgression, whether supernatural or playful, of a given level of narrative or dramatic fiction, as when an author pretends to introduce himself into his own creation, or to extract one from it" (Genette 1997, 469). For Werner Wolf, who gives Tom Stoppard's *The Real Inspector Hound* (1961) as a characteristic example of metalepsis, the term implies a kind of "a fictional representation consisting of several distinct worlds and levels, among which unorthodox transgressions occur" (2005, 95). What we notice in Pamuk's *The New Life* is a similar metafiction mode, if we may name metalepsis like this.

4.5.1. Searching for an Author in The New Life

The New Life, in this regard, is perhaps the best example of such a collision of two narratological levels or unorthodox transgression that would have caused a paradox in normal circumstances. It is not an author-surrogate, whether it is named Orhan or something else, that activates metafiction in this novel, but a diegetic rift in the narrative that echoes the recursive structure we have seen in Borges' fictions or Escher's illustrations. Starting with the famous opening sentence – "I read a book one day and my whole life was changed" – (1998, 3), *The New Life* follows the story of the quest for the author of a book that changes the lives of people who read it, including the protagonist, Osman. The novel includes all the conventions and tropes you would expect from a novel by Pamuk: A quest that blends with metafiction, transtextuality, parody and identity problems in the context of love and crime plot. In his quest for the writer of the magical book, the protagonist finds himself in a great conspiracy involving a lot of "Mehmet" whose lives are changed by reading the book, and spies named after some prominent wristwatch brands.[25] On his journey by bus trips, Osman is accompanied by Canan, who is the lover of the first Mehmet we meet in the novel, and also the character who gave the book to Osman. After that, Osman, who had already fallen in love with Canan, reads the book and feels engulfed by its mysterious aura.

[25] Here, Pamuk most probably parodies the widely known modern novel of Turkish literature, *Saatleri Ayarlama Enstitüsü* (1954, *The Time Regulation Institute*). The novel, written by Tanpınar, the most prominent figure in 20th century Turkish literature, humorously allegorizes the process of modernization of the Turkish people in the context of perception of time and precision.

Then Canan's boyfriend, Mehmet, is shot by unknown perpetrators, giving Osman the leverage he is looking for. Benefiting from this incident, Osman takes Canan with him and they begin their quest. They do not know where to go and what to do in the first place. They get on buses from one place to another, hoping that an accident will happen and that people will die in that accident, so that a door opens to the other world, and that Osman will see an angel. Here, too, we can see the encounter between the representation of death and the diegetic development that McHale talked about. Angels and doors that open the outer worlds are identified with books that contain secret information about the thing that makes us.

Just as the title of the book indicates a paratextual relationship, "a generic contract" (Genette 1997, 3) with Dante Alighieri's (1265-1321) *La Vita Nuova* (1294) written in prosimetrum style, metafiction and intertextuality are intertwined in the novel. But it is not the only "New Life" that Pamuk refers to, but also a collection of poems entitled *Yeni Hayat* (1918), which was written by the architect of the Turkish national identity, Ziya Gökalp, is also alluded by Pamuk through the title (Göknar 2013, 177-78). With the renderings of accidents, death, and angels, Pamuk also alludes to, or rather parodies, the Bohemian poet and novelist Rainer Maria Rilke's (1875-1926) *Duino Elegies* (1923), which are about a mystical search to find transcendental beauty symbolized by angels. Unlike cryptographic allusive games, which Pamuk typically prefers, these references to Rilke, Dante, as well as to works by authors such as Jules Verne, Mark Twain, and Ibn Arabi, are explicitly spelled out in the novel at some point. When Osman finally reaches the author of the mystical book called *The New Life,* he discovers that it is Uncle Rıfkı (Rıfkı Hat),[26] a friend of his father from the railway company, who wrote the book by compiling scenes, quotes, images and stories from 33 books he had read:

> Among them there were reference books such as The Principles of Mysticism, Child Psychology, A Short History of the World, Great Philosophers and Great Martyrs, Illustrated and Annotated Dream Interpretations, translated works of Dante, Ibn Arabi, and Rilke from the world classics series published by the Ministry of Education and sometimes

[26] Rıfkı Hat, which means the tenderness of the way, may be a reference to the storytellers in Oğuz Atay's story, "The Railway Storytellers-a Dream", which includes the last sentence of self-reflection: "Ben buradayım sevgili okuyucum, sen neredesin acaba?" (I am here, dear reader, I wonder, where you are.) (Atay 1975, "Demiryolu hikayecileri-bir rüya"; translation mine). Atay, as an author who could not achieve the fame he had wished for while he was alive, finishes his story with this metafictional piece of outcry for recognition.
A smaller possibility is that he might refer to Danilo Kis' novella *Mansarda* (1962), in which we see a timetable for the international railways prepared by his father, Eduard Kis. This timetable is further seen in Kis' work as an emblem of the evanescent memory of his father in his head. I did not find any sign of Pamuk reading Danilo Kis' prose, however.

> distributed free of charge to directorates and ministries, anthologies such as Best Love Poems, Tales from the Homeland, translations of Jules Verne, Sherlock Holmes, and Mark Twain in brightly colored covers, and some stuff like Kon-Tiki, Geniuses Were Also Children, The Last Station, Domestic Birds, Tell Me a Secret, A Thousand and One Puzzles.[27] (*The New Life* 1998, 256)

These books are not only a selection of the sources for the elusive book "The New Life", written by the railway worker Rıfkı Hat, but they are also the same books that spin the transtextuality yarn of the novel, *The New Life*, written by the author, Orhan Pamuk. At the same time, these books are encyclopedias, anthologies, or tales that 'inspired' the author when writing his own novel, as evidenced by the sentence in the following paragraph, which is the same sentence that reveals self-reflexivity in this novel: "I assume we have arrived at the *apologia* section of our book"[28] (1998, 259; emphasis mine). An interesting note on the topic of Pamuk and translatability surfaces, again, at this point, because in the original quotation the word chosen by Pamuk, "şerh", does not mean "apologia" at all in this case. Used often in divan literature when analyzing a poem or piece of writing, *şerh* instead refers to "gloss" or "exegesis" [or sometimes to "scholium" or "annotation" when used with the verb 'düş-' (to put)], which is, I suppose, what confused the translator. It is a significant stage in the book that needs to be better understood by the reader, since it is the point where the author, substituting the protagonist-narrator with himself, unexpectedly enters the picture in order to have a direct interaction with the reader. Before this intrusion, we get the sign of it because, out of nowhere, we hear the voice of the author who claims these intrusions occur because the novel is a Western invention – "the greatest one" –, which has not yet been fully grasped by the Turkish author who cannot detach his voice from that of the characters:

> 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 newfangled plaything called the novel, which is the greatest invention of Western culture, is none of our culture's business. That the reader hears the

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[27] "Aralarında Tasavvufun ilkeleri, Çocuk Psikolojisi, Kısa Dünya Tarihi, Büyük Filozoflar ve Büyük Muzdaripler, Resimli ve Açıklamalı Rüya Tabirleri gibi el kitapları, Milli Eğitim Bakanlığı'nca yayımlanan ve bazan bakanlıklara, genel müdürlüklere bedava dağıtılan klasikler dizisinden Dante'nin, îbni Arabi'nin, Rilke'nin çevirileri, En Güzel Aşk Şiirleri, Vatan Hikâyeleri gibi güldesteler, rengarenk kapaklı Jules Verne, Sherlock Holmes ve Mark Twain çevirileri, ve Kon-Tiki, Dahilerde Çocuktu, Son istasyon, Ev Kuşları, Bana Bir Sır Söyle, Bin Bir Bilmece gibi şeyler vardı." (*Yeni Hayat* 2012)

[28] "Kitabımızın şerh kısmına geldiğimiz anlaşılmıştır sanıyorum." (*Yeni Hayat* 2012).
It should also be noted that this is the first sentence of chapter 16 in the English translation, while the original version is not divided into chapters.

> 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.[29] (*The New Life* 1998, 243)

Ironically, it implies the opposite of what the author proposes here, because this kind of self-reflective intervention has become a trademark of mastery of postmodern literature narratology techniques. It is also funny, because an author of the Tanzimat era of Turkish literature, Ahmed Midhat Efendi (1844-1912), had the habit of interrupting his plotlines in order to provide additional information or express his personal moral position on this or that which was deemed a technical defect in his style, as though he could not understand the novel genre well enough. Here the irony is that what was regarded as a technical error for a Turkish writer in the 19th century became a norm, or rather a token of literary merit in the 20th century. Besides, bringing up the West-East dichotomy once more, he clearly taunts the reader who enjoys being engaged in these discourses, but what is actually happening here is something else. After these intrusions, he provides a list of quotations, a glossary if you like, from the books mentioned above that served in the construction of "The New Life", and possibly in *The New Life* as well. In the final analysis, similar to Escher's recursive sketches, we have a novel that positions itself to be the only credible reference point, but ultimately maintains, in the gravitational pull of a simple decision, that it takes its credibility from being a mixture of stories from East and West. To repeat what has been said thus far, but in a different context, in a different manner, perhaps with a better background story: this is what gives someone, some text a new life, and this is what Pamuk has done throughout his career. *The New Life* is reinventing the stories of others, enabling you to feel them as they felt, and finally be them.

That is why I do not entirely agree with the reading of Göknar, who argues that the absent text of *The New Life*, around which the novel is founded, "functions as an empty signifier for the discursive power of religion, state, modernity, nationalism, or even conspiracy" (2013, 171). He claims that Pamuk's writing is about parodying the paranoid tendency of conspiracy

[29] "Okur, işte bu yüzden, senden hiç de fazla hassas olmayan bana değil, anlattığım hikâyenin şiddetine, benim acılarıma değil de dünyanın acımasızlığına inan! Hem zaten, roman denen modern oyuncak, Batı medeniyetinin bu en büyük buluşu, bizim işimiz değil. Bu sayfaların içinde okurun benim sesimi kart kart duyması da, artık kitaplarla kirlenmiş, iri düşüncelerle bayağılaşmış bir düzlemden konuştuğum için değil, bu yabancı oyuncağın içinde nasıl gezineceğimi hâlâ bir türlü çıkaramadığım için". (*Yeni Hayat* 2012)

manufacturing in Turkish society through two major authorizing discourses [*din* (religion) and *devlet* (state)] (2013, 168). Whilst I think Göknar makes an outstanding analysis of the novel from the point of view he adopts, I do not see that the discursive rivalry between secular and sacred has such a decisive status in Pamuk's novels, as it had in the biggest names of Turkish literature from the previous generation, such as Tanpınar or Atay. I am well aware of the frequency and volume of these discourses in Pamuk's prose, and how he parodies them with the satirical representation of the characters who articulate these paranoid conspiracy theories about Turkey and 'external forces'. But in my view, these do not aim to build "Pamuk's own secular-sacred laboratory of literary modernity", as Göknar suggests (2013, 172). Instead, they function as ingredients, spices if you like, for assembling the most playful, vibrant, authenticated stories to be told, for conspiracy theories are the most distracting and eccentric of all. These discourses of binary oppositions in Turkey (East-West, secular-sacred, progressive-conservative, intellectual-common people) are specifically meant to divert the reader from the primary focus of the book we are reading. However, Pamuk also points this out through metafiction, along with many other strategies of postmodern narratology: all these political or ideological discourses, including those that seem so definitive, are constructed in the same way that narratives are constructed and must be taken into account accordingly. They must be parodied in the same manner as the stories are parodied.

4.5.2. The White Castle*: Building Identity Through Metafiction*

Enabling the storytelling process to be reflected as a life-changing experience in *The New Life*, metafiction plays even a more crucial role in *The White Castle*, as it becomes the mechanism that crystallizes the resolution of the plot –or rendering it more opaque. A historiographic metafiction, *The White Castle*, is a novel in which Pamuk performs confusing tricks on Eastern and Western identities through two twin-like characters, the Ottoman master and his Italian slave. The majority of the novel consists of the relationship between the Italian prisoner who survived being killed by Ottoman soldiers, assuring that he had knowledge of astronomy, physics, and geometry, and the person called "Hoja" who made him his slave. In this regard, the plot is somewhat similar to the well-known orientalist opera *The Abduction from the Seraglio* (*Die Entführung aus dem Serail*, 1782) by W. A. Mozart (1756-1791). *The Enchastress of Florence* (2008), another historiographic metafiction by Salman Rushdie, is also hinged on the same theme

in the sense of a European stranger, whether visitor or captive, in an Oriental palace, where the tales of East and West are interchanged.

An overt parody of the "master-slave dialectic [*Herrschaft und Knechtschaft,* with better wording "Lordship and Bondage" (Cole 2004, 586)]" formulated by Hegel to saturate the confrontation between opposing self-conscious beings in the formation of self-consciousness, *The White Castle* maintains a generic alignment with narratives involving the "doppelgänger" trope, widely used in Western literature.[30] Apart from that, Hoja and the Italian slave depicted as doppelgängers resemble each other and the contrasting implications offered by the fact that one represents the East and the other represents the West. By locating the master-slave dialectic at the core of this set-up, the text converts identity representation into a play dough that can change shape, leaving itself entirely on the initiative of the hand that formed it, which in this case is the author Orhan Pamuk.

What makes the use of metafiction in *The White Castle* astounding is that the self-consciousness acquired by the completion of certain stages of the master-slave dialectic emerges as the ultimate self-recognition of the author. In the novel, in accordance with Hegel's analogy, the master and the slave were at first stunned and feared by the presence of the Other, which is actually the self in the form of a foreign entity: "After a few moments another door opened and someone five or six years older than myself came in. I looked up at his face in shock –immediately I was terrified" (*The White Castle* 1998, chap. 1).[31]

In the Hegelian dialectic, coming to self-consciousness not only means "another's recognition of one's Desire and Subjectivity" but it must also entail "fight to the death for recognition, (…) for pure prestige" (Kojève 1980, 7; Cole 2004, 580). The "fight to the death" comes after the shock of the first encounter accordingly. Nonetheless, "they must constitute themselves as unequals in and by this very fight" (Kojève 1980, 8). In order to fulfill the

[30] Some examples of novels with the trope of double identity: *The Devil's Elixir* (1815, E. T. A. Hoffmann), *The Double* (1846/66, Fyodor Dostoevsky), *Strange Case of Dr Jekyll and Mr. Hyde* (1886, Robert Louis Stevenson), *The Despair* (1934, Vladimir Nabokov), *The Call of the Toad* (1992, Günter Grass), *The Double* (2002, Jose Saramago).
[31] "Az sonra odanın öteki kapısı açıldı, içeri benden beş altı yaş büyük biri girdi, yüzüne bakınca şaşırdım, korktum birden!" (*Beyaz Kale* 2006, chap. 1)

requirements of Desire of recognition, one of the subjects must embrace subordination while the Other is recognized as the Master:

> It occurred to me they might bury me here right now, and along with the *fear of death*, I now felt the fear of being buried alive. I was telling myself I'd make up my mind by the time they finished digging the grave when they came towards me, having dug only a shallow hole. At that moment I thought how very foolish it would be to *die here*. I felt I could become a Muslim, but I had no time to form a resolve.
> (…)
>
> I was now Hoja's slave, he'd given Hoja a document, the power to make me a freed-man or not was now his, he would do whatever he liked with me from now on.[32] (*The White Castle* 1998, chap. 2; emphases mine)

The consciousness and status of the human, therefore, depends on this recognition of the Other's consciousness and stature. The next stage is the non-verbal agreement on cooperation between the two sides, taking into account the limitations of their roles. This is how the master explores his/her self-consciousness while suppressing the slave's attempts at emancipation:

> At the end of six months we were no longer companions who studied together, progressed together. It was he who came up with ideas, and I would only remind him of certain details to help him along or review what he already knew.
> (…)
>
> At that time I still had hope, I believed I would soon return home, and since I felt that to debate the particulars of his 'ideas', to which I listened with little interest, would, if anything, delay my return, I never openly disagreed with Hoja.[33] (*ibid.*)

The path to the dialectic is the organic association between them. In other words, "if the opposition 'thesis' is 'antithesis' and 'antithesis' is meaningful only in the context of their

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[32] "Beni hemen oraya gömeceklerini düşündüm, içimde ölümden başka, bir de, ölmeden gömülme korkusu uyandı. Onlar mezarı kazana kadar kararımı veririm diyordum ki, küçük bir çukur kazıp yanıma geldiler. O zaman, burada ölmenin çok aptalca olacağını düşündüm. Müslüman olmaya niyetlendim, ama vakit yoktu buna.
(...)
Artık Hoca'nın kölesiymişim, ona bir kâğıt da vermiş, beni azat edip etmemek Hoca'nın elindeymiş, bundan sonra ne yaparsa yaparmış bana." (*Beyaz Kale* 2006, chap. 2)

[33] "İşe başladıktan altı ay sonra, artık birlikte öğrenen, birlikte ilerleyen bir çift değildik. O düşünüyor, ben ise yalnızca, onun öyle yapması için bazı ayrıntıları ona hatırlatıyor, ya da bildiklerini yeniden gözden geçirmesine yardım ediyordum.
(...)
O sıralarda, yakın bir zamanda ülkeme döneceğime umutla inanıyordum, Hoca'yla, ayrıntılarını pek de merakla dinlemediğim "düşünceler"ini tartışmanın, dönüşümü, olsa olsa geciktireceğini düşündüğüm için ona hiç karşı çıkmazdım." (*ibid.*)

reconciliation by 'synthesis'," the only way to achieve "the definitively and universally valid truth" is possible through "the 'dialectical overcoming' of both of them" (Kojève 1980, 9). In *The White Castle*, the Desire of Hoja to substitute his identity with that of the Italian must be read in this regard, that is, as an indicator of this final dialectical phase; let alone the disconcerting similarity that initially implied their symbolic overcoming of each other.

> 'Now I am like you,' he said. 'I know your fear. I have become you!'. I understood what he was saying but tried to convince myself that this prophecy, half of which I now have no doubt is true, was silly and childish. He claimed he could see the world as I did; 'they', he was saying again, now at last he understood how 'they' thought, how 'they' felt.
> (…)
>
> He spoke for a while about how he wanted to pick up from where I had left off. We were still standing half-naked in front of the mirror. He was going to take my place, I his, and to accomplish this it would be enough for us to exchange clothes and for him to cut his beard while I left mine to grow.[34] (*The White Castle* 1998, chap. 6)

What Hoja means by "they" are Europeans or Westerners, and hence the Hegelian dialectic is adapted to a narrative of intersubjectivity in terms of identity construction in *The White Castle*. This time, when they are to be replaced, Hoja becomes a slave, and the whole process restarts with his fear of death. The replacement occurs during an Ottoman military campaign to capture a white castle named Doppio, which means "double, dual" in Italian. The White Castle is the site that symbolizes both the end and the beginning of the dialectical cycle of self-consciousness. That is why, there was never hope at all for the Ottoman army to conquer the castle, as the Slave suggests: "I knew now that many of the things I'd experienced for years as coincidence had been inevitable, that our soldiers would never be able to reach the white towers of the castle, that Hoja was thinking the same thing"[35] (*The White Castle* 1998, chap. 10). The castle, with this invincibility, denotes

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[34] " 'Senin gibi oldum ben,' dedi sonra Hoca. 'Nasıl korktuğunu biliyorum artık. Ben sen oldum!' Anladım dediğini, ama bugün yarısının doğruluğundan kuşkum olmayan bu kehaneti saçma ve çocuksu bulmaya çalıştım. Dünyayı benim gibi görebildiğini ileri sürdü; 'onlar' diyordu gene, 'onlar' nasıl düşünüyor, duyuyor en sonunda anlıyormuş şimdi.
[...]
Bir ara, her şeye benim kaldığım yerden devam etmek istediğini söyledi. Hâlâ yarı çıplaktık ve aynanın karşısından çekilmemiştik. O benim yerime geçecekmiş, ben de onun, kıyafetlerimizi değiştirmemiz ve o sakalını keserken benim koyvermem yeterliymiş bunun için." (*Beyaz Kale* 2006, chap. 6).

[35] "Yıllardır rastlantı olarak yaşadığım birçok şeyin, şimdi zorunluluk olduğunu, askerlerimizin, kalenin beyaz kulelerine hiçbir zaman erişemeyeceklerini, Hoca'nın da benim gibi düşündüğünü biliyordum." (*Beyaz Kale* 2006, chap. 10).

that it cannot be vanquished by military or physical power, it is the psychological frontier of the overcoming of someone else.

Having exerted his power as a Turk on the West to the fullest degree possible, Hoja knows that he has entered that certain stage of history where he must take over the role of slavery when he encounters the Castle. Unlike his fellowmen, he nevertheless can penetrate into it by substituting his identity with that of his former slave, because during the long years he spent with his slave, he learned, absorbed and adhered to whatever made his people inferior to that of the Italian. In short, the only way for Hoja to gain access to that impregnable place is to renounce his status as a master and embrace slavery. He also needs to resign himself to accepting Western identity in order to succeed in this. Finally, the replacement takes place in the novel. They exchange clothes in silence, Hoja leaves the tent and slowly disappears into the fog. Then, with the first sentence of chapter 11, we witness one of the most marvelous applications of metafiction, at which point the function of the master-slave dialectic is revealed as well. The sentence, which is most likely not told by the Italian slave –now the master–, is: "I have now come to the end of my book". Until this point, the novel was being narrated by the slave, but at this point, the author again intrudes into his text, which is almost identical to the short notice in *The New Life*– "I assume we have arrived at the *şerh* section of our book", in *Snow*– "Here, perhaps, we have arrived at the heart of our story"[36] (2005, 259), or in *A Strangeness in My Mind*–

> "Before we go any further, and to make sure that our story is properly understood, perhaps I should explain for foreign readers who've never heard of it before, and for future generations of Turkish readers who will, I fear, forget all about it within the next twenty to thirty years, that boza is a traditional Asian beverage made of fermented wheat, with a thick consistency, a pleasant aroma, a dark yellowish color, and a low alcohol content. This story is already full of strange things, and I wouldn't want people to think it entirely peculiar."[37] (2015, chap. II "Mevlut, Every Winter Evening for the Last Twenty-Five Years")

A similar interruption occurs in *The White Castle*, but this time with a slight difference. Uncoincidentally, Pamuk's self-reflection *The White Castle* takes place at a moment when Hoja

[36] "Belki de hikâyemizin kalbine geldik." (*Kar* 2012, chap. "29-Bendeki Eksiklik: Frankfurt'ta")

[37] "Bu noktada, hikâyemizin tam anlaşılması için, önce bozanın ne olduğunu bilmeyen dünya okurlarına ve onu önümüzdeki yirmi otuz yılda ne yazık ki unutacağını tahmin ettiğim gelecek kuşak Türk okurlarına, bu içeceğin darının mayalanmasıyla yapılan, ağır kıvamlı, hoş kokulu, koyu sarımsı, hafifçe alkollü geleneksel bir Asya içeceği olduğunu hemen söyleyeyim ki, zaten tuhaf olaylarla dolu hikâyemiz büsbütün tuhaf sanılmasın." (*Kafamda Bir Tuhaflık* 2014, chap. II "Yirmi Beş Yıldır Mevlut Her Kış Akşamı")

and the Italian switch identities as if they have reached the point of "dialectical overcoming of both of them" by possessing "definitively and universally valid truth". At that point, it is the author, Pamuk, who has become both the master and the slave. He was first the Hoja/Easterner, the one who enslaved the Other then the slave/Westerner who at the end became the master.[38] The Eastern Hoja learned from the Western slave how his 'kind' was surpassing the civilization of Hoja in both sciences (astronomy, physics, mathematics) and the arts (painting, sculpture, music). The Western slave, meanwhile, learned how to obtain his freedom and overcome the domination of Hoja by studying his culture, language, and lifestyle, eventually taking over the role of master. As a consequence, the White Castle is the spot where the unification takes place, not the replacement, the synthesis is accomplished, not the exchange. Hoja and the slave become one by imbibing what was lacking in either of them. 'The Newborn Consciousness' is the metafictional author who incorporated both the Eastern and the Western into himself, more literally, in the novel we are reading. *The White Castle*, therefore, is both the physical location where the final stage of the Hegelian dialectic comes true and the novel in and through which Orhan Pamuk constructs the self-consciousness of the author persona who belongs to both East and West. For this reason, the first sentence of Chapter 11 is actually a revelation of how the doppelgängers turned out to be the same again. We become sure of this in the same chapter, when the Slave returns to Istanbul pretending to be Hoja. However, The New Hoja is suspected not to be the real one, particularly by the Sultan, who provokes him with questions such as "must one be a sultan to understand that men, in the four corners and seven climes of the world, all resembled one another?", or "was it not the best proof that men everywhere were identical with one another that they could take each other's place?"[39] (*The White Castle* 1998, chap. 11). Here, Sultan's questions are also a summary of what Pamuk thinks about the question of identity in general, which also explains why the trope of twins or doppelgänger have such a place in Pamuk's literature.

[38] It is worth noting that this is a stage in history when the Ottoman Empire began to lose wars, including the great defeat at the Battle of Vienna which took place under the reign of Mehmed IV 'the Hunter', who appears in the novel. This period was marked by a gradual loss of domination of the Ottoman Empire over Europe, both on the battlefield and in the cultural and scientific sphere. The exchange of roles between Hoja and the slave can also be interpreted in terms of this shift in the course of history.

[39] "İnsanların, dört iklim yedi bucakta, hep birbirlerine benzediğini anlamak için acaba Padişah mı olmak gerekiyormuş? [...] insanların her yerde birbirinin aynı olduğunun en iyi kanıtı onların birbirlerinin yerine geçebilmesi değil miymiş?" (*Beyaz Kale* 2006, chap. 11)

In his days of solitude, one day, The New Hoja is visited by the famous Turkish explorer Evliya Çelebi, who wrote a travel book of 10 volumes. His purpose for visiting Hoja is to learn about Italy because it is missing in his extensive book; in exchange, he offers to tell him some incredible stories he encountered during his travels, as he asks "wasn't inventing and listening to diverting stories the pleasantest part of life?"[40] (*ibid.*). When Evliya Çelebi finishes telling his stories, he asks if Hoja "had amazing tales" like his and Hoja confesses the secret about *The White Castle*: "It was then I first imagined this tale you are about to finish!"[41] (*ibid.*). Then, in a recursive manner, similar to the one in *The New Life*, the first sentence of the novel we are reading is repeated by the New Hoja: "'We were sailing from Venice to Naples when the Turkish fleet appeared...'"[42] (chap. 1; chap. 11). This is the second climactic metafictional instant in the book. Evliya Çelebi's response to the story is the central idea that recurs over and over again in Pamuk's entire work: "To search within, to think so long and hard about our own selves, would only make us unhappy. This is what had happened to the characters in my story: for this reason heroes could never tolerate being themselves, for this reason they always wanted to be someone else."[43] (chap. 11).

The dilemma of being one's own self and wanting to be someone else is the reason why Pamuk tells stories, as his characters raise the question of self-consciousness in every novel. People are the same everywhere, but they have devised the best means to be someone else in different ways, either in the East or the West. They can build new identities through the stories they tell, especially given the fact that all identities are narratives. The only thing that is required is to believe one's own story, as the narrator of *The White Castle* suggests: "I believed in my story!"[44] (*ibid.*).

At this stage of the story, the Italian talks as though he had been the Hoja from the very beginning: "I might once more dream of the nights of the plague, of my childhood in Edirne, of the delightful hours I'd spent in the sultan's gardens, of the first time I saw Him unbearded at the

[40] "Hayatın en hoş yanı hoş hikâyeler uydurup hoş hikâyeler dinlemek değil miymiş?" (*ibid.*)
[41] "Bitirmekte olduğunuz bu hikâyeyi ilk o zaman düşledim!" (*ibid.*)
[42] "'Venedik'ten Napoli'ye gidiyorduk, Türk gemileri yolumuzu kesti...'" (chap. 1, chap. 11)
[43] "Kendi içimizdekini aramak, kendi üzerimizde o kadar uzun boylu düşünmek mutsuz edermiş bizleri. Benim hikâyemde insanların başına gelen de buymuş işte: Bu yüzden kahramanlar kendileri olmaya bir türlü katlanamıyor, bu yüzden hep bir başkası olmak istiyorlarmış." (*ibid.*)
[44] "Ben hikâyeme inandım!" (*ibid.*)

pasha's door"[45] (*ibid.*). But it was the Italian who was seen by the Hoja unbearded at their first encounter.

At the end of the novel, a traveler from Italy visits the New Hoja to talk about the Old Hoja, who is in Italy now. According to the traveler, he, known to have spent years in captivity in Istanbul, became a renowned scholar by writing about his adventures among the Turks. The traveler, unaware of the replacement, says the Old Hoja is writing a book called "A Turk of My Acquaintance" about someone he had a relationship with during his captivity. The New Hoja then gives him a book, which is the very novel that we are reading. The traveler begins to read the book, and as he reads it, he realizes that he is actually in a tale that repeats itself. He discovers something about the twins in the book, and he immediately sets out to figure out what it is. What he sees "from that window overlooking the back garden behind my [The Hoja's] house is the same vision that the Italian prisoner "through the window overlooking the back garden behind our [family of the Italian's] house" had come before his eyes when he was about to be executed in chapter 2:

> peaches and cherries lay on a tray inlaid with mother-of-pearl upon a table, behind the table was a divan upholstered with straw matting strewn with feather cushions the same colour as the green window-frame; further back, I saw a sparrow perched on the edge of a well among the olive and cherry trees. A swing tied with long ropes to a high branch of a walnut-tree swayed slightly in a barely perceptible breeze.[46] (chap. 2)

> Peaches and cherries lay on a tray inlaid with mother-of-pearl upon a table, behind the table was a divan upholstered with straw matting, strewn with feather cushions the same colour as the green window frame. *I was sitting there, nearly seventy now.* Further back, he saw a sparrow perched on the edge of a well among the olive and cherry trees. A swing tied with long ropes to a high branch of a walnut-tree swayed slightly in a barely perceptible breeze.[47] (chap. 11, emphasis mine)

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[45] "Veba gecelerini, Edirne'deki çocukluğumu, Padişah'ın bahçelerinde geçirdiğim güzel saatleri, O'nu o sakalsız haliyle Paşa'nın kapısında ilk gördüğüm zaman sırtımda duyduğumu sandığım ürpertiyi yeniden düşlemek için." (*ibid.*)

[46] "Bir masanın üstündeki sedef kakmalı tepsinin içinde şeftaliler ve kirazlar duruyordu, masanın arkasında hasırdan örülmüş bir sedir vardı, üzerine pencerenin yeşil çerçevesiyle aynı renkte kuştüyü yastıklar konmuştu; daha arkada kenarına bir serçenin konduğu kuyuyla zeytin ve kiraz ağaçlarını görüyordum. Onların arasındaki ceviz ağacının yüksekçe bir dalına uzun iplerle bağlanmış bir salıncak, belli belirsiz bir rüzgârda, hafif hafif kıpırdanıyordu." (chap. 2)

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These recursive excerpts at first hand reveal the mechanism of transformation in the reproduction of the same story. Renarrating the stories of old masters, Pamuk also shows that he manages to maintain a circular pathway through which he can even recreate his own stories.

Taking into account Faruk Darvınoğlu's assertion in the preface to the book claiming that he found in an archive the manuscript of what is written in this book, from this point on all our hypotheses as to who the narrator is, whether the slave and the master were actually two different people, or whether they were the same people of different ages, are in vain. Even this very Borgesian setup designed in the preface written by Darvınoğlu, another Orhan Pamuk character from his novel *Silent House*, undermines the ontological well-being of this historiographic narrative. We can only guess what is going on right now: the Italian slave is the same person as Hoja, and he had a recurring vision in his mind, so he inserted himself into this image by shifting his cultural identity with someone entirely identical but still distinct, or *vice versa*–all of this was envisioned by Hoja from the start.

The reason I describe self-reflexivity here as extraordinary is that Pamuk explores his own self-consciousness by using Hegel's master-slave analogy, while reflecting on the two cultural identities, East and West, as doppelgängers. The new identity emerging in this way is the completion of Pamuk's identity as 'the Bosphorus incarnate', which separates both East and West, or connects them, depending on the viewpoint. In this regard, it should be noted that *The White Castle,* both in terms of its competence to apply metafiction as part of the topic of identity formation and in terms of its in-depth extrapolation of the ontological dilemmas of historical narratives, is one of the most striking examples of the genre of 'historiographic metafiction', which will be explored in more detail in the following sections.

Pamuk, who would have been braver at the time he wrote the novel, had not placed a 'şerh' (glossary) in *The White Castle,* as he did in *The New Life* in 1994. Instead, he sought to infuse the transtextual elements into his novel without overemphasizing them. He had not, at least in the first place, literally mentioned the sources of references, allusions and inspirations from other texts at the risk of being accused of plagiarism. Perhaps, in order to avert such allegations, he applied a *şerh*, that is, an annotative afterword entitled "Beyaz Kale Üzerine (On the White Castle)" to the

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ağaçlarını görüyordu. Onların arkasındaki ceviz ağacının yüksekçe bir dalına uzun iplerle bağlanmış bir salıncak, belli belirsiz bir rüzgârda, hafif hafif kıpırdanıyordu." (chap. 11)

Turkish version of the novel in the following printings from 1986, one year after the first edition. Oddly enough, in English, this text can only be read in *Other Colors,* his collection of essays, with the title of "White Castle Afterword"; while the English translations of the novel do not contain it. This can be interpreted as Pamuk's distrust of Turkish critics in decoding inter/transtextuality as part of postmodernist artistic output, which ultimately suits the novel's connotations. This afterword, irrespective of its basis, is relevant in terms of metafiction, not only because "Pamuk attempts to reconstruct the genesis of the book" (McGaha 2008, 85) through this paratextual intrusion, but he attempts to interfere in the audience's organic reception of his novel. Not allowing his narrative to circulate and obtain all kinds of interpretations and readings, he resists the postmodern thought that the meaning is made by the reader, and there is nothing the author can do about it. Telling, "a point arrives when his (*the author's*) image of the book is utterly different from the book he originally intended—not to mention the book that is on sale in bookshops—and it is when that happens that the author wants to remind this strange and elusive new beast where it came from."[48](*Other Colors* 2007, chap. "The White Castle Afterword"), he, in fact, demonstrates that he rejects "the death of the author", who was once regarded as the sole authority determining narrative closure. Then he starts to talk about how he constructed *The White Castle*, what kind of sources he used in it, why he selected a historic theme, and how the East-West identity aspect does not matter to the book at all. But as he does in the preface, here too, he uses Borgesian tricks by referring to a pseudo-document that does not actually exist, together with real sources, as inspiration for his book.

Arthur Koestler's *The Sleepwalkers* (1959), a popular work in Islamic literature on mysterious beasts and phenomena named *Acâibü'l-Mahlukat*, E. T. A. Hoffmann's narratives on doppelgängers, Edgar Allan Poe's short stories, *Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson*,* a diary written by a "nameless Spaniard" captured by the Turks like Cervantes, and the memoirs of Baron Wenceslas Wratislaw of Mitrowitz, who was also been a galley-slave of the Turks, are among the actual works he cites in this section. But there is also a pseudo-manuscript on the list, *Journeys in Transylvania*, written by Tadeutz Trevanian, a non-existent author. Pamuk claims that this illustrated book, which contains "the chronicle of the castle and also a novel by a

[48] "Sonunda, yazarın kafasındaki kitap imgesi, kitapçı dükkânlarında satılan ve yazarın niyet ettiği kitaptan bambaşka bir şey olmaya başlayınca, yazar elinden kaçıp gitmekte olan bu yeni ucubeye onu nasıl ortaya çıkarttığını hatırlatmak ister." (*Beyaz Kale* 2006, chap. "Beyaz Kale Üzerine")

French author about a European changing places with a barbarian" (*ibid.*), inspired the frame story and the title of *The White Castle*. Pseudo-writer Tadeutz Trevanian's name could be a combination of the American author Rodney William Whitaker, who used the pseudonym Trevanian, and another author/artist named Tadeutz. This name, which is used as a male name in the form of Tadeusz in Polish, is likely to have been coined by the name of Polish painter Tadeusz Popiel, who took part in the creation of a 120-metre-long painting called "Transylvania Panorama" with a group of Polish, Hungarian and German painters. The monumental painting depicts the "Battle of Segesvár", which occured during the Hungarian Revolution of 1848-49. In the picture we see soldiers fighting in front of a white church in the village of Fehéregyháza (meaning "White Church") near the town of Segesvár (Sighişoara in Romania today)[49]. The name of the painter (Tadeusz), the White Church detail, and the fact that the identity change between Hoja and the Slave happened during a battle make this kind of reading plausible, although there is a risk of overinterpretation here.

No matter what, this incident reveals that Pamuk is inclined to keep playing such games with the reader even after his novel is finished. Furthermore, he affirms that he has the same uncertainty with regard to the author of the manuscript found. He adds that by using his former novel hero Faruk as the narrator, he employs a strategy, which is called *mise-en-abyme* by McHale (2004, 126), as used by Cervantes, who suggested that he benefited from a pseudo-manuscript written by the Arab historian Cide Hamete Benengeli (Maestro 1995), who is as real as Tadeutz Trevanian:

> I am still not sure if it was the Italian slave or the Ottoman master who wrote the manuscript of The White Castle. When writing it, I decided to use the closeness I felt to Faruk, the historian in The Silent House, to safeguard against certain technical problems. Cervantes, whom I salute in the first and last sections of the book, must have suffered such anxieties at some point; to write Don Quixote he made use of a manuscript by the Arab historian Seyyit Hamit bin Engeli, and to make it his own he filled the gaps with word games.[50] (*Other Colors* 2007, chap. "The White Castle Afterword")

[49] It is worth mentioning that Sándor Petőfi (1823-1849), famous Hungarian poet and liberal revolutionary, was killed in the Battle of Segesvár, fighting against the Austrian Empire for Hungarian independence.

[50] "Beyaz Kale'nin elyazmasını, İtalyan kölenin mi, Osmanlı Hoca'nın mı yazdığını ben de bilmiyorum. Sessiz Ev'in kahramanlarından tarihçi Faruk'a duyduğum yakınlığı, Beyaz Kale'yi yazarken karşıma çıkan bazı teknik zorluklardan (okuyucu için gerekli bazı açıklamalar, zorunlu bazı tarihsel bilgileri aktarmak vb.) sakınmak için kullanmaya karar verdim. *Onun aracılığıyla çözdüğüm bir üslûp ve teknik sorunu: Kahramanlardan birinin öğüdünü tutarak kitabı*

This information also confirms my argument to be true as to how he sees himself as the heir to this recurring surge of literary dynamism flowing from East to West. Overall, the implementations of metafiction in his novels imply that, as much as he does not believe in the distinctions between fictional and real worlds, he does not believe in the differences between the identity of people and stories either. That is why he constantly combines them into fiction through his self-reflective intrusions. He believes in the power of stories and uses them to construct his own portion of reality. Hence, he points out that the main theme of *The White Castle* is not the East-West dichotomy, although he admits that he does and will make use more of this discourse in his work, because, I believe, he enjoys distracting scholars, critiques, and readers with it:

> That the East-West divide is one of the ideas cultures have used and will continue to use to classify and differentiate humanity is not, however, the subject of The White Castle. This divide is an illusion, but if it had not been made and remade with great enthusiasm over many centuries, my book would have lost much of the background color sustaining it. That the plague might be used as a litmus test for the East-West divide is another old idea. Somewhere in his memoirs, Baron de Tott says, "The plague merely kills a Turk, while a Frank suffers the greater torment of fearing death!" This sort of observation is not, in my view, a piece of nonsense or even a fragment of science; it is one of many little details I used to create the texture of the book. Perhaps they will help the writer remember how happy he was when writing and researching his book.[51] (*ibid.*)

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sonuna kadar okumayan bazı okuyucular, (yazardan çok kahramanına inanmak bizim roman geleneğimizin önemli halkalarındandır) bir Türk'ün bir İtalyan'ın ağzından kitap yazmasının sakıncalarından sözettiler. Kitabımın ilk ve son bölümlerinde selâmladığım Cervantes de zamanında aynı endişelere kapılmış olmalı ki, Arap tarihçi Cide Hamete Benengeli (Seyyit Hamit bin Engeli)'nin bir elyazmasından yararlanarak yazdığı Don Kişot'u kendisine mal etmek için boş yere kelime oyunlarına başvurur." (Beyaz Kale 2006, chap. "Beyaz Kale Üzerine"; emphasize mine)
The sentence emphasized is omitted in the translation, however significant it is. It can be translated as "A stylistic and technical problem that I have solved through [Faruk Darvınoğlu]: some readers who have not read the book to the end by taking the advice of one of the heroes (belief in the hero rather than the author is one of the key rings of our novel tradition) have talked about the drawbacks of Turkish writing an Italian book." It is more relevant to my study than to other readers, most likely because of the parallel between *The White Castle* and *Török tükör* in terms of a book narrated by someone with a nationality other than one's own, although it is more complex in Pamuk's book because it is not obvious who the true narrator is (see chap. 5 "Cultural Identity and Narratives").

[51] "İnsanoğlunu, kültürleri birbirlerinden ayırmak için yapılmış ve yapılabilecek olası sınıflamalardan biri olan Doğu-Batı ayırımının gerçekliğe ne kadar uygun düştüğü, tabiî ki Beyaz Kale'nin konusu değildir. Kötü bir üslûp ve sıradan gözlem ve heyecanlarla kaleme aldığı o giriş yazısıyla Faruk'un hiçbir okuyucuyu kandıramayacağı düşünüldüğünde, yalnız kitap kahramanlarının değil, kitap okuyucularının da Doğu-Batı ayrımıyla ilgilenir görünmeleri şaşırtıcıdır. Tabiî şunu da eklemek gerek: Bu ayrımın heyecanıyla yüzyıllardır yapılmış onca gözlem, yazılmış onca sayfa ve inanılmış onca kuruntu olmasaydı bu hikâye de kendini ayakta tutacak renklerin birçoğunu bulamazdı. Vebanın, Doğu-Batı ayrımı için bir turnusol kâğıdı gibi kullanılması da eski bir düşüncedir. Baron deTott, anılarının bir yerinde şöyle der: "Veba bir Türk'ü öldürür, bir frenge ıstırap çektirir!" Böyle bir gözlem, benim için bir saçmalık ya da bir bilgelik kırıntısı değil, yalnızca, sırlarının birazını vermeye çalıştığım bir kurgu serüveni sırasında yararlanılabilecek bir renktir. Belki yazarına sevdiği bir geçmişi ve kitabı hatırlatmaya yarayabilir, ama renklerin nasıl bulunduğu ve biraraya getirildiği anlatmakla bitmez." (*ibid.*)

It has been 34 years since this epilogue was published, but we see that Pamuk's new novel project, *Veba Geceleri* (Nights of Plague)[52], is about the black plague, the spread of which was considered as a deciding factor in the distinction between East and West. This seems to me to be a return to the place where The White Castle in Doppio sits, as Pamuk is still concerned with the topic of East-West. It is therefore worth exploring the reflections on the issue of identity that Pamuk often operates in his novels, in particular the representation of the identity of the author caught within or incorporating East-West identities.

[52] In *the White Castle*, the word unit, "Veba Geceleri", was iterated as it is, see fn. 45.

5. Cultural Identity and Narratives

> To know who I am is a species of knowing where I stand. My identity is defined by the commitments and identifications which provide the frame or horizon within which I can try to determine from case to case what is good, or valuable, or what ought to be done, or what I endorse or oppose. In other words, it is the horizon within which I am capable of taking a stand.
>
> (Charles Taylor, *Sources of the Self)*

> I said: "Have you understood who I am from my stories?"
> "Certainly," he said, without conviction.
> So you don't try to discern who I am through his eyes and perceptions, allow me to tell you directly.
>
> (Orhan Pamuk, *My Name is Red)*

5.1. "Between East and West"*:* Types of Identities

The US-centric understanding of cultural degradation was at the forefront of the controversy on postmodernism between Habermas, Lyotard, and Jameson in the early 1980s. This condition led to a discussion as to whether postmodernism and the cultural crisis that it faced were related exclusively to America or to Western thought. After the 1980s, one response that challenged whether this problem, which had its most common form in America as the rights of underrepresented communities, was also a concern for other countries or it was another universalist thought distributed across the peripheries, began to be debated in post-colonial circles, in particular by G. C. Spivak in her article "Can the Subaltern Speak" (Spivak 1988; D'Haen 2006, 5). Studies have shown that crises embedded in the fabric of postmodernism have spread across the globe, and cultures outside the West are perceived and interpreted in this frame of mind (Said 1978; Sangari 2002).[53] However, the problem of representation, which seems to have reached its peak in the case of America in particular, is a problem inherent in the practices of Enlightenment and modernity against which the poststructuralists carried out their theoretical attacks. As Jusdanis puts it briefly, "modernization entails the formation of a national culture to replace the ethnoreligious identities of the stratified system" (1991, 49). Any society that has undergone its own modernization process, either wrongly or late, endures all the issues that modernism vowed to tackle, but failed to do so. In other words, the conundrum of national imaginations and minorities

[53] Said draws attention to the unrelenting pattern of simplification and standardization amplified by postmodernity, when the subject is someone or something from the Near East, as is the case with Pamuk many times: "One aspect of the electronic, postmodern world is that there has been a reinforcement of the stereotypes by which the Orient I viewed. Television, the films, and all the media's resources have forced information into more and more standardized molds. So far as the Orient is concerned, standardization and cultural stereotyping have intensified the hold of the nineteenth-century academic and imaginative demonology of "the mysterious Orient." (2003 [1978], 26).

is a struggle for any country that hopes to democratize by way of modernization, eventually exploited by a class of elite that uses modern political institutions in the name of the majority, but for the sake of a privileged minority. The fact that the imagined community established by this privileged group is made up of myths that would reinforce the nation-states makes the relationship between literature and identity representation an issue. "The literary canon, as a collection of texts recounting the story of the nation, facilitates the experience of solidarity by allowing people to see themselves as citizens of a unified nation" says Jusdanis, and adds that "the canon, however, not only represents national identity but also participates in its production by instilling in people the values of nationalism" (*ibid.*). The academic corpora produced on this topic, particularly in the 1990s, "perceive a close relationship between the emergence of modernity, the rise of the nation-states, the growth of discernible national and cultural identities, and concurrently the emergence of literatures in the vernacular and the institutionalization of national literatures via canon-formation and integration in school and academic curricula" (D'Haen 2006, 7). In this context, postmodernism has opened up a space for a literary style that deciphers, questions and reveals the patterns of national literature(s) described above.

Fokkema points out the function of postmodern literature in the construction of a cultural identity as an approach based on the premise that "If 'anything goes,' I may invent anything of my liking; I may also invent an identity for myself or for the people I belong to." (1997, 33). V. S. Naipaul with *The Mimic Men* (1967), Carlos Fuentes with *Terra nostra* (1975) or *The Campaign* (1990), Salman Rushdie with *Midnight's Children* (1981), and László Darvasi with *A könnymutatványosok legendája* (1999) all invent a new cultural identity for their respective nations by re-narrating the past, while embedding themselves into these narratives. Postmodernist writers take this initiative to re-invent the historical context of the ethnic identity of their people from the bravado of modernists in establishing national identities through the invention of national literature within hierarchical frameworks (Hohendahl 1989; Kertzer 1998). We can say that Orhan Pamuk, in most of his novels, enables the same potential given by postmodernism for the people of Turkey, whose cultural identity has been shaped by a duality that has been oscillating between East and West since the 19th century. *The New Life* and *Snow* are probably the best examples of this model in Pamuk's case. In both books, we see some of the typical features of the Turkish nation (being fond of conspiracy, both animosity and admiration for the West, chauvinistic nationalism, provincialism, etc.), in contrast to the way that Gökalp imagined them in his own *The New Life*.

Then, in the postmodernist meaning of the word, the notion of identity is always an invented, fictive concept that can be reconstructed by narration. In attempt to elucidate the process of creating identity beginning in language, it is useful to examine the classification of identity in the work of John E. Joseph entitled *Language and Identity*. Joseph's main argument is hinged on the role of language in determining one's identity from an outer stance, suggesting that we are inclined to assign meaning to identities with very little input. People's language use, voices, accents, and speaking style would give us an idea of *"who they really are"*. Then, aside from the idea that people build self-identity for themselves, they also create an identity for people they interact with on a regular basis. Joseph describes this as "we are constructing something that involves who *we* are at least as much, and often much more, than who *they* are." (2004, 3).

There are three fundamental ways of constructing identities based on such interactions; a) "for real people and for fictional characters", b) "for oneself and for others", c) "for individuals and for groups" (*ibid.*). However, the basic distinction between these subtypes may not always be easy to navigate, as Joseph also suggests, "the identities of real and fictional individuals are actually not all that easy to distinguish" (Joseph 2004, 4). This is one of the most important facets of the issue of identity foregrounded in postmodern literature. How should the identity of an author who infiltrates into his book through metafiction be treated? Is there no fictionality in the presentation of one's own identity? Pamuk, both in his novels and in his non-fiction writing, often speaks of the need to look for a new identity for himself through his writings. Then, are his new identities, generated on a fictional plane, less real than the persona he develops for himself outside his fictional universe?

As for the second type of identity, Joseph asserts that there is essentially no practical discrepancy between the formation of self-identity and the identity of others– "an identity is an identity", but there is a divergence in the "status we accord to them" (*ibid.*). Individual identities are easier to distinguish from group identities because they have a significant difference in 'deictic' level; in other words, group identities have names that cannot be confused with individual names. Nevertheless, an individual's name may refer to a certain type of person, as in the case of 'Karen', which is used pejoratively to denote a type of (white) woman demanding to be treated in compliance with her social status, or in specific scenarios, "the white woman who weaponizes her

vulnerability to exact violence upon a Black man" (Wong 2020). In these circumstances, Karen, a person's name, becomes a signifier, transcending the limits of being an individual's name.

Joseph points out that it is, in any case, concrete individuals who form groups, but group identities like national identities are more abstract concepts, since they are not granted unless they bind individuals together around the "putative nation" (2004, 5). There is also an abstraction in the process of building an individual identity, for "our identities, whether group or individual, are not 'natural facts' about us, but are things we construct – fictions, in effect." (2004, 6). This is a contentious presumption, but I do adopt it in my research, and I also assume that Orhan Pamuk shares it as much as we can understand from his novels. In addition, there are rather legitimate theories, such as "identity theory" or "social identity theory", which consider self-concept and normative behavior as socially constructed. Eschewing the theories that take self as an irrespective of societal scheme, identity theory sets out to explain "social behavior in terms of the reciprocal relations between self and society", while social identity theory more focuses on explaining the role of social dynamics in intergroup relations and group processes (Hogg, Terry, and White 1995, 255-56). It is noteworthy that the idea suggesting that identities are constructed is not necessarily a postmodern invention either, for there were mentions of it in 1927, and not even in scholarly spheres (Joseph 2004, 8).

The implication is that identity is something we create for ourselves and others in a variety of ways, but in all cases, we must be assured that identity is not an *a priori* predestined pass for anyone. It is enough to recall how Pamuk explored his self-consciousness in *The White Castle* when switching from one personality to another through fictional representation. It is also possible to read the rise of nationalism and nation-states within this perspective. Referring to the seminal study, *Imagined Communities,* written on this topic by Benedict Anderson, Joseph gives it credit for setting out "how national languages shape national identities",[54] but also draws attention to the other side of this interactivity, that is, "how national identities shape national languages" (2004, 13). He further elaborates on this argument that national languages did not arise out of thin air, but

[54] In the fifth chapter of his book, Anderson discusses in depth how the vernacularizing of state languages contributed to the rise of nationalism, which also impacted national literature, in the 19th century, including in Hungarian and Turkish (Anderson 2006 [1983], 67-82).

are also constructed, suggesting that "national languages are not actually a given, but are themselves constructed as part of the ideological work of nationalism-building" (2004, 94).

Identity is a constructed notion, but what is identity and how does it vary from similar concepts, such as self, person, role, etc.? Ivanič addresses the question from a practical point of view, stating that when it comes to writing about identity in scholarly work, we are grappling with a broad range of vocabulary, such as "self, person, role, ethos, persona, position, positioning, subject position, subject, subjectivity", which often seem to be conflated. According to Ivanič's definition, 'self' is linked to more inner facets of identity governed by feelings and emotions, while 'person' is rather associated with the projection of one's identity within the framework of socially defined roles. 'Role', on the other hand, is plainly used to define stereotyped behaviors (1998, 10). The term 'ethos' may refer to someone's world view or social activity, but it may also mean "personal characteristics which a reader might attribute to a writer on the basis of evidence in the text" (1998, 90), such as "The Naive and Sentimental Novelist" for Pamuk. In its original Latin sense, the term "persona" refers to a mask or character in a play. However, in contemporary psychological terms, it has the same function of impressing and concealing in order to fulfill social demands, in a Jungian sense. Goffman, from another point of view, describes persona as "a public self-image" that is used to construct a professional identity projected during interpersonal communication (Fawkes 2015, 678-79). I concur with Goffman's opinion, which ties in with the picture of how Pamuk performs in social contexts, such as book promotions, interviews, award talks, which are all carefully crafted to create a persona for Pamuk as the author of Istanbul, especially since the publication of *The Museum of Innocence.* There is also the depiction of the self-reflected author in his books, which is a slightly different story, but somehow it completes the picture.

The words 'subject', 'subject position' and 'positioning' are employed by Althusser and Foucault to denote the role of discourses and social practices in shaping one's identity, as pointed out by Ivanič. She adds that, instead of these, she prefers the terms 'subjectivity', 'subjectivities', and 'positionings', along with 'possibilities for self-hood' coined by herself, to stress that a subject can be positioned in different dimensions contemporaneously. She argues that these terms, "carrying the connotation that identity is socially constructed and that people are not free to take on any identity they choose", add "a sense of multiplicity, hybridity and fluidity" (1998, 10).

Although the term ‘identity’ is useful, it does not connote its own socially constructed nature, like ‘subject’ and ‘subjectivity’ do. It is also a singular word, whereby fails to express the multiplicity inherent in it. She nonetheless continues to use the term ‘identity’ in her work, albeit in such a way as to subsume the above-mentioned notions, such as plurality, fluidity, and ambiguity (1998, 11). As it is the most practical term to be used in the present academic paradigm, I also tend to use identity in the manner that Ivanič delineates it.

5.2. Identity in Pamuk’s Work

As soon as one reads any of Pamuk’s novels, he/she notices the weight of two distinct sides of the identity problem, one is ‘self’ and the other is the dichotomous signifiers of cultural identity, such as ‘Eastern-Western’ or ‘religious-secular’.

5.2.1. Self and Persona

‘Self’ is a very significant concept in Pamuk’s writing, because time after time he is searching for ways to discover new selves through his novels, explicitly enunciating the struggle of ‘being oneself’ or ‘becoming someone else’. We have already talked about that the entire ethos of *The New Life* suggests that how one’s self is shaped and transformed through narratives, and *The White Castle* parodies the famous Hegelian dialectic, which is about the concept of self-consciousness and identity construction.

The Black Book, on the other hand, can be seen as the novel in which Pamuk sheds light on the identity crisis of the Turkish people while trying to figure out where his persona is located as an author feeling the same crisis (Demirel 2017, 9-10). The main point in Celâl’s papers is becoming another, the same issue that Galip is obsessed about. Celâl melds the tension of being oneself with the attraction of being another. The paradox of being oneself and becoming someone else is the path to discovering the true self. Imitation falls into the picture as a tool that facilitates this process (Kim 1993, 32). Chapter 16 of the novel, which is entitled ‘I Must Be Myself’, uncovers the self-reflexive protagonist Galip’s inability to cope with his transformation into Celâl, his doppelgänger or alter ego in the novel. In the same chapter, when Galip/Celâl is having a haircut in the barbershop, he looks through the mirror and sees the face of Celâl instead of his own. According to Çalışaneller, this scene implies that “Galip has a split identity” and he

"realizes that he is alienated from himself" due to the invasion of his author self, Celâl (2011, 8). Here it is no coincidence that the doppelgänger and the mirror image are superimposed on each other, because the doppelgänger is often specified as the mirror image. (2011, 2; cf. Berman 1988, 963).

We will return to this topic in the subchapter where I compare the mirrors in *Török tükör* with Pamuk's doppelgängers, but it is still worth bearing in mind that both the doppelgängers and the mirrors have a heavy focus on posing questions about the self(ves). Besides, what Pamuk really does in *The Black Book* is that he creates a new self, being born of a split between the protagonist Galip and the 'author surrogate' Celâl, who at times crops us as a shadow (of Pamuk?). This is apparent in the chapter called "O Brother Mine", where Galip, roaming neurotically in the streets of Istanbul in order to decipher the letters written on his face to "really be himself", gets paranoid about something, maybe a shadow following him: "By now he had realized that he was never going to get rid of this thing—real or imagined—that was following him, […] if he talked to the old man who took the seat next to him, he could transform himself into someone else and escape the shadow that was chasing him."[55] (*The Black Book* 2011, chap. 30). The shadow that so diligently follows Galip is none other than the metafictional author who does not permit his character to be himself or to turn into someone else, but it is also Celâl who is already the reflection of the author in the novel. Pamuk blends this pursuit to be self with the Turkish Sufi doctrines, which are very much about seeking one's true self in life and afterlife.

What *The Black Book* and his other novels display is that for Pamuk, 'self' is a quest that he pursues over and through his novels. It is not possible for us to know exactly what the innermost 'self' means to Pamuk. However, as he exposes in his writing, it is something that gives him an uneasiness that needs to be resolved by turning him into the characters he created in his novels. He portrays this approach very well in *The New Life*, but also explicitly states that the novel is that mystical invention that provides the key to this identity shift as "a way of imagining oneself as someone else" (*Other Colors* 2007, "In Kars and Frankfurt"). He explains this sensitivity in another essay more extensively: "When I was little, I was in awe of the comic-book character

[55] "Varlığından emin olamadığı peşindeki o kişiden kurtulamayacağını anladıktan sonra, […] yanında oturan ihtiyar ile konuşursa, bir başka kişiye dönüşebileceği, belki de böylece peşindeki gölgeden kurtulabileceği aklına geldi." (*Kara Kitap* 1991, sect. II/chap. 11 "Kardeşim Benim")

Onethousandandonefaces, who was forever changing identities: If he changed places with me, what would he do? I wondered. If he changed places with an amateur psychologist, he might say, 'Actually, what all writers want is to become someone else.'" (*Other Colors* 2007, "The White Castle Afterword").

Apart from being somebody else, Pamuk seems to be obsessed with how the reader perceives his persona as well. In *My Name is Red*, we observe that this concern is amalgamated with the substance of the novel and voiced by miniaturists who share the same concern for recognition through their distinctive style. But one major issue with it is that conventional Islamic art did not approve of originality. Correspondingly, the artists were ashamed to leave any evidence of themselves in the work of art, which was the reason why they did not sign their works. "Does a miniaturist, ought a miniaturist, have his own personal style?" the murderer asks in Chapter 4, speaking directly to the reader. He then cites the example of Bihzad [Kamal ud-din Behzad (1455-1535)], who was the greatest figure in Persian painting during the period of Timur and Safavids, as "the master of masters, patron saint of all miniaturists". In his example, Bihzad illustrates the filicide scene in *Hüsrev and Shirin* as depicted in Nizami Ganjavi's (1141-1209) version.[56] Bihzad did not sign his picture, yet again, the old master who showed this picture to the murderer of *My Name is Red*, claims, "This is so Bihzad that there is no need for a signature". This is the secret of Eastern art that the artist has to uncover: to be recognized without a signature on your work of art.

> Bihzad was so well aware of this fact that he didn't hide his signature anywhere in the painting. And according to the elderly master, there was a sense of embarrassment and a feeling of shame in this decision of his. Where there is true art and genuine virtuosity the artist can paint an incomparable masterpiece without leaving even a trace of his identity.
>
> Fearing for my life, I murdered my unfortunate victim in an ordinary and crude manner. As I returned to this fire-ravaged area night after night to ascertain whether I'd left behind any traces that might betray me, questions of style increasingly arose in my head. What

[56] Turning it into a more central concept, Pamuk returned to the theme of *Hüsrev and Shirin* in *The Red-Haired Women* in the context of the myths of East and West and the killing of fathers and sons.

> was venerated as style was nothing more than an imperfection or flaw that revealed the guilty hand.[57] (*My Name is Red* 2001, chap. 4 "I Will Be Called A Murderer")

From this passage, we should understand that the way to put your mark on your work is to make an error, whether deliberately or not. Here, Pamuk craftily mingles the artist's work with that of the killer, while the detective plot between the suspect(s) and the investigator Kara percolates through a cat and mouse game between the reader and the alleged author of the text by an overlapping, or juxtaposition between the diegetic levels. The evidence that the murderer left when committing the murder is synchronized with the error made by the author when he wrote his novel through the popular expression of forensic science: "Every contact leaves a trace". As we are informed later, even though the great artists of the East did not deign to sign their works in order to prevent bragging of their talents, with that slight error they were already making an attempt to insinuate that it is their work that we are looking at. This mindset of the artists is paralleled with the manner of the serial killers who purposely leave a trace at the crime scene that reminds us that they were the perpetrators. This is a metaphor that symbolizes the killer's desire to be caught whilst running away and enjoying this pursuit. The novel describes this desire as a "secret signature" that makes the author/murderer known for his error:

> Were you able to determine who I am from the way I sketched a horse?
>
> As soon as I heard I was invited to make a horse, I knew this was no competition: They wanted to catch me through my illustration. I'm perfectly aware that the horse sketches I'd drawn on rough paper were found on poor Elegant Effendi's body. But I have no fault or style by which they might discover me through the horses I've made. Though I was as certain of this as I could be, I was in a panic while rendering the horse. Had I done something incriminating when I made the horse for Enishte? I had to depict a new horse this time. I thought of completely different things. I "restrained" myself and became another.
>
> But who am I? Am I an artist who would suppress the masterpieces I was capable of in order to fit the style of the workshop or an artist who would one day triumphantly depict

[57] "Behzat da bunu bildiği için imzasını resmin gizli bir köşesine bile atmamıştı. İhtiyar ustaya göre Behzat'ın bu tutumunda bir utanç ve sıkılma vardı. Gerçek hüner ve ustalık hem erişilmez bir harika resmetmek, hem de bu harikada nakkaşın kimliğini ele veren hiçbir iz bırakmamaktır.

Zavallı kurbanımı can havliyle bulduğum sıradan ve kaba bir usûlle öldürdüm. Eserimden geriye beni ele verecek kişisel herhangi bir iz kalıp kalmadığını araştırmak için geceleri bu yangın verine geldikçe üslup sorunları kafama daha da çok üşüşmeye başladı. Üslup diye tutturdukları şey, kişisel bir iz bırakmamıza yol açan bir hatadır yalnızca." *Benim Adım Kırmızı* 1998, chap. IV: Katil Diyecekler Bana)

> the horse deep within himself.[58] (*My Name is Red* 2001, chap. 46 "I Will Be Called A Murderer")

This is the persona Pamuk wants to build for himself: an author known for his mistakes. Thus, the criticism of Turkish scholar and novelist Tahsin Yücel–and others like him–, which claims that his Turkish is corrupt and often illogical, is utterly pointless. Like the detectives in Pamuk's novels, Yücel scans exhaustively for grammatical mistakes or logical defects in the sentences in *the Black Book,* only to reveal that Pamuk does not know Turkish well enough to be a good writer (1990, 45-48). Others have also made those criticisms[59] without taking into account that Pamuk has, for the most part, deliberately stretched the rules of the Turkish language due to stylistic choices or conceit (Brendemoen 2017, 40). In this respect, it is safe to conclude that Pamuk has developed the persona of an author who intentionally distorts his native language on the basis of fictional requirements. This is called *üslup* (style) in Turkish. He legitimizes this style with what the miniaturists call the "secret signature" in *My Name is Red,* as mentioned above, but the trick is that these little errors, which come from the slip of the pen, should not be premeditated by the artists, but rather out of absent-mindedness. As Master Osman tells Kara, "but beware, the method doesn't work if the illustrator himself is mindful that this detail has become his own secret signature." [60] (*My Name is Red* 2001, chap. 41 "It is I, Master Osman").

5.2.2. Cultural Identities

Pamuk, relying on the idea of persona, also offers insights into the authenticity, creativity and replication in the Eastern and Western arts, which are related to the question of cultural identity. What is admired in Eastern art is the replication of traditional themes and practices, which is why an anomaly in reproduction involves a hidden signature. It might sound paradoxical, but it

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[58] "Atı çizişimden kim olduğumu anlayabildiniz mi?
Bir at çizmem istendiğini işitir işitmez, yarışma olmadığını, çizdiğim attan beni teşhis etmek istediklerini anladım. Kaba kağıda yaptığım at alıştırmalarımın zavallı Zarif Efendi'nin cesedinin üzerinde kaldığının farkındayım. Ama bir kusurum, bir üslubum yoktur ki benim çizdiğim atlara bakıp kim olduğumu bulabilsinler. Bundan emindim emin olmasına, ama yine de atı çizerken bir telaşa kapıldım. Enişte'nin atını çizerken, kendimi ele verecek bir şey çizmiş olabilir miydim? Şimdi farklı bir at çizmeliydim. Bambaşka şeyler düşündüm bu sefer, "kendimi tuttum" da kendim olmadım.
Ama ben kendim kimim? Nakkaşhanenin üslubuna katılmak için kendi içindeki harikaları saklayan biri miyim ben? İçindeki atı bir gün zaferle çizecek biri mi?" (*Benim Adım Kırmızı* 1998, chap. XLVI : Katil Diyecekler Bana)

[59] Popular historians and pop singers are also among those who criticized Pamuk's use of the Turkish language.

[60] "Ama dikkat et, bu özelliğin kendi gizli imzası haline geldiğini ressam bilmemelidir." (*Benim Adım Kırmızı* 1998, chap. XLI: Üstat Osman, Ben)

is ingrained in the artist's urge to be acknowledged in some way. Pamuk tackles the artist's anxiety over representation and exposure through Islamic miniature art in *My Name is Red*.

Miniatures are small pictures that do not provide a sense of depth with a light-shadow play and are made of aquarelle and gold or silver gilt in a single sheet gathered on a book page or an album to illustrate a literary, historical or science text. There is a marked distinction between the depiction form and technique of the Western painter and the Eastern *nakkaş* (designer painter). The designer painter's task is to accurately illustrate what is told in fictional, scientific, or historical texts. Tiny images drawn on different materials, such as papyrus, parchment and ivory, are also labeled miniatures, and the earliest examples are found in ancient Egypt (Mahir 2005, 118). Drawings of beings with souls are not permitted in Islam, even though there is no clear prohibition on depiction in the *Quran*, as openly as in the *Ten Commandments* ("Thou shalt not make unto thee any graven image"). In the early days of Islam, the image was linked to the idolatry of older practices. For this reason, what was said about the idols in the *Quran* was also considered true for the picture, and it was later proclaimed in *Hadis* that people who painted living things would be called to account and punished on the Apocalypse Day. By prohibiting the drawing of living beings, Islam shut its doors to naturalistic/realistic representation, rendering abstraction the only possible method. However, the depiction of creatures without 'soul' (sedentary plants were included in them) did not pose any problems. But they could be drawn as abstract embroideries, just like in miniatures. Because creating and giving form in *Quran* means the same thing, representing the objects that were created was seen as professing to be God (İpşiroğlu 2005, 9).

Pamuk precisely recounts this in chapter 28, where the murderer miniaturist is talking to the Enishte, who is fascinated by Western-style painting and perspective. Enishte asks him why the great Sultans of ancient times were all fond of great paintings, but in the last days of their time they destroyed every depiction in fear of losing the Otherworld. Then the murderer answers him:

> "You know quite well why! Because they remembered Our Prophet's warning that on Judgment Day, Allah will punish painters most severely."
>
> "Not painters," corrected Enishte Effendi. "Those who make idols. And this not from the Koran but from Bukhari."

> "On Judgment Day, the idol makers will be asked to bring the images they've created to life," I said cautiously. "Since they'll be unable to do so their lot will be to suffer the torments of Hell. Let it not be forgotten that in the Glorious Koran, "creator" is one of the attributes of Allah. It is Allah who is creative, who brings that which is not into existence, who gives life to the lifeless. No one ought to compete with Him. The greatest of sins is committed by painters who presume to do what He does, who claim to be as creative as He."[61] (*My Name is Red* 2001, chap. 28 "I Will Be Called A Murderer")

The East-West dichotomy in *My Name is Red* is based on this prohibition in Islamic art, which did not exist in the West. Pamuk muses on Eastern and Western forms of art through the excitement and desire of the miniaturists, who arose from a Western style that employs perspective. Further in their conversation, the murderer says that the miniaturist killed, Elegant, was afraid of committing a sin because they were using perspective. At this point, the killer explains how the Eastern artist has a terrifying allure for Western-style art:

> "However, this is what Elegant Effendi, may he rest in peace, began to assume when he saw the last painting. He'd been saying that your use of the science of perspective and the methods of the Italian masters was nothing but the temptation of Satan. In the last painting, you've supposedly rendered the face of a mortal using the Frankish techniques, so the observer has the impression not of a painting but of reality; to such a degree that this image has the power to entice men to bow down before it, as with icons in churches. According to him, this is the Devil's work, not only because the art of perspective removes the painting from God's perspective and lowers it to the level of a street dog, but because your reliance on the methods of the Italians as well as your mingling of our own established traditions with that of the infidels will strip us of our purity and reduce us to being their slaves."[62] (*ibid.*)

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[61] " 'Biliyorsunuz niye! Çünkü Peygamberimiz Hazretleri'nin kıyamet günü ressamların Allah tarafından en sert bir şekilde cezalandırılacaklarını söylediğini hatırlıyorlar.'
'Ressamlar, değil,' dedi Enişte Efendi, 'Musavvirler. Bu bir hadis, Buhari'den.'
'Kıyamet günü musavvirden yarattığı şekillere can vermesi istenecek.' dedim dikkatle. 'Ama hiçbir şeyi canlandıramayacağı için cehennem azabına çarptırılacak. Unutmayalım; musavvir Kuran-ı Kerim'de Allah'ın sıfatıdır. Yaratıcı olan, olmayanı var eden, cansızı canlandıran Allah'tır. Kimse onunla yarışmaya kalkışmamalı. Ressamların onun yaptığı işi yapmaya kalkışmaları, onun gibi yaratıcı olacaklarını iddia etmeleri en büyük günah.'" (*Benim Adım Kırmızı* 1998, chap. XXVII: Katil Diyecekler Bana)

[62] "(…) Ama merhum Zarif Efendi son resmin tamamını görünce öyle zannetmeye başlamış. Perspektif ilmiyle resim yapmanın, Frenk üstatlarının usûllerinden yararlanmanın Şeytan ayartması olduğunu söylüyormuş. Son resimde, Frenk usûllerini kullanarak ölümlü birinin yüzünü, ona bakanda, resim değil gerçek izlenimi uyandıracak bir şekilde öyle bir resmediyormuşuz ki, yaptığımız şeyi görenlerin içinden, tıpkı kiliselerde olduğu gibi resme secde etmek gelecekmiş. Perspektif, resmi Allah'ın bakışından sokaktaki itin bakışına indirdiği için değil yalnız, Frenk üstatların usûllerini kullanmanın, kendi bildiğimizi, kendi hünerlerimizi gâvurların hüner ve usulüyle karıştırmanın da bizleri saflığımızdan edecek, onların kölesi durumuna düşürecek bir Şeytan ayartması olduğunu söylüyormuş". *(ibid.)*

Enishte responds him with an answer that synthesizes Eastern and Western art, whilst also summarizing Pamuk's approach to artwork. According to this approach, a genuine masterpiece appears from a coalescence of themes, patterns, customs from diverse cultural spheres:

> "Nothing is pure," said Enishte Effendi. "In the realm of book arts, whenever a masterpiece is made, whenever a splendid picture makes my eyes water out of joy and causes a chill to run down my spine, I can be certain of the following: Two styles heretofore never brought together have come together to create something new and wondrous. We owe Bihzad and the splendor of Persian painting to the meeting of an Arabic illustrating sensibility and Mongol-Chinese painting. Shah Tahmasp's best paintings marry Persian style with Turkmen subtleties. Today, if men cannot adequately praise the book-arts workshops of Akbar Khan in Hindustan, it's because he urged his miniaturists to adopt the styles of the Frankish masters. To God belongs the East and the West. May He protect us from the will of the pure and unadulterated."[63] *(ibid.*)

Then, a combination of the Eastern style of thinking about artwork and the Western perspective would produce new masterpieces. This is how Pamuk's work, as well as his author persona as the Bosphorus incarnate, comes to life: he recreates the tales of the East using the instruments of the West. In conclusion, questions of self, individual and cultural identities are all interconnected at the same stage as the fusion of narratives.

But aside from the artistic aspect of cultural identities, Orhan Pamuk has always dealt with identity problems, mainly in the form of parodying contemporary discourses in Turkish culture about how they see the West and how they feel about themselves. While his first two novels, *Cevdet Bey and His Sons* and *Silent House*, do not contain very sharp inferences regarding the East-West dichotomy, they still include satirical depictions of the Turkish bourgeoisie, which evidently overstate the Western values and ideals of the Enlightenment. Pamuk provides a critical picture of the positivist Turkish intelligentsia in both books, blindly accepting the values and norms of the West. In *Cevdet Bey and His Sons*, we see characters seeking drolly to establish a European identity for themselves, in line with the 'erroneously westernized' characters of the

[63] "'Saf hiçbir şey yoktur,' dedi Enişte Efendi. 'Nakışta, resimde ne zaman harikalar yaratılsa, ne zaman bir nakkaşhanede gözlerimi sulandıracak, tüylerimi ürpertecek bir güzellik ortaya çıksa bilirim ki orada daha önceden yan yana gelmemiş iki ayrı şey birleşip bir yeni harikayı ortaya çıkarmıştır. Behzat'ı ve bütün Acem resminin güzelliğini, Arap resminin Moğol-Çin resmiyle karışmasına borçluyuz. Şah Tahmasp'ın en güzel resimleri Acem tarzıyla Türkmen hassasiyetini birleştirdi. Bugün herkes Hindistan'daki Ekber Han'ın nakkaşhanelerini anlata anlata bitiremiyorsa, nakkaşlarını Frenk üstatlarının usûllerini almaya teşvik ettiği içindir bu. Doğu da Allah'ındır, Batı da. Allah bizi saf ve karışmamış olanın isteklerinden korusun." (*ibid.*)

Tanzimat period novel, which we spoke of in chapter 2. The novel narrates Turkish modernization (Westernization) by melting Pamuk's own family history and the Turkish bourgeoisie into the same pot. In this regard, the novel is "historically grounded in the Turkish literary tradition and traces out the Empire-to-Republic bildungsroman" (Göknar 2012, 178). Many examples of Western admiration can be found in the novel. For example, freemason Fuat Bey, one of the few Muslims who trade in Istanbul, like Cevdet Bey, argues that everything in the Ottoman Empire, as in the West, should be free:

> Would it be bad if everything were free, like in Europe? Our women are like slaves, anyone who does not fast during Ramadan is taken to court... No, the worse thing is this: those who are engaged in trading because of all these raging laws and customs are not Muslims like you and me, but Armenians, Jews and Greeks. Look, I am not a Muslim at all! You are on your own![64] (*Cevdet Bey ve Oğulları* 1982, chap. 6 "Öğle Yemeği"; translation mine)

This saturation of European appreciation felt by all the characters of *Cevdet Bey* seems to have been embodied in the character of Selahattin Darvınoğlu in *Silent House*. Even his surname, meaning Darwin's son, is a testament to his devotion to Western rationalism. He claims that Western institutions and scientific thought should be geared towards change, in so far as he decides to write an encyclopedia to enable that change. His wife, Fatma Hanım, represents the conservative and conventional side of Turkish society. She remains oblivious to her husband's encyclopedic ventures, despite the fact that he forces her to study and 'enlighten'. Selahattin Bey cheats on his wife because of the discord in their marriage, and he has got two sons out of this liaison with his maid. One of them is a dwarf, while the other is crippled because he was beaten by Fatma Hanım in his childhood. These dysfunctional relationships and disabled children are frequently interpreted as a reflection of Turkish society's identity crisis between East and West (Cengiz 2010, 68; Göknar 2012, 185-86).

After these first two novels, Pamuk deepens the issue of identity by moving it from the internal problem of Turkish society to a more transnational concern. He changes his perspective on the matter of cultural identity in the context of how the West perceives the East, and vice versa.

[64] "Her şey oradaki, Avrupa'daki gibi serbest olursa fena mı olur? Kadınlarımız köle gibi, ramazanda oruç tutmayan mahkemeye çıkarılır... Hayır en kötüsü, en kötüsü şu: Bütün bu köhne kurallar ve gelenekler yüzünden ticaretle meşgul olanlar senin, benim gibi Müslümanlar değil de, hep Ermeniler, Yahudiler, Rumlar. Bak ben bile tam Müslüman sayılmam! Sen tek başınasın!" (*Cevdet Bey ve Oğulları* 1982, chap. 6 "Öğle Yemeği")

We have already seen how the relationship between the Italian slave and the Ottoman master built a synthetic new identity in *The White Castle*. In this novel, as a Westerner, the narrator's view of the East can also be read as a parody of the Orientalist approach to the East that shapes an identity for the Easterner. For the first time in this novel, he expresses his thoughts on identity through Sultan, claiming that everyone is similar everywhere, whether in the East or the West, and that identity is nothing more than one's own invention (1998, chap. 11). Pamuk's discourse in *The White Castle* enables East-West collaboration through the combination of techniques and methods they have developed and exchanged to tell each other stories (Haliloğlu 2008, 120). As he explicitly notes in *Other Colors,* he places himself at the core of this collaboration cultivated in the textual plains:

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

Starting with *The White Castle*, he also presents an Istanbulite experience, rendering an image of himself as the conveyor of the cross-cultural framework of Istanbul as the stage of the East-West encounter (Bayrakçeken ve Randall 2005, 192). This image is reinforced in *The Black Book,* in which Pamuk conveys the concept of Eastern mysticism in the trope of quest, in particular quest of self-discovery, by reproducing the text and doctrines of Sufism. His writings become the plain where East and West's storytelling techniques, practices, and tactics are combined, re-narrating Sufi texts by Rumi and Şeyh Galib in a postmodernist manner. Furthermore, through the scope of mannequins and motion pictures, this novel also addresses the problem of the integration of Turkish culture into the globalized world, which started in the 1980s. The fact that globalization morphs the pattern of identity that constitutes Turkish society and the fear that it gives rise to is presented along with Pamuk's own identity search. The mannequins in the "Merih Mannequin Workshop" in chapter 17 preserve the Western expression that freezes on their faces after the desperate attempts of the Turkish people to shift their national identity. Galip, with a tourist guide and a group of foreign tourists, takes a brief tour throughout the history of the Turks by having a look at the mannequins that area all deformed:

> They saw movie actors who couldn't be themselves or anyone else, playing heroes who couldn't be themselves either, and Turkish superstars who simply played themselves; and those poor bewildered creatures who dedicated their lives to translation and adaptation so they could bring the best of Western art and science to Turkish audiences; and the dreamers whose gravestones are long vanished, whose dreams have yet to come true, whose days were spent poring over maps with a magnifying glass, imagining the jumbled streets of Istanbul giving way to a magnificent new network of avenues, lined with linden trees as in Berlin, in the shape of a star as in Paris, overarched with bridges like St. Petersburg, and graced with modern pavements so that our generals, like their European counterparts, could take their dogs out on a leash of an evening and watch them shit; and they saw erstwhile secret agents, formerly of MİT, who had taken early retirement because they wanted to continue torturing their suspects using local and traditional methods rather than change them to meet international standards, and the peddlers who carried great yokes over their shoulders, as they went from street to street selling yogurt, *boza*, and bonito.[65] (*The Black Book* 2011, chap. 17 "Do You Remember Me?")

The city where yoghurt, boza and bonito are sold together on the streets. This is how Pamuk imagines the multiculturality of Istanbul as he redefines the city in and through every new narrative. Pamuk would explain in more detail the transformation of this city around a boza vendor in *A Strangeness in My Head*, but before that, it is worth considering *Snow*, where the identity problem becomes more and more troublesome. In *Snow*, we face a parodic portrayal of ethnic, political and ideological identities specific to Turkey, as well as the classical dichotomy of the East and the West. In addition to clashes within Turkey over power and political influence, these characters are frequently defined by their counter-positioning toward the West. The protagonist, Ka, listens to what they need to convey throughout the entire novel, as if he were just a reporter capturing what they say with a camera in his hand. The fact that he comes from Frankfurt, in particular, makes him a conduit for letting their voices heard in the world. Setting aside their differences for once, all representatives from various identity groups are invited to send a message about what is happening in Kars to be published by a Hans Hansen,[66] working for a Frankfurt

[65] "Ne kendileri, ne başka biri olabildikleri için oynadıkları filmlerde kendileri olamayan film kahramanlarını ya da düpedüz kendilerini en iyi canlandırabilen ünlü Türk artistlerinin ve oyuncularının ve Batı'nın bilim ve sanatını Doğu'ya taşımak için bütün ömürlerini çeviri ve 'adaptasyona' veren acıklı şaşkınların ve İstanbul'un kargacık burgacık sokaklarından, Berlin'deki ıhlamurlu, Paris'deki gibi yıldız biçiminde ve köprülü bulvarlar açabilmek için, bütün ömrünce haritalar üzerinde elde büyüteç çalışan ve bütün ömrünce akşamları emekli Paşalarımızın Batılılar gibi tasmalarla gezdireceği köpeklerini sıçtırabilecekleri modern kaldırımlar düşledikten sonra, hayâllerinin hiçbirini gerçekleştiremeden ölüp mezarı kaybolan hayalperestlerin ve işkencede yeni uluslararası değerlere değil, milli ve geleneksel yöntemlere bağlı kalmak istedikleri için erken emekli edilen istihbarat görevlilerinin ve omuzlarında sırık, mahalle aralarında boza, palamut balığı ve yoğurt satan seyyar satıcıların mankenlerini gördüler." (*Kara Kitap* 1991, chap. 17 "Beni Tanıdınız Mı?")

[66] Hans Hansen is a character from Thomas Mann's novel *Tonio Kröger* (1903). He is portrayed in *Snow* as a stereotypical Westerner, while he is shown as one of the finest specimens of the German race.

paper. A young Kurd amongst them outlines how this counter-positioning is built in the minds of someone from the East:

> '(…) All I'd want them to print in that Frankfurt paper is this: We're not stupid, we're just poor! And we have a right to want to insist on this distinction. (…) 'Mankind's greatest error,' continued the young Kurd, 'the biggest deception of the past thousand years is this: to confuse poverty with stupidity.' (...) People might feel sorry for a man who's fallen on hard times, but when an entire nation is poor, the rest of the world assumes that all its people must be brainless, lazy, dirty, clumsy fools. Instead of pity, the people provoke laughter. It's all a joke: their culture, their customs, their practices. In time the rest of the world may, some of them, begin to feel ashamed for having thought this way, and when they look around and see immigrants from that poor country mopping their floors and doing all the other lowest paying jobs, naturally they worry about what might happen if these workers one day rose up against them. So, to keep things sweet, they start taking an interest in the immigrants' culture and sometimes even pretend they think of them as equals. (...) when a Westerner meets someone from a poor country, he feels deep contempt. He assumes that the poor man's head must be full of all the nonsense that plunged his country into poverty and despair.' (...) and the first Western man I met in the street turned out to be a good person who didn't even despise me, I'd still mistrust him, just for being a Westerner, I'd still worry that this man was looking down on me. Because in Germany they can spot Turks just by the way they look. There's no escaping humiliation except by proving at the first opportunity that you think exactly as they do. But this is impossible, and it can break a man's pride to try.[67] (*Snow* 2005, 275-76)

This tirade is the sequence that most strikingly epitomizes the East-West binary opposition from the Eastern viewpoint of all Pamuk novels. Although he says repeatedly that he does not agree that there is a fundamental distinction between these identities, and I have also stressed that these identities are invented narratives, as his writings also suggest, in reality, this tirade is still

[67] "'Bunu yazsın Frankfurt gazetesi: Biz aptal değiliz! Fakiriz biz yalnızca! Bu ayrımın yapılmasını istemek hakkımız.' (…) "Çünkü insanoğlunun en büyük yanılgısı," diye devam etti dernekli tutkulu genç, "binlerce yıllık en büyük aldatmaca budur: Fakir olmak ile aptal olmak hep birbirine karıştırılmıştır." (…) "Tek tek yoksullara belki acınır ama bir millet fakir olunca bütün dünya hemen o milletin aptal, kafasız olduğunu, tembel pis ve beceriksiz bir millet olduğunu düşünür ilk. Onlara acınacağına, gülünür. Kültürleri, töreleri, adetleri gülünç bulunur. Daha sonra bazan bu düşüncelerinden utanırlar da gülmeyi bırakıp o milletten göçmen işçiler yerleri siliyor en berbat işlerde, çalışıyorsa isyan etmesinler diye onların kültürlerini ilginç buluyormuş. hatta eşitmişler gibi bile davranırlar." (…) "Böylece," diye devam etti tutkulu Kürt genci, "bir Batılı, fakir bir milletten birine rastladı mı önce o kişiye karşı içgüdüsel olarak bir küçümseme duyar. Aptal bir milletin mensubu olduğu için bu adam bu kadar fakirdir, diye düşünür hemen. Büyük ihtimal bu adamın kafasının içi de bütün milletini fakir ve zavallı düşüren aynı saçmalıklar ve aptallıklarla doludur, diye duşünür Batılı." (…) "sokakta karşılaşacağım ilk Batılı adam da iyi biri çıksa ve beni aşağılamasa bile, bu sefer ben sırf Batılı olduğu için bu adamın beni küçümsediğini zannedip huzursuz olacağım Almanya'da Türkiye'den gelenler her hallerinden belli oluyormuş çünkü... O zaman aşağılanmamak için yapılacak tek şey, bir an önce onlara onlar gibi düşündüğünü kanıtlamak. Bu da hem imkânsız, hem daha da gurur kırıcı bir şey." (*Kar* 2012, chap. 31 "Asya Oteli'ndeki Gizli Toplantı")

relevant, even for Pamuk. But now, to see the manifestations of Eastern and Western duality in narrative dimension through symbols, let's look at the doppelgänger theme that Pamuk constantly utilizes, and its resemblance to the mirror metaphor in Horváth's novel, *Török tükör*.

5.3. Pamuk's Doppelgangers, Horváth's Mirrors

Viktor Horváth's *Török tükör,* published in 2009, describes some events that took place during the Turkish invasion of Hungary, but this time from the viewpoint of a Turk. The authenticity of the novel stems from the idea of recounting a period of centuries-old grinding battles from the perspective of the 'enemy'. While Ottoman rule over Hungary ended in 1699, the 150 years of occupation still bear a mark on the collective memory of the Hungarian people, which is believed to have brought an abrupt halt to the Hungarian Kingdom as a dominant power on the European continent. In particular, the catastrophic impact of the Battle of Mohacs (1526) remained fixed in the Hungarian collective psyche, as restored by the prominent Hungarian poet, Endre Ady (1877-1919), in his famous poem, "Nekünk Mohács kell" (1908, We Need Mohacs).

One of Hungary's most popular historical novels, *Egri csillagok* (1899, *Eclipse of the Crescent Moon*), written by Géza Gárdonyi (1863-1922) in 1889, is a significant source of insight into the sentiments of Hungarians run by the Turkish-Hungarian wars. In *Eclipse of the Crescent Moon*, the heroism of the idealized Hungarian warriors against the devilry of the heathen Turks is told, for it is part of the romantic tradition of historical novels which had immense importance in the building of national identities. In addition, the coming-of-age story of the novel's protagonist, Gergely Bornemissza, is also central to the novel, whose backdrop is framed by raging wars, because Gergely, as a person who actually existed, represents every member of the Hungarian nation with all his admirable qualities. The Hungarian characters in the novel brim with all positive features, such as bravery, nobility, and pride, whereas the most of the Turks are portrayed as malevolent, inhumane, and despicable–one of them is called "Hajvan", meaning "animal, beast" in Turkish (Széchenyi 2021, 9). It is, however, unsurprising, given that it was a historical fiction modality to construct a derogatory other in order to strengthen the foundation of national identity. As Hites accurately suggests, "[t]he nineteenth-century historical novel is usually presented here as a culprit for generating xenophobic tendencies: the genre had a key role in shaping those popular images of the past that often endanger the cooperation among the region's nations" (2005, 469).

I should also note that the Turkish image in Hungarian society had already improved following the end of the Ottoman occupation. Some *Kuruc* troops and noblemen, such as Emeric Thököly, had already formed an alliance with the Turkish side against the Austrians during the Battle of Vienna in 1983. In 1720, following a failed liberation attempt against the Habsburg Monarchy, Hungarian national hero Francis II Rákóczi and his entourage sought refuge in Tekirdağ, northwestern Turkey, and stayed for 15 years (Várkonyi 1994). Furthermore, in his other well-known novel, *A láthatatlan ember* (1902, "Slave of the Huns"), Gárdonyi painted a more positive image of the Huns, a Turkic people. One of the most important scenes in *Eclipse of the Crescent Moon* depicts the situation after the failed siege of the Eger Castle, when the two mothers (Hungarian and Turkish) find their boy in the battlefield, and share a common feeling. As a a matter of fact, both in Gárdonyi's works and in Hungarian history, the representation of the Turk is not completely negative. However, as shown by nursery rhymes and folk tales, Turks are understandably among the Hungarian people's historical enemies. Thus, the barbarian and ruthless Turkish figure was significant in the formation of Hungarian national identity, the emergence of which was also aided by historical novels.

Horváth's *Török tükör*, on the other hand, presents an entirely different picture of the war and conquest, apparently transforming *Eclipse of the Crescent Moon* by mirroring not the same but similar set of circumstances depicted in Gárdonyi's epic novel. The characters, whether Turkish or Hungarian, are not necessarily good or evil, even if there is good and evil in the novel regardless of nationality or religion. In this respect, the mirror symbolically serves not only as a means of reflecting the viewpoint within a certain historical period by shifting the focus to the other side, but also as a tool to convert the identity of narrative from romantic historical novel to postmodern historiographic metafiction. It is not irrational to assume that the symbol of the mirror is commensurable with that of the *doppelgänger*, as both are intended to signal a symbiotic similitude between two distinct but identical things.

In Western culture, many observations have been made on the mirror and its relationship with humans, apart from the rhetorical features of the mirror in literature. The belief that art or literature is a mirror reflecting human nature and/or our world was particularly widespread. Irish playwright and critic George Bernard Shaw (1856-1950) explicitly articulated this view in *Back to Methuselah*: "Yes, child: art is the magic mirror you make to reflect your invisible dreams in

visible pictures. You use a glass mirror to see your face: you use works of art to see your soul." (1921, 286). While Shaw pictured the mirror as a means of reflecting the human soul, in the widely known realistic novel by French novelist Stendhal (1783-1842), *The Red and The Black*, the novel was not only likened to a mirror, but it was implied that the novel must represent what is happening around the individual like a mirror, as Stendhal himself does:

> Ah, my dear sir: a novel is a mirror, taking a walk down a big road. Sometimes you'll see nothing but blue skies; sometimes you'll see the muck in the mud piles along the road. And you'll accuse the man carrying the mirror in his basket of being immoral! His mirror reflects muck, so you'll accuse the mirror, too! Why not also accuse the highway where the mud is piled, or, more strongly still, the street inspector who leaves water wallowing in the roads, so the mud piles can come into being. (2004 [1830], chap. 19-Comic Opera)

It was used as a literary tool in the pursuit of certain mysteries about human nature, as well as a reflective surface of our most invisible peculiarities. According to Weidhorn, "mirrors have been much used in literary works as a means of raising questions about the objects they reflect, conceal, or unmask, as well as about the universal theme of literature—the disparity between reality and appearance." (1988, 850). It is used as a straightforward source of self-knowledge, though, in its capacity to replicate the real, has generated apprehension and awe over the ages. The mirror obfuscated the essential self and preserved it; it was a mental challenge to gaze into it, while shattering it was a symbol of a bad omen (1988, 851). In antiquity, the mirror was seriously debated, whether as a blessing or a curse, in terms of its capacity to capture the real and irresistibly reflect it. The Narcissus myth in Greek mythology provides one of the most typical ingenious expressions of the cynical belief that the mirror is a trigger for people's worst impulses, such as self-adoration and vanity (1988, 852). The way that Lewis Carroll (1832-1898) treats the mirror as a spatial layer that constitutes another world in *Through the Looking Glass* (1872) is undoubtedly peculiar. The mirror that Alice stares into is no longer a mere reflection, but a portal that the beholder can travel through. The realm she enters is not a metaphysical trait embedded in theologies, but rather an undiscovered alternate dimension where "things go the other way". Weidhorn thinks that "such a world resembles ours is hardly surprising in a culture in which biologists speak of symmetries (e.g., of the human body), astronomers of twin stars, physicists of antimatter, literary men of *doppelganger*, psychologists of repetition" (1988, 855; emphasis mine). Then it is safe to deduce that it was Carroll who first attempted to discover, at least in Western literature, what might be behind the mirror, imagining it beyond its reflective capabilities, as it

entails a discomforting counterpart to our world's reality. In this perception of the mirror, it can be bracketed with the theme of identical doubles in fiction as well.

As it is associated with mystery and sorcery, the mirror has an important role in Turkish culture and literature, especially in Sufi doctrines. From the birth of Sufism, Sufis have used the mirror image, and they have expressed much of their elusive mystical thoughts through the metaphor of the mirror. It was believed that those entities were the mirrors upon which the presence and manifestation of Allah was seen. It was also claimed that the mirror was a medium of seeing Him, and that it was the heart (*âyîne-i dil, mir'ât-ı kalb*) as the purest mirror. When the world was empty, soulless, glazed, and dark, Allah created Adam, and the cosmos, also known as the mirror of absence, became polished. In that case, just as the cosmos is the mirror of Allah, the human being, who is part of the cosmos in a more concrete way, is also His mirror (*mir'âtü'l-Hak*) (Uludağ 1991). While both Rumi's and Sheik Galib's works deal with this feature and interpretation of the mirror, Pamuk refurbishes it as an instrument for the search for the Self in *The Black Book*. In Pamuk's fiction, we observe that the mirror image is often intertwined with the theme of double identity in the context of his desire to seek himself and turn into another.

Popularized by German romantics, *doppelgänger* also means the mirror image, as pointed out by Berman, who describes a plethora of interchangeable words as indicative of "a complex vision of human personality, a duality or multiplicity of warring selves struggling toward integration" (1988, 963). Double personality, as a literary trope, indicates an inherently dialectical view of human existence, with a psychologically "higher" self at war with a "lower" more primitive self. Berman outlines the forms and types that we encounter the double personality in literature as follows:

> Defined narrowly, double personality occurs when two autonomous selves cohabit the same body. Most cases of multiple personality are dual. Keppler classifies the second self into the twin brother, pursuer, tempter, vision of horror, savior, and the beloved. The other self may be human or nonhuman: a shadow, monster, disembodied voice, or autoscopic hallucination. Defined broadly, the double includes both the duplicate and the antithetical complement. Complementary characters, for example, often dramatize the conflicts within a single personality—good/bad, mind/body, reason/passion. (*ibid.)*

There is, indeed, a meaningful link between the double identity and the mirror image, as Guérard also stresses: "Few concepts and dreams have haunted the imagination as durably as those

of the double from primitive man's sense of a duplicated self as immortal soul to the complex mirror games and mental chess of Mann, Nabokov, Borges" (1967, 1). We should extend this list to Pamuk, too, since the way he handles the issue of double often comes across the mirror. In *The White Castle,* the Italian slave and the Turkish Hoja, who are identically resemble each other, often stand half-naked in front of the mirror and watch themselves. The scene where they confront the mirror and repeat each other's gestures matches the traditional *doppelgänger* portrayals:

> Putting his hands on my shoulders he came forward and stood next to me. He acted like a dear old friend who had shared my deepest secrets. Squeezing the nape of my neck from both sides with his fingers, he pulled me towards him. 'Come, let us look in the mirror together.' I looked, and under the raw light of the lamp saw once more how much we resembled one another. I recalled how I'd been overwhelmed by this when I'd first seen him as I waited at Sadik Pasha's door. At that time I had seen someone I must be; and now I thought he too must be someone like me. *The two of us were one person!* This now seemed to me an obvious truth. It was as if I were bound fast, my hands tied, unable to budge. I made a movement to save myself, as if to verify that I was myself. I quickly ran my hands through my hair. But he imitated my gesture and did it perfectly, without disturbing the symmetry of the mirror image at all. He also imitated my look, the attitude of my head, he mimicked my terror I could not endure to see in the mirror but from which, transfixed by fear, I could not tear my eyes away; then he was gleeful like a child who teases a friend by mimicking his words and movements. He shouted that we would die together! What nonsense, I thought. But I was also afraid. It was the most terrifying of all the nights I spent with him.[68] (*The White Castle* 1998, chap. 6)

This depiction of the two in front of the mirror reveals how twins complement each other, as well as demonstrating how this uncanny resemblance and the presence of the Other inwardly annoy them. Another instance in Pamuk's work that connects the image of the *doppelgänger* and the mirror is *The Black Book*. There are several different projections of the mirror, all connected to the word *sır*, which is used as a homonym for both the mystery and the thin layer applied to the back of the mirrors and to the surface of the metal objects. That is why mirrors are associated

[68] "Elini omuzuma koyarak yanıma geçti. Dertleştiği bir çocukluk arkadaşıydım sanki. Parmaklarıyla ensemi iki yanından sıkıştırdı, beni çekti. "Gel birlikte aynaya bakalım." Baktım ve lâmbanın çiğ ışığı altında, bir daha gördüm ne kadar çok benzeştiğimizi. Sadık Paşa'nın kapısında beklerken onu ilk gördüğümde de bu duyguya kapılmıştım, hatırladım. O zaman, olmam gereken birini görmüştüm; şimdiyse, onun da benim gibi biri olması gerektiğini düşünüyordum. İkimiz birmişiz! Şimdi, bu bana çok açık bir gerçekmiş gibi geliyordu. Elim kolum bağlanmış, tutulup kalmıştım sanki. Kurtulmak için bir hareket yaptım, sanki benim, ben olduğumu anlamak için: Aceleyle elimi saçlarımın içinde gezdirdim. Ama, o da yapıyordu aynı şeyi, üstelik ustalıkla, aynanın içindeki simetriyi hiç bozmadan. Bakışımı da taklit ediyordu, kafamın duruşunu, aynada görmeye katlanamadığını, ama korkunun merakıyla gözümü alamadığım dehşetimi de tekrarlıyordu: Arkadaşının sözlerini ve hareketlerini taklit ederek onu sinirlendiren bir çocuk gibi neşelendi sonra. Bağırdı! Birlikte ölecekmişiz! Ne saçma, diye düşündüm. Ama korktum da. Onunla geçirdiğim gecelerin en korkuncuydu." (*Beyaz Kale* 2006, chap. 6)

with mysteries in Turkish culture, as Pamuk contemplates this approach by integrating its meaning into Sufi doctrines. The protagonist, Galip, feels the disturbing presence of a shadow-like Other, Celâl, who tracks him sometimes. Celâl, in his Sunday column, talks about that during the haircut as he looks in the mirror, he does not see his own face, he sees the face of columnist Celâl (2011, chap. 16 "I Must Be Myself"). It is also possible that this scene shows a split personality, as Galip gazes in the mirror and sees Celâl, his author persona: "Galip realizes that he is alienated from himself even in his ordinary life because Jelal invades his entire life." (Çalışaneller 2011, 8). In the ninth chapter of the second section, "Keşfü'l-Esrar" (The Discovery of Mystery), Galip attemps to discover the meaning hidden on his face by gazing at the mirror. Inspired by Hurufism, a Sufi doctrine focused on the mysticism of letters and shapes, Galip hopes to see his reflection in the mirror provide a reference for him about his true self. After seeing the word shaped by the letters on his face, he is filled with dread, and then the letters form a mask covering his face. What he actually sees is the mystery beyond the mirror, and when you get rid of the *sır*, the mirror becomes just a glass: "causing you to note that it was no coincidence that the Turkish word for the preparation that turns a piece of glass into a mirror is the same as the Turkish word for *secret*." [69] (2011, chap. 30 "O Brother Mine). The author of *The Black Book* places his own text in this everlasting reflection, states Koçak, and adds: "[t]he mirror is in *the Black Book*, but 'a black book' is also in the mirror; *The Black Book* shows us the mirror, and the mirror reflects the black book. The 'mystery' of the book is the secret of the mirror: the medicine that turns glass into a mirror when it is put on its back." (1991, 76; translation mine). Because of this, the obsessive reader of Celâl, who knows every detail about him, reminds Galip of what he wrote about the secret: "To read was to gaze into a mirror; those who know the 'secret' behind the looking glass are able to travel to the other side; but those who have no knowledge of the mystery of the letters will see nothing but their own dull faces."[70] (*The Black Book* 2011, chap. 30 "O Brother Mine"). The secret lies in the paintings that reflect each other in the chapter entitled "Mysterious Paintings" which I analyze in terms of transtextuality in this research (see chapter 7). In conclusion, *The Black Book*

[69] "camı aynaya çeviren eczaya Türkçede 'sır' denmesinin bir rastlantı olamayacağını o an anlamıştın." (*Kara Kitap* 1991, part 2 chap. 11 "Kardeşim Benim").

[70] "Okumak aynanın içine bakmaktır; aynanın arkasındaki 'sırrı' bilenler öteki tarafa geçerler, harflerin sırrından haberdar olmayanlar ise bu dünya içinde kendi yüzlerinin yavanlığından başka bir şey bulamazlar." (*ibid.*)

uses the theme of doppelganger, mixing it with the mirror metaphor that possesses a mystery behind it, as a means of an author's coping with his identity crisis.

Török tükör, while not addressing the conversion of identity, as in *The White Castle*, or the quest for identity, as in *The Black Book*, does address the issue of double/reflection by using the mirror as a central motif. Horváth's novel shifts the narrative's identity by telling the Ottoman occupation of Hungary, a sensitive topic of the historical novel for Hungarians, through the eyes of a Turk, at least at first glance. In this sense, identity change only takes place on an extradiegetic level, as the author pretends to be a Turkish and a Muslim, in order to see the city in which he grew up from the eyes of a Turk about five centuries ago.

In this historiographic metafiction example, we read a coming-of-age story of Ísza, in the same vein as that of Gergő in *Eclipse of the Crescent Moon*. Yet Ísza's childhood and adolescence is much more vivid and happy than Gergő's, as the genre of the novel is historical adventure. We also see a character named "Gergely diák", son of the blacksmith Gáspár Bornemissza. This character is very much reminiscent of the Gergely of *Eclipse of the Crescent Moon*, as though he were this story's Alice, who infiltrated through a Turkish mirror and found himself in Ísza's universe to see how everything was inverted there. This reaffirms the possibility that Horváth's novel is a reflection, or transformation, of that of Gárdonyi. Furthermore, the story of *Eclipse of the Crescent Moon* begins in 1533, in Mecsek Mountain, near Pécs, while Gergely Bornemissza was born in Pécs in 1526. Viktor Horváth was also born in Pécs, and the large proportion of *Török tükör* takes place there as well. Becoming the novel's self-reflexive protagonist, Ísza, Horváth travels back in time to visit Gergő by gazing at the mirror's other side,

The tale of Ísza in the Hungarian lands where he grows up as a foreigner, but more importantly, as an invader, offers quite a joyful story that is rare in a historical novel. Ísza bin Juszúf, the novel's self-reflective narrator, attempts to discover this unfamiliar land in a dreamlike and magical setting while growing up. There is violence, deception, and vulgar language used against each other, but it is all presented in a sort of historical irony that does not attempt to elicit any nationalistic fervor that we see in conventional historical novels. Even though it is written in Hungarian and, I suppose, primarily for Hungarian readers, the novel's discourse tries to convince us that it is written by an Ottoman Turk, as the Hungarians in the novel are demeaningly

denominated as *gyaur* (infidel), *barbar* (barbarian), *pogány* (pagan), etc. The language used by the narrator and the other Turkish characters is abundant with many Turkish phrases, expressions and idioms, such as "otthoni számla vásárba nem való" (Horváth 2009, 93). It is a commonly used Turkish idiom that does not exist in Hungarian in this form, similar to the English idiom "man plans, God laughs", or the Hungarian idiom "Ember tervez, Isten végez". It is worth noting that most of the Turkish phrases are in the archaic form of Turkish, known as Ottoman Turkish, which was discarded after the Language Revolution in the 20th century. This reinforces the impression that the novel has been designed as a historical document that was written in the 16th century. The Turkish words in the novel are intriguing from two viewpoints. First, that some of these words, such as *mázul, kádi-kenyér, martalosz, zirbadzse,* are as unfamiliar to the vast percentage of Turkish people as they are to Hungarian readers. Second, that the novel's textual double, *Eclipse of the Crescent Moon,* also contains similar Turkish vocabulary, which is another proof of the transtextual relationship between the two novels. In this regard, we can claim that *Török tükör* is a mirror of the events that took place in Hungary in the 16th century from a reversed angle, as Horváth restores them by substituting his identity as Ísza. Besides, the novel begins with the 94th *szúra* of the Quran and ends with *Al-fatiha,* the first chapter of the Quran. Considering that Arabic is written from right to left, the ending with *Al-Fatiha* may also signify the beginning of the book, hence it is possible to conclude that the novel is a mirror that reflects itself with this alphabetical play.

Ísza, the narrator of the book, referring to the reader as *efendi,* discloses the sparks of metafiction at times, albeit not quite subtlety, with phrases suggesting that what he reads is a manuscript describing life in the Hungarian basin, or in the city of Pécs during the 16th century, such as:

> I cannot write it all down, my successor, good *efendi*, because it would be inappropriate to stretch the strings of your patience. I know that you do not desire any struggle, that you read to find joy and forget the sorrow that your daily issues and numerous minor annoyances are causing you Perhaps I have saddened you so far, and you are considering giving this book away cheaply at the bazaar, or perhaps ordering your young and trained slave or rosy-skinned concubine whom you made reading books to stop it and give this dull writing as a gift to the usurer or one of your annoying relatives, because its lid is ornate, its pages look attractive with beautifully formed letters and delicacy. Yes. He who holds the quill is in charge of keeping the fairy tale stream's bed clean, acclimating its shores with

> a variety of plants, and leaving just enough water lilies in its ponds to be tempting but not obstruct the swim of the self-forgetful.[71] (Horváth 2009, 325; translation mine)[72]

Such Pamukesque intrusions into the narrative occur multiple times. However, Horváth distinguishes himself not only by creating a manuscript character for his text, as if it were written in the 16th century, but also by inventing the identity of the reader of this pseudo-manuscript as a Turkish *efendi* from the same era. In other words, Horváth transfigures the identity of the reader of the text in a conceptual manner through the metafictional intrusion, as the Hungarian reader who reads the text becomes a Turkish person from the 16th century.

The implications of this can be explored in relation to the genre of novel, historiographic metafiction, which I explore in detail in chapter 6. Since the Turkish narrator recounts the history of Hungary, in particular that of Pécs, during the reign of the Ottoman Empire, it provides an alternative to the official historical documentation of that specific period, whether haphazardly or not. This gives rise to two issues related to historiography. On the one hand, in terms of the identity of its author and the original language in which it is written, it stands as an alternative to the official Hungarian historical narratives, either fictional or scholarly. On the other hand, the fact that historical events are narrated from a pseudo-Turkish point of view to a contrived Turkish reader living in the 16th century renders it also an alternative to official Turkish historiography. With this double-coded quality, *Török tükör* engenders a splendid postmodern narrative that reconstructs the past by purging of the destructive splinters. For this reason, the novel starts, unsurprisingly, in 1526, the date of the Battle of Mohács. Horváth, coming to grips with the past, takes his readers to a place where no one has ever been. In this regard, what Bagi says about the novel also makes sense. He suggests that *Török tükör* is not a "faithful mirror" of reality, nor is it simply a reversal of roles. Since it cannot be interpreted as a mirror of objectivity, it cannot simply be interpreted as

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[71] "Nem sorolhatok el mindent apróra, utódom, jó efendi, hisz udvariatlanság lenne megfeszítenem türelmed fonalát. Tudom, hogy nem erőlködésre vágysz, hanem azért olvasol, hogy örömöt találj, és elfelejtsd bánatodat, amit mindennapi ügyeid és a sok kis bosszúság okoz neked. Talán már az eddigivel is szomorítottalak téged, és azt fontolgatod, hogy a bazárban olcsón túladj ezen a könyvön, netán megparancsolod ifjú és művelt rabszolgádnak vagy rózsás bőrű rableányodnak, akivel felolvastatsz magadnak, hogy hagyja abba, és vigye el ezt az unalmas írást ajándékba az uzsorásnak vagy valamelyik kellemetlen rokonodnak, hiszen fedele díszes, a lapjai a szépen formált betűkkel és finom rajzokkal vonzó megjelenésűek. Igen. A ki írótollat fog, annak kötelessége tisztán tartania a mese áramának medrét, partját tarka növényekkel betelepíteni, és medencéiben csak annyi vízililiomot hagyni, ami még csábít, de az önfeledt úszást nem gátolja."

[72] All of the quotes from *Török tükör* are translated by me.

the perspective of the "other side" either. Instead, it is a point of view that has never existed before (2013, 469).

One of the elements that opens up the possibility of double personality and makes the novel a common narrative for both Hungarians and Turks is the name of the protagonist. Islamic rhetoric and praying are prevalent through the book, while the protagonist Ísza bin Juszúf, which translates to 'Jesus, Son of Joseph' in Arabic. Sometimes he reaps the rewards of this name: "This boy is called Ísza. Do you understand? That's an Arabic name, but also a Turkish name. And do you know what kind of name it is? Do you know what it means? Jesus! Ok, grab this thirty *gurús* before I change my mind." [73] (Horváth 2009, 365). However, Ísza's life is somewhat different from that of Jesus Christ, as far as it is told by his mentor, Szejfi, who informs him that there are Alaadin, Sinbad and Scheherazade among the great ancestors of Ísza. Other than these, there are more references to *One Thousand and One Nights*, which indicate that Ísza is not from the real world, but belongs to the world of fairy tales. When Ísza makes up a village called "Pókos" to get tax money out of it, he cites the example of Ma'ruf the cobbler from Scheherazade's stories: "And it might even come true, and there really might be a village like the one in *One Thousand and One Nights*, in which Ma'Ruf the Cobbler pretended to be a rich merchant in a foreign city, and he eventually became a rich merchant for real and even married the Sultan's daughter, and eventually became a sultan."[74] (2009, 238).

But it is not only the tales of the East that radiate in *Török tükör*; Dante and his Hell (246), Leonardo da Vinci and his machines (422), the European myths, such as the treasure guarding dragon (213), also the stories of King Matthias of Hungary (205) echo in the entire book. Most of the time, myths and legends of Christian culture mingle with the djinns, angles or other supernatural creatures from the Islamic faith. Such an atmosphere that inhabits the whole novel creates the impression that Horváth's work must be situated where Pamuk's writings lay: between East and West. Perhaps, a European country of Christian faith, conquered by an Islamic empire, is the perfect topography for constructing this narrative, particularly when it is the author's own

[73] "Ezt a fiút meg úgy hívják, hogy Ísza. Érted; Az egy arab név, és török név is. És tudod, mi az a név? Tudod, mit jelent; Jézus! Na, fogd a harminc gurúst, míg meg nem gondolom magam."
[74] "És még az is lehet, hogy valóra válik, és tényleg lesz ott egy olyan nevű falu, mint ahogy az Ezeregyéjszakában Ma'Rúf foltozóvarga gazdag kereskedőnek adta ki magát egy idegen városban, és ettől végül tényleg gazdag kereskedő lett, sőt feleségül vette a szultán lányát, és végül szultán is lett."

country. No matter what history books write about what happened years ago, Horváth is trying to inaugurate a kind of vision, his very own Shangri-la, that breathes the fairy-talelike figment of his imagination about his country and his city at a time when some strangers were dwelling there. In one of the self-reflective monologues, Ísza credits his version of the events narrated, undermining the official historical accounts of the past:

> Good *efendi*, how do we know what reality is and what our precarious minds conjure up about our adventures from many, many years ago?! After all, two dyers can quarrel over how to name a shade of the blue even though they see the same thing. What is the difference between the denomination and the color itself? Two historians, two veteran soldiers, contradict each other in their descriptions of the same battle; two prophets interpret the same apparition in different ways, while the third, who was also present, did not even see that apparition or miracle; and two kings both proclaim to their people that they won the war against the other king. It is all a miracle, my children, it is all a miracle, and the fact that we believe we exist is a pure miracle![75] (2009, 499-500)

This chapter explains precisely the motive behind *Török tükör*, which shows its confidence in narratives and characters that exist in the diegetic worlds. In this regard, it can easily be labeled as historiographic metafiction, for it is consistent with Hutcheon's assertion of postmodernism in the past and its relationship with narratives: "what postmodernism does is to contest the very possibility of our ever being able to know the 'ultimate objects' of the past. It teaches and enacts the recognition of the fact that the social, historical, and existential 'reality' of the past is discursive reality when it is used as the referent of art" (2004, 24). Horváth's novel gives preference to the power of storytelling, rather than to the so-called historical facts. Therefore, the mirror appears as an artifact, which does not aim to show how the Ottoman historiographers depicted events differently from the Hungarian ones, but instead reflects a magical, vibrant and polychromatic image against the rigid and fallible factualness of historiography. This approach is somewhat similar to that of Pamuk, as neither attempts to prove any other historical truth that has been hidden in the depths of the past, but rather both cherish the power of telling and retelling stories.

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[75] "Jó efendi, honnét is tudhatnánk, hogy mi a valóság, és mi az, amit ingatag eszünk képzel sok-sok évvel ezelőtti kalandjainkról?! Hiszen két kelmefestő még a kék egy-egy árnyalatának az elnevezésén is hajba kap, pedig ugyanazt látják. Mi a különbség az elnevezés és maga szín között? Két történetíró, két veterán katona egymásnak ellentmondóan meséli el ugyanazt a csatát, két próféta különféleképpen ugyanazt a jelenést, míg a harmadik, aki éppúgy ott volt, nem is látta azt a jelenést vagy csodát; és két király egyaránt hírül adja a népének, hogy háborút nyert a másik király ellen. Minden csoda, gyermekeim, minden csoda, pusztán az csoda, hogy azt hisszük, létezünk!"

Török tükör, with its title, implies an inversion of the representation of the past, while it does not contain a concrete mirror. But it may be inspired by an actual Turkish mirror altering the shapes of the objects it reflects, which is also seen in Hungarian literature. *A könnymutatványosok legendája* by László Darvasi, published in 1999, is the reenactment of the woeful incidents that occurred in the area around the Carpathian Basin, Transylvania and Transdanubia during the one and a half century Ottoman invasion of Hungary. So, technically, it has the same theme as *Török tükör*, but the mode and atmosphere of this novel are far darker and gloomier. As another example of historiographic metafiction (Hites 2004, 476), this novel also impairs, by its very existence, the one-sided discourse of history books. Unlike *Török tükör*, violence and agony are rather prevalent in *A könnymutatványosok legendája*, but they are not only committed by Turks, or Hungarians, but they come from all directions and affect mostly the weakest. In a profoundly combative rhetoric of historicity, Darvasi's novel accentuates the grotesque circumstances that people had to withstand in the endless times of war, a matter that historians generally overlook. Darvasi integrates the story of thirty-six real people into his novel, as if he were attempting to create his own fictitious and seemingly plausible Central Europe, accompanied by myths, tales, legends, superstitions, stories, political and scientific incidents, and social movements, to render correspondences between his own fictional world and historical beliefs, possibly existing in the mind of the reader (Kelemen 2007, 90-91). But what concerns our subject is a mirror, a blind mirror from Istanbul, sent by the Ottoman Grand Vizier Köprülü Mehmed Pasha to the Prince of Transylvania, George II Rákóczi, in 1657, after he had interfered in the conflict between the Swedes and the Poles. The narrator explains the enigmatic mirror as follows:

> The mirror was polished and carved by a hundred seeing craftsmen under the guidance of a single blind master. The masters could only work at night while the light, the spirit of the mirrors, was asleep. The trait of this Istanbul mirror was that even though its owner wears his most lustrous outfits, it could look like a miserable destitute in the frame, if he deserved it. Prince George Rákóczi has been staring at the blind mirror of Istanbul for a long time. The mirror shows him that he has nothing left in this world. Neither his money, nor his hope, and as though God had forsaken him. The prince thanks for the gift and has it taken to a hidden place. He may also let it be smashed, buried, thrown into a well. The prince does not believe that the mirror of the Grand Vizier can see well, as a mirror at other times

> displays plainly what is real and what is to come. Köprülü Mehmed's mirror deceit, bastard mirror![76] (Darvasi 2016, 14-15; translation mine)[77]

Although Prince Rákóczi does not want to believe the bad luck that the mirror would bring to him, it becomes a prophecy of his ill-fated expedition, as he falls from his horse in front of the entire council of Krakow as soon as he arrives in the city. This accursed mirror may be a source of inspiration for Horváth, as both novels spotlight similar material in entirely different modes. They both reanimate the past, but one does it light-heartedly, the other cynically. In this respect, Horváth's approach to the past is much closer to that of Orhan Pamuk.

In summary, Pamuk utilizes the mirror to symbolize his concern to be himself or to be another, which is depicted through the trope of doppelgänger in his novels. He uses stories as a way of converting his identity into someone else, posing the issue of textual doubles. Textual transcendence or transtextual relationships between different texts come into the picture at this point. Horváth's use of the mirror relies on the notion of representing the past from a viewpoint that is the reversed version of traditional Hungarian historical experience best reflected in *Eclipse of the Crescent Moon*. *Török tükör*, nevertheless, does not aim at exposing the truth from the Turkish side, but, nurtured by other texts, such as Darvasi's *Tear Jugglers*, it constitutes a surrealistic zone on a textual plain belonging to either nation.

[76] "A tükröt száz látó kézműves csiszolta és faragta egyetlen világtalan mester útmutatása alapján. A mesterek csak éjszaka dolgozhattak, ha aludt a fény, mely a tükrök lelke. E sztambuli tükörnek az volt a tulajdonsága, viselje bár a gazdája a legragyogóbb öltözékeket, mégis nyomorúságos nincstelenként tűnhet föl a keretben, ha úgy érdemli. Rákóczi György fejedelem sokáig bámul a sztambuli vaktükörbe. Úgy mutatja őt a tükör, mintha már semmije nem lenne e világon. Se pénze, se reménye, és mintha az Isten is elhagyta volna. A fejedelem köszöni az ajándékot, aztán titkos helyre viteti. Az is lehet, hogy összetöreti, elássa, kútba dobatja. A fejedelem nem hisz abban, hogy a nagyvezír tükre jól látna, ahogy egy tükör egyébként helyesen láttathat valót és jövendőt. Köprülü Mehmed tükre hazug, dög tükör!"

[77] All of the quotes from Darvasi's novel are translated by me.

6. Postmodern Narratives and Historiographic Metafiction

> Historians are to nationalism what poppy-growers in Pakistan are to the heroin-addicts: we supply the essential raw material for the market. Nations without a past are contradictions in terms. What makes a nation is the past, what justifies one nation against others is the past, and historians are the people who produce it. So my profession, which has always been mixed up in politics, becomes an essential component of nationalism.
>
> (Eric Hobsbawm, "Ethnicity and Nationalism in Europe Today")

The debate about postmodern novels escalated in the 1970s, when the postmodern novel mutated into a more canonical and palpable form, on the basis of certain parameters, at least in the Western world. The shift was from highly experimental modes of fictional writing, in which meaning or logic frequently lost sequence, to a genre that is still technically perplexing, but this time prioritizes the problem of representation and focuses on challenging the claims of grand narratives of history or literature. These early, experimental postmodern movements include the *French Nouveau* roman of the 1950s, the Italian *Neoavanguardia* movement of the 1960s, *Ouvroir de littérature potentielle "OULIPO"* of the 1960s, mostly tried out by French writers, and even the ultra-realistic *surfiction* of North American literature in the 1970s. All these trends that prioritize technical innovation differ in one aspect from the literary form which Linda Hutcheon called "historiographic metafiction", which was seen as the most dominant category of postmodern writing after the 1970s, especially in North America, and the rest of the world in the decades that followed. Linda Hutcheon does not call these radical forms postmodern, but rather as "examples of late modernist extremism", since these are "non-mimetic, ultra-autonomous, anti-referential". On the other hand, historiographic metafiction is "historically *engagé*, problematically referential" and fits into the model that Hutcheon develops in her work based on postmodern architecture (2004, 52), if it is relevant to compare the omnipresent postmodern artistic orientations between the different branches of art. Her examples of historiographic metafiction "mark the 'return' of plot and questions of reference which had been bracketed" by the aforementioned "late modernist" experiments targeting "realist narrative conventions" (2004, xii). In addition to Jorge Luis Borges' short stories that had a great influence on the postmodern writers' particular strategies and awareness of certain subjects, the novels such as *One Hundred Years of Solitude* (1967), *The French Lieutenant's Woman* (1969), *G.* (1972), *Ragtime* (1975), *The Name of the Rose* (1980) can be considered among the groundbreaking examples of this sort of novel (2004, 5). Given the theoretical stance I take in this thesis, I can only agree with Hutcheon that we must at least notice

the vast difference between historiographic metafiction and the earlier modes of postmodern literature. But it still seems excessive to me to call those narratives modernist anyhow, since they do not contain the unequivocal features of modernist literature depending on reason and logic from the outset.

If we are talking about the historical novel in the postmodern sense, we should also define it by showing how it varies from the so-called "traditional historical novel" of the 19th and 20th centuries. Actually, the difference is somewhat similar to the disputed differences between modernism and postmodernism, which are also seen as a process of continuation. But also, we should always keep in mind that terms, movements, and tendencies change their context, meaning, and perception as we move from the center to the periphery. Either modern or postmodern, what is known and written as a historical novel in the West was different when it reached the borders of Hungary, and when it arrived in Turkey, it was already something else. Compared to Western European examples, the novel in Turkey must be perceived as something more ambiguous and composite, for it did not have the same phases of development and was often stimulated by other sources. Therefore, theories in the Western context can suffice to explain the novel in the West; but when it comes to Turkey and the Turkish novel, the definitive influence of local and regional dynamics on them should not be ignored.

It is still difficult to understand why Georg Lukács, whose *The Historical Novel* is seen as a cornerstone for the issue of the historical novel, did not include any historical novels from the peripheries of Europe in his work. Lukács, despite being a Hungarian native, "ironically fails to make any reference to East-Central European literature", as Neubauer notes. He maintains that Lukács cannot be excused for not speaking any of the languages of the region, since he had read Russian novels through translation as well. In view of the lack of a substantial reference to 'minor literature(s)' in his other works, it seems that the literature of East-Central Europe was not regarded as important as that in Western Europe by Lukács (Neubaur 2004, 463–64).[78] Despite this deficiency and the Marxist perspective that at times made his text blatantly propagandistic and

[78] This opinion may be countered by putting forth Lukac's essays on the dramas of Henrik Ibsen. It can be said, however, that Ibsen's artistic impact had transcended the boundaries of Norwegian national literature, and that Lukács did not display the same interest in his native Hungarian writers.

normative, Lukács's work still seems to be an adequate starting point for the discussion of the historical novel.

Lukács points out that Sir Walter Scott (1771-1832) was the first author to be able to compose a satisfactory historical novel, in a way that could be distinguished from the classical style of the historical novels of the 18th century. Before Scott's time, history was not regarded as an unusual phenomenon in literature, as it should have been so that history was absent from it: "it is only the curiosities and oddities of the milieu that matter, not an artistically faithful image of a concrete historical epoch" (1989 [1937], 18). What Walter Scott improved was, Lukács continues, instead of retelling the great historical events, to achieve "the poetic awakening of the people who figured in those events". Through this sort of awakening caused by the historical novel, "we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality" (1989 [1937], 42).

Lukács, however, finds it is unwise to draw a distinction between novel and historical novel, for each novel is inevitably obliged to harbor the traces of the historical fabric in which it was fashioned. This is, by all means, a nuanced version of the Marxist view that the reciprocal relationship between "base and superstructure" is and must be reflected in a society's culture, institutions, organizations, etc. (Marx 2014 [1859]). It is hence the duty of the historical novel to give the reader a powerful desire to act and change. Balzac, Pushkin, and Tolstoy could also create equally powerful historical novels, by which the masses found the requisite link with the related historical period or actor. In this context, it would not be incorrect to claim that Lukács saddles the historical novelist with a moral obligation towards the people and history. As Walter Scott accomplished with great success, the historical novelist should be able to honestly portray the historical crises in the popular life of the period, as a way of projecting *human greatness*. This was undoubtedly a trend stemmed from the overwhelming impact of the French Revolution (Lukács 1989, 51; Wesseling 1991, 29), whose influencers esteemed the worth of humanity too highly. In Lukács's analysis, accordingly, the word "popular" is of the utmost importance, as is repeated too many times: "He believes that all great art is 'popular' without ever defining the term" (Burgum 1966, 70). For him, the most crucial characteristic of the novelist is to describe the lives of people faithfully to historical reality, and to do so, s/he must portray the image of a popular leader who can lead the way for the people following him. In fact, there is not only a moral obligation, but

also a demand for political action. It goes without saying that these opinions were highly reliant on the principles of the Enlightenment. It is difficult to envisage that, in the final analysis, a literary text will not be instrumentalized for utilitarian reasoning, with the moral duty of the author to be responsible for reflecting any matter whatsoever. This vision is what rendered literature mere propaganda in the Soviet Union. Moreover, the issue of historical loyalty is an assumption that will inevitably lead to self-falsification, not only in the case of the historical novel, but also for the writing of history. Whether fictional or not, historical narrative is not a medium independent of its author's ideological leanings, which makes the writer disloyal to certain parts of the past due to the choice of events to be told.

In addition to Lukács's perspective that ignores the unilateral representations of national literatures, which contribute to the construction of national identity and thus to the negligence of all elements remaining outside the definition of nation-identity, "The Historical Novel Society" defines and evaluates historical novels by its own criteria. Their definition of historical novels seems quite rudimentary yet appropriate for historical fiction in the traditional sense:

> To be deemed historical (in our sense), a novel must have been written at least fifty years after the events described, or have been written by someone who was not alive at the time of those events (who therefore approaches them only by research).
>
> We also consider the following styles of novel to be historical fiction for our purposes: alternate histories (e.g. Robert Harris' *Fatherland*), pseudo-histories (eg. Umberto Eco's *Island of the Day Before*), time-slip novels (e.g. Barbara Erskine's *Lady of Hay*), historical fantasies (eg. Bernard Cornwell's King Arthur trilogy) and multiple-time novels (e.g. Michael Cunningham's *The Hours*).("Defining the Genre" n.d.)

I assume that the contrast between the first paragraph and the second paragraph of this quotation is of vital importance in terms of the distinction between the sense that the historical novel had before the first half of the 20th century and the dimension that it has acquired since the second half. The idea that a writer needs at least 50 years to tell an event in history sounds absurd in the postmodern period in which Orhan Pamuk, in *Snow,* unhesitatingly reconstructed a historic event that had not happened more than 10 years ago. As a matter of fact, the historical novel considered under categories such as "alternate histories" or "pseudo-histories" is not less historical, inasmuch as such tendencies may be regarded as rather dominant categories in postmodernism, let alone as an alternative.

It is obvious that the concept of historical novel has evolved with postmodernism and gained a certain degree of latitude. As far as this development is concerned, Cowart (1989) argues that "a sense of urgency −sometimes even an air of desperation− pervades the historical novel since mid-century, for its author probes the past to account for a present that grows increasingly chaotic." (1). Stressing such a connection between the past and the present is amply productive in defining the postmodern genre that operates as historiographic metafiction, but let us look at other definitions of the historical novel before we plunge into its postmodern version so that we can emphasize the conversion more clearly. For example, Avrom Fleishman's classification of historical novels in his frequently cited work, *The English Historical Novel*, includes a definition that restricts the genre to very narrow patterns and rigorous standards. To be considered historical, a novel must tell the story of at least two generations before its time, contain a series of historical events, and include at least one *real* historical personality among all the other fictional characters (Fleishman 1972, 8). Following this logic, which might be applicable to Victorian literature, we are once again confronted with some problem, when we are asked to identify some popular examples of postmodern literature narrating the recent past. such as Pynchon's *V.*, published in 1963, but depicting the Beat generation and the 1950s in the United States. If this is the case, we need to search for more up-to-date and relevant definitions.

Describing Lukács's approach as "ideologically straitjacketed" and thus straightforwardly refturing his arguments, Cowart asserts that the definitions and categorizations of other scholars were similarly unjustified on the grounds that they were mostly too restrictive and packed with "unnecessary principles of exclusion". He sees his own approach and position at an equal distance from the other views, as it sounds like the clearest interpretation of the historical novel in postmodern terms: "(…) I count as historical fiction any novel in which a historical consciousness manifests itself strongly in either the characters or the action." (Cowart 1989, 6).[79]

Indeed, the definition of historical fiction we pursue is more resilient. However, this resilience should also indicate non-arbitrary signals of an epistemological anxiety inherent in all kinds of postmodern fiction. That is why we should go back to the inventor of the term and search

[79] Brantly says she has "sympathy" for Cowart's view, but she prefers Sven Delblanc's definition: "I think that it is rather self-evident that the historical novel must be defined thus: that it completely lies outside the writer's own lifetime, so that he/she must build upon research, to some extent tradition" (2017, 13). I think this view is also quite restrictive.

for the presence of that anxiety in Linda Hutcheon's "historiographic metafiction" theory. This will allow us to provide a serious insight into why postmodern historical fiction presents ostensibly unrealistic, anachronistic, or logically contradictory circumstances as though they were nonetheless historical realities.

Together with postmodernism, the main purpose of historical novels has become not to didactically reproduce a past event for some altruistic purpose, but to challenge the authenticity of historical writing through a newer historical text, which self-consciously claims to be not less legitimate than the older one. As a result, "the techniques of postmodernism (…) have become the techniques of the modern historical novel. Questioning the legitimacy of narrative and undermining authority are fundamental to the ways that contemporary novelists approach the past." (de Groot 2009, 108). Thus, the term historiographic metafiction is very apt, since postmodern historical novels do not imply a contextual detachment from the persistence of traditional historical novels on telling the matter-of-factness of the past, but also generate a deconstructive discourse that throws doubts on the so-called facts granted by historiography. That is, its struggle is not limited to the quasi-realism of the historical novel, which is already debatable; it also challenges historiographic arguments, which are frequently accepted as verifiable. The "metafiction" part of the phrase, on the other hand, pushes the historical text towards a status in which any given textual or non-textual truth-claims are shaken. Precisely for this reason, the above-mentioned postmodern techniques –parody, irony, intertextuality, hypertext, textual ambiguity, etc.–play a pivotal role in this discourse, because the real problem here lies in narrative representation.

Hutcheon describes this type of novel as consisting of deliberately paradoxical instances in itself, and predominantly of referentiality and representation:

> (…) this kind of fiction (*Star Turn, A Maggot, The Old Gringo, Ragtime,* and so on) not only is self-reflexively metafictional and parodic, but also makes a claim to some kind of (newly problematized) historical reference. It does not so much deny as contest the "truths" of reality and fiction—the human constructs by which we manage to live in our world. Fiction does not mirror reality; nor does it reproduce it. It cannot. There is no pretense of simplistic mimesis in historiographic metafiction. Instead, fiction is offered as another of the discourses by which we construct our versions of reality, and both the construction and the need for it are what are foregrounded in the postmodernist novel. (2004, 40)

The first step is to acknowledge that historical knowledge can only be produced through discursive emplotment, and that reality, whether it existed in the past or not, would be distorted under any circumstances during the narrativization process. The paradox is that there is no way to escape it, because the past can only exist through narratives, for "the past comes into being when we refer to it" (Assmann 2011, 17). This was articulately revealed to us by Hayden White's *Metahistory*, which designates historical work as "a verbal structure in the form of a narrative process discourse" by noticing the "fictive" elements in historical representation (1975, 2-3). In his study, White claims that histories are a combination of "data", the theoretical concepts for "explaining" this data, and the narrative structure required for its presentation, "as an icon of sets of events presumed to have occurred in times past" (1975, ix). He then explains how the paradigm, which he refers to as *metahistory*, comes into being:

> (…) [*histories*] contain a deep structural content which is generally poetic, and specifically linguistic, in nature, and which serves as the precritically accepted paradigm of what a distinctively "historical" explanation should be. This paradigm functions as the "metahistorical" element in all historical works that are more comprehensive in scope than the monograph or archival report. (*ibid.*)

This does not necessarily mean that "historiography is equal to novel writing", but it is clear that a comprehensive historiography and philosophy of history require a process of formatting akin to that in the construction of fictional texts, which includes a *poetic* act and prefiguration of the historical field in order to elucidate "what was *really* happening" via certain tropological modes of historical consciousness: "Metaphor, Synecdoche, Metonymy, and Irony". Among the general conclusions of his thesis, White emphasizes that we are willing to choose one of the interpretive strategies to reflect what is happening in history, and as a result, choosing one strategy over another is "ultimately aesthetic or moral rather than epistemological" (White 1975, x-xii).

White also illustrates the phases in the conceptualization of historical works:: "(1) chronicle; (2) story; (3) mode of emplotment; (4) mode of argument; and (5) mode of ideological implication". Although the first two steps seem to indicate objectivity, there are factors that precede ideological repercussions, such as the "selection and arrangement of data" to be presented to the audience It is precisely this five-stage projection pattern that shows the similarity between the design of historical work and that of literary work. It is widely held that the historian "finds" stories

from the chronicles, inscriptions, legal documentation, etc., whereas the novelist "invents" them from scratch. However, White mentions the role of invention to some degree in the "historian's operations" as well, for every history "will be emplotted in some way" (White 1975, 5-8).

Hutcheon obviously uses White's concept of metahistory, whose contribution to postmodern thinking cannot be underestimated, to construct her theory of historiographic metafiction, which "self-consciously reminds us that, while events did occur in the real empirical past, we name and constitute those events as historical facts by selection and narrative positioning" and, moreover, only their 'distribution' is considered. In this regard, Barthes raises the correct question eloquently:

> … the narration of past events, commonly subject in our culture, since the Greeks, to the sanction of historical "science", placed under the imperious warrant of the "real", justified by principles of "rational" exposition −does this narration differ, in fact, by some specific feature, by an indubitable pertinence, from imaginary narration as we find it in the epic, the novel, the drama? (1986, 127)

Similarly, Hannah Arendt, in her article assessing the development of the concept of history over time, stresses that historiography in ancient Greece did not function much differently from the tragedies or epics of antiquity in terms of purpose. Histories, in the same way as literary works, served to ensure spiritual purification, the "catharsis", through the tragic experience reiterated in the historical narrative, so that "the deepest human motive for history and poetry appears here in unparalleled purity" (1961, 45). Correspondingly, for the Romans, history was like a "storehouse of examples" from which contemporary politicians could draw the lessons needed to guide the population "demonstrating what tradition, the authority of ancestors, demanded from each generation" (1961, 64). On the other hand, in the modern concept of history, which, for Arendt, lies in the Judeo-Christian tradition, there is "an importance and dignity" that had never been given to history before. While this tradition required an explanation of historical events in a time-sequence together with a divine providence, it both set a starting and end point for history and offered a recipe for the salvation of humanity (1961, 65). In conclusion, Arendt expresses the striving of mankind for the instrumentalization of history as "the simultaneous attempt of pragmatism and utilitarianism to 'make history' and impose upon reality the preconceived meaning and law of man." (1961, 86). The word "preconceived" here is of great importance, as Hayden White, too, emphasized the role of similar notions in the writing of history.

As we can see, White and his 'narrativist school' were aware of fictitious elements in historiography, which were often employed for a cause. LaCapra, decides to take the matter further and evaluate it under the term "radical constructivism", which is used mainly in pedagogy to explain the learning processes (2009, 237). According to von Glasersfeld, who is "known for his cognitive studies with chimpanzees" and who improved Jean Piaget's (1896-1980) constructivism theory with the addition of the word "radical", the constructive process in learning is "*radical* because it breaks with convention and develops a theory of knowledge in which knowledge does not reflect an 'objective' ontological reality, but exclusively an ordering and organization of a world constituted by our experience" (1984, 20). Hence, LaCapra suggests, White's findings were merely about noticing this radical constructivism in historical knowledge production as well.

There are more critics who have defended the theories of narrativism and constructivism in historiography. Aside from the aforementioned Dominick LaCapra, contemporary historians such as Michel de Certeau, Paul Veyne, Louis O. Mink, and Frank Ankersmit attempted, from similar perspectives, to explore narrative elements and factors of emplotment as an inherent component of historical writing, proposing arguments similar to those of White (Hutcheon 2004, 56).[80] However, this skeptical disposition to question the nature of knowledge is not only a result of an edification that historians have realized out of nowhere. This inference could only be obtained by integrating the theories of postmodern philosophy and post-structural thinking that I have mentioned in the previous chapters. Hayden White himself is naturally indebted to Foucault, who considers any action and decision in social life to be constructed within and through a discourse that dominates us, and to Northtrop Frye, who consistently codifies various typological categories and narratological strategies in the literary text. At this point, it is necessary to speak of a mode of

[80] Spiegel evaluates the arguments of the group she refers to as the 'narrativist school' with a negative undertone and proposes a 'new direction' she refers to as 'Practice Theory': "... how does the historian write up the multi-dimensional, semi-coherent, semi-inarticulate dynamics of practice in the face of traditionally felt needs to represent the past in some kind of narrative logic and/or form of emplotment, a not insignificant problem when one remembers the origins of linguistic turn historiography in the narrativist schools of White, LaCapra, Kellner, Ankersmit, and the like, who argued that no historical account is possible without some form of troping or emplotment?".
LaCapra, in addition to finding the term "Practice Theory" oximoronic, thinks that Spiegel's remark about White and the narrativist school is "dismissive, incoherently amalgamating, and perhaps mimetically related to the kind of practice she strains to describe" (Spiegel 2005, 23; LaCapra 2009, 237, 239, 250).

criticism that owes its existence to the related body-of-work and in which historiography converges with literary theory: new historicism.

Historicism was a doctrine associated with romanticism and dominated throughout the 19th century, particularly in the theories of German historians Leopold von Ranke (1795-1886) and Wilhelm von Humboldt (1767-1835), who briefly argued that "the nature of a thing lies in its history", as Ankersmit puts it.[81] According to this view, in order to find the pattern that determines and transforms an entire human being, a state or a social phenomenon, it was necessary to retrace and discover what lies in its origin. Likewise, this view put a heavy burden on the shoulders of historians– comparable to what Lukács put on that of the novelist, as it was crucial to know, find and write a nation's history to determine its meaning and value. This view also placed a heavy ideological responsibility on historians because it required finding, knowing, and writing a nation's history in order to grasp its value and merits. Ankersmit regards this essentialist description of historicism as equivalent to scientist's scientism, according to which "only *science* can give us reliable knowledge of objects in the world." (2012, 3). But the scientificization of history, or the view that history was also a science, was precisely what Hayden White challenged and sought to disprove by revealing the innate narratological components of historiography, and it should be remembered that even the truth-claims of science were challenged by Kuhn and Feyerabend. That is to say, history is not a science from which the reasons, origins, and facts that would shed light on today could be objectively extracted. History, in the broad sense that Marxists attribute to it, is not a stratum whose task is to serve the present day, and on which only class conflict can and must be read. On the contrary, history is an amorphous narrative that can never be freed from the ideological impulses of its author, regardless of the direction or proportion of these impulses. This hermeneutical and utilitarian approach of historicism, which also contributed to the rise of nationalism in the 19th century, had already been demolished by structuralism, which offered to evaluate all kinds of texts as a single structure and disregarded the impact of exterior factors over the texts. However, in new historicism–which, I think, is supported by post-structuralist theorists– the desire to take advantage of the historical context as a critical tool to explain literary texts re-emerges, this time with a few differences.

[81] Or, if we put it with Ranke's quotation: "In all things, at all times, it is the origin that is decisive. The first seed goes on to work continuously throughout the whole process of development, either consciously or unconsciously." (qtd. in Ankersmit 2012, 1)

Avoiding the "empty formalism by pulling historical considerations to the center stage of literary analysts", new historicism, continuing along the path opened by Clifford Geertz and other cultural anthropologists, seeks to utilize "a method of describing culture in action" (Veeser 1989, xi). New historicism, under the leadership of Stephen Greenblatt, who names it "Poetics of Culture", has also succeeded in producing a method for evaluating literary works within their political, cultural and sociological frameworks, "almost designed to *methodize* the political interpretation of literature" (Myers 1989, 28). Then it is ideal to have a look at the so-called "enabling presumptions" (Greenblatt 1980, 6),[82] in order to understand what this method means and how it differs from historicism in the traditional sense. While Myers argues that new historicism cannot completely be dissociated from post-structuralism as claimed, he stresses that this critical approach has four substantial principles:

> (1) Literature is historical, which means (in this exhibition) that a literary work is not primarily the record of one mind's attempt to solve certain formal problems and the need to find something to say; it is a social and cultural construct shaped by more than one consciousness. The proper way to understand it, therefore, is through the culture and society that produced it. (2) Literature, then, is not a distinct category of human activity. It must be assimilated to history, which means a particular vision of history. (3) Like works of literature, man himself is a social construct, the sloppy composition of social and political forces--there is no such thing as a human nature that transcends history. Renaissance man belongs inescapably and irretrievably to the Renaissance. There is no continuity between him and us; history is a series of "ruptures" between ages and men. (4) As a consequence, the historian/ critic is trapped in his own "historicity." No one can rise above his own social formations, his own ideological upbringing, in order to understand the past on its terms. A modern reader can never experience a text as its contemporaries experienced it. (1989, 29)

So far, I have presented an ambivalently twofold approach in which neither the literary narrative nor the historical text is free of narrative emplotment. Such a reciprocal state lasts to an ambiguous stage in which both can be considered equally reliable or unreliable. Such a reciprocal state lasts to an ambiguous stage in which both can be considered equally reliable or unreliable. The key notion here is the doctrine of *relativism*, which argues that the factuality of any narrative is reproduced in every attempt at re-writing and re-reading, and the truth is never absolute, but multi-faceted. In my interpretation, therefore, historiographic metafiction is a postmodern writing

[82] Being a Shakespeare scholar, Greenblatt successfully put this method he proposed into practice in his essays, although he never intended to theorize it or to become leader of the movement (Veenstra 1995).

technique in which both the author and the reader could generate different interpretations of the historical event depicted, and each interpretation would be equally accurate. For "postmodern intertextuality challenges are both closure and single, centralized meaning", in this style of writing, there is an attitude rejecting the normative and prescriptive belief that the final meaning, or 'closure', is provided by the author equipped with absolute authority (Hutcheon 2004, 127). When we read this together with the notion of intertextuality that leads to the complete decay of the claim of originality of any given text, we better understand Barthes' symbolical declaration of "the death of the author", which states that "the text is henceforth made and read in such a way that at all its levels the author is absent" (Barthes 1977, 145).

In the light of these preliminary remarks, I would like to analyze the postmodern narrative techniques and strategies employed in the historiographic metafiction construction by explaining how and for what purpose they are used in Orhan Pamuk's novels, and I will make a comparison with Darvasi's *A könnymutatványosok legendája.*

6.1. Accursed Histories: Historiographic Metafiction in Pamuk's Works and in Darvasi's *A könnymutatványosok legendája*

When it comes to the historical theme in Orhan Pamuk's novels, there is a misapprehension that it is as though the historical theme was used only in novels such as *The White Castle* and *My Name is Red*, revisiting the 16th or 17th century Ottoman Empire. Background in which the recent past of Turkey, or more exclusively of Istanbul, is replicated has a central function in most of his novels. *Cevdet Bey and His Sons* is a family saga in which Turkish modernization is depicted from the revolutionary movements of the 19th century to the turmoil of the 1970s. In this novel, Pamuk establishes a more single-coded, unequivocal connection with the past that it is attuned to a more conventional representational mode in line with similar examples of Turkish literature. Likewise, *Silent House* has a historic plot in which modern Turkey is symbolized by a set of polarized family relations, the backdrop of which is padded with the political turmoil that led to the 1980 military coup. The fact that the protagonist of the novel, Faruk Darvınoğlu, is a character who is afraid of losing his faith in history (*Silent House* 2012, 41), evokes the impression that he has similar opinions on historiography with Hayden White. He observes that history has drawbacks and he is drawn by the prospect of a new narrative medium. History combines events with myths, accounts

that he claims are like “joker cards”, which imply the contingencies that shift the significance of past occurrences. Historiography, by default, is a bond that distorts the possibility of the truth lying in the past (Göknar 2013, 91-92). In one of the metafiction conceits, he exclaims that he is going to write a (hi)story by mixing everything he reads in the archives:

> I’ll take all those crimes and robberies, wars and villagers, generals and crooks, that are asleep in the silence of the archives and write each of them down, one by one, on slips of paper the size of playing cards. Then I’ll shuffle that awesome deck consisting of hundreds—no, millions—of cards, just as you shuffle a deck of playing cards, but, of course, with much more difficulty, perhaps using special machines, like those lottery machines in front of notaries, and I’ll place them in the hands of my readers! And I’ll tell them: None of these has any connection with any other, preceding or following, front or back, cause or effect. Come, young reader, this is life and history, read it as you will. Everything that exists is in here, it all simply exists, but there’s no story binding it together. Then the disappointed young reader will ask: No story at all? At that point, appreciating his point of view, I’ll say, You’re right, at this age you do need a story to explain everything just so you can live in peace, otherwise you’d come unhinged. And with that, as if slipping a joker into my deck of millions of cards, I’d write
>
> Story
>
> and begin to gather together the cards in a way that tells a tale. But no sooner have I done that than the young reader peppers me with questions: But what’s the meaning of all of this? What does it add up to? To what conclusion are you leading me? What should we believe? What’s right, what’s wrong? What is life? What should I do? [83] (*Silent House* 2012, 233-34)

[83] “Arşivin sessizliğinde uyuyan bütün o cinayetleri ve hırsızlıkları, savaşları ve köylüleri, paşaları ve düzenbazlıkları, tek tek bütün olguları iskambil kâğıdı büyüklüğünde kâğıtlara yazarım. Sonra, yüzlerce, hayır milyonlarca kâğıttan oluşan o korkunç desteyi, bir iskambil destesi karıştırır gibi, tabii, daha zorluklarla, özel makinelerle, noterler huzurunda kullanılan piyango makineleriyle karıştırır, okuyucumun eline tutuşturururum! İşte, derim sonra, hiçbirinin birbiriyle ilişkisi, öncesi ve sonrası, arkası ve önü, nedeni ve sonucu yoktur: Buyrun, genç okuyucu, işte tarih ve hayat, dilediğiniz gibi okuyun. Hepsi yalnızca vardır, olan her şey bunların içindedir, ama hepsini birbirine bağlayan bir hikâye yoktur. İsterseniz o hikâyeyi siz yakıştırın onlara. O zaman: Hikâye yok mu, diye sorar genç okuyucu hüzünle, hiç mi hikâye yok. O zaman, ona da hak veririm, tabii derim, anlıyorum sizi, gençsiniz, huzurla yaşayabilmek ve yaşarken bir ucundan tutup dünyayı istediğiniz yere çekivereceğinize inanmak için, ahlak için, her şeyi açıklayan bir hikâye gerek size, yoksa bu yaşta çıldırır insan; haklısınız, derim ve milyonları bulan iskambil kâğıtları arasına joker sıkıştırır gibi aceleyle, üzerinde,

hikâye

ve içinde de hikâyenin kendisini yazan kâğıtlar sıkıştırmaya başlarım. Peki, hepsinin anlamı nedir, diye gene de sorar genç okuyucu. Hepsi ne sonuç veriyor? Ne yapmalı? Neye inanmalı? Doğru olan nedir, yanlış olan nedir? Hayatta ne için uğraşmalı? Hayat nedir? Nereden başlamalı? Hepsinin özü nedir? Bundan ne sonuç çıkar? Ne yapayım? Ne yapayım? Ne yapayım? Allah kahretsin! Canım iyice sıkıldı. Geri dönüyorum...” (*Sessiz Ev* 1983, chap. 24)

It seems that this was a herald for Pamuk's next novel, since it is the same character, Faruk, who wrote the "Preface" to *the White Castle*, as the person who found the manuscript of the events to be told in the archives. It is a *retour des personnages*, "damaging the realistic illusion by calling our attention to intertextuality", but more importantly, it "buttresses realism." (McHale 2014, 57). Through this device, which is used by Balzac or Faulkner as well, Pamuk suggests two things at the same time. First, we know Pamuk's approach to historiography; second, it sets forth the action of inventing stories by starting a debate on the ontology of fiction.

Faruk states in this preface that his lack of trust in history remains and that he is more interested in the narrative he tells than in the scientific, cultural, anthropological or 'historical' value of the manuscript he has found. He also figures out that some of the occurrences described in the manuscript do not adequately represent the facts. Moreover, the emphasis on expressions such as "knowledge" (of history) and "verification" (of knowledge of history) with quotation marks further demonstrates Faruk's suspicion of the discipline of history, even though he is a historian. He also thinks that the author of the manuscript, whom he could not find any traces of, may have taken something from other writers when composing his story, in similar fashion to that of Pamuk. Then he tells people the story, as if he wrote it, and, to make it more appealing, adds that the story sheds light on the realities of today. But the story attracted mostly young people who are involved in topics such as politics, violence, East-West, democracy, etc. He also notes that he has transliterated the story into modern Turkish and that was title is chosen by the publisher. Finally, he says, it would be asked if the dedication ["İyi insan, iyi kardeş Nilgün Darvınoğlu (1961-1980) için"] he made in the beginning of the book has any significant meaning (*Beyaz Kale* 2006, chap. "Giriş"). In coupled with the fact that this preface drops hints about Pamuk's understanding of the historical narrative and in which context his novels are understood by the reader (politics, violence, East-West), the dedication, which is another paratext within an extradiegetic frame, puts forth emphatic implications about the ontological state of the story (see chapter 7.1.).

Via the paratextuality of the preface and dedication, *White Castle*–and Pamuk's subsequent historical novels–projects a double-codedness that Hutcheon points out. Paradoxically, they urge the reader to trust that everything written is as real and valid as possible, while implying that they are all made up as well. "The problem seems to reside in its manner, in the self-consciousness of

the fictionality, the lack of the familiar pretence of transparency, and the calling into question of the factual grounding of history-writing." (Hutcheon 2001, 35). On the basis of these views, though, it should not be considered that Pamuk makes very radical and groundbreaking re-interpretations of historical events. Frankly, he has not tackled the highly controversial and divisive episodes and phenomena in Turkish and Ottoman history, such as the Armenian genocide, the Dersim Rebellion, practice fratricide by Ottoman Sultans, and homosexuality in Ottoman society, as some other Turkish authors have done. In this respect, we can give far more daring examples in Turkish literature, such as the historiographic metafictions by the French-Turkish novelist Nedim Gürsel. In *Boğazkesen:Fatih'in Romanı* [1995; *The Conqueror: A Novel* (2010)] he simultaneously recounts the brutality and bloodshed perpetrated at the time of both Sultan Mehmed the Conqueror's reign and the 1980 military coup, while *Allah'ın Kızları* (2008; The Daughters of Allah) depicts the first years of Islam in Mecca and the three pagan idols and iconoclasms.

However, we must acknowledge that there are few instances of historiographic metafiction in Turkish literature owing to the high degree of political pressure and anxiety over representation. In a country where, until a certain point, it was outlawed even to speak Kurdish, the negation of the official discourse of history by rewriting the past was not an easy task, at least for the writers living in Turkey. Aside from the restrictions on freedom of expression in Turkey, Yalçn-Çelik notes a lack of intellectual understanding of "history as a fiction" or "the interpretation of history", as well as a lack of awareness of the philosophy of history and knowledge of historical and literary culture (2005, 83). There has been a step towards understanding of the fictitiousness of history since 2005, but the barriers to freedom of expression still prevail, even more aggressively, as of 2021. Among this type of fiction, which touches slightly more sensitive nerves in Turkish history, can be counted *Heba* [2013, *Reckless* (2016)] by Hasan Ali Toptaş, who depicts the ill-treatment of Turkish army officers against the Kurdish people, which offers a resistance to the neo-nationalist discourse (Yılmaz 2019, 64); *Yüzünde Bir Yer* [2009, *Every Fire You Tend* (2019)], by Sema Kaygusuz, who, through a granddaughter's reckoning of her grandma's traumatic memories, probes into the ruthlessly repressed 1938 Dersim Rebellion caused the death of thousands of Alevi Zazas-Kurds, (Demir 2014; 243); Or Murat Gülsoy's *Gölgeler ve Hayaller Şehrinde* (2014, In the City of Shadows and Dreams) about the aftermath of the proclamation of the Second Constitution and the tumult of Turkish modernization from an unique outlook, as the author uses

pseudo-translation as a device "to circumvent expectations of realist historical fiction and create a more self-aware reading experience." (Gürçağlar 2017, 637).

Orhan Pamuk does not put forward radical proposals on "historical facts" in any of his novels that would shake the political grounds, except for *Snow*. But even in *Snow*, which I think is a parody of the atmosphere of the postmodern coup through superimposition of the events that occurred in Turkey in the 1990s onto the microcosm of Kars, Pamuk does not overtly undermine the official discourse, for he does not make use of actual historical personalities. In Pamuk's other novels, the discourse of the official state ideology is taken with clear irony, but these ironic references are transient, they do not offer a newer rhetoric toward the profoundly ingrained nationalist discourse. As Ka listens to the people cartoonishly voicing their disturbances about the existence of other opinions, almost every act in the novel brings to mind the activities that marked the 1990s: the rise and radicalization of the Islamists, assassinations of journalists/writers, adventurous soldiers, political outcry among the youth, a torn country, and the ban on headscarves. But they are all on the level of resemblance, as they are replaced by their parodic representation in the book, except for something that actually took place in Turkey by changing its context: female suicides. Indeed, there were unusual suicide rates in Eastern Turkey, not in Kars, but in Batman, in the 1990s, although Turkey, in general, has historically had lower rates of suicide. The reasons behind the suicides of these girls are considered economic deprivation, patriarchal dominance of women's lives and freedoms, lack of hope for the future, abuse, lack of family support and minimal sociability by Bağli and Sever (2003, 81). Ka observes the same conditions in Kars:

> The suicide stories he heard that day were the worst; they would haunt him for the rest of his life. It wasn't the elements of poverty or helplessness that Ka found so shocking. Neither was it the constant beatings to which these girls were subjected, or the insensitivity of fathers who wouldn't even let them go outside, or the constant surveillance of jealous husbands. The thing that shocked and frightened Ka was the way these girls had killed themselves: abruptly, without ritual or warning, in the midst of their everyday routines.[84] (*Snow* 2005, 13)

[84] "Gene de dinlediği intihar hikâyelerinin hiçbirini ölümüne kadar aklından çıkaramadı. Hikayelerdeki yoksulluk, çaresizlik, anlayışsızlık değildi Ka'yı bu kadar sarsan. Kızlarını sürekli döverek ezen, sokağa çıkmasına bile izin vermeyen ana babaların anlayışsızlığı, kıskanç kocaların baskısı ve parasızlık da değildi. Ka'yı asıl korkutan ve şaşırtan şey intiharların sıradan günlük hayatın içine, habersiz, törensiz, birdenbire girivermesiydi." (*Kar* 2012, chap. 2 "Uzak Mahalleler")

However, as the deputy governor of Kars tells Ka, unhappiness cannot be the only reason, for "if unhappiness were a genuine reason for suicide, half the women in Turkey would be killing themselves."[85] (*Snow* 2005, 14). In *Snow*, the attention is on a particular girl who committed suicide as one of the "headscarf girls", which contributes to the issue of secular state oppression of women's lifestyles by banning headscarves. The girl's actions are contentious because neither opposing party validates her motivations, as religion forbids suicide and seculars are afraid of the political ramifications of her actions, which condemns her both in this world and in the afterlife. Pamuk, by having the suicide girl headscarved, presents a very provocative question regarding Turkey: "is the headscarf a political symbol?" Ka is sent to Kars to investigate the suicide of the girls and asks everyone in the city about it. The Kemalist former mayor of the town, Muzaffer Bey, the Islamist cult leader Blue, the old Communist neo-nationalist Turgut Bey, the mayoral candidate of the Islamist Prosperity Party (*Refah Partisi),* Muhtar Bey, the zealous chauvinist actor Sunay Zaim, has an opinion of the headscarf girls and the meaning they stand for, except for the girls themselves. They all tend to view suicides from a beneficial point of view according to their ideological stance. No one wants to know what they really think, it is just men who talk about women's choices and motives. Even the women who are asked about the suicides use the rhetoric of the patriarchy. At this point, Pamuk does what he has not done in his other novels. He "offers reader the opportunity to hear the voices of the girls who are otherwise silenced by the larger political debates over the headscarf, and who are ultimately silenced at their own hands through suicide", as Clemens states (2011, 141). The name of the headscarf girl who committed suicide, Teslime meaning submissive, draws attention to her hopelessness. Teslime is caught in a fight that she cannot withdraw from, even after she is dead, as her body/headscarf has become politicized. She and the other girls, hopeless to retain a sense of self-esteem at home or in public places, decide to defy this domination by committing suicide as the only way of having control over their bodies. That is why, Clemens, with a rather fair assessment, states that over Teslime's dead body, we are looking for a response to Spivak's question about women taking their own lives to disrupt male discourse on their status: "Can the subaltern speak?" (Clemens 2011, 146-149). Spivak concluded that, no, the subaltern could not speak, as Teslime could not. Hande, one of the headscarved girls who unveiled her hair, as well as a friend of Teslime's, tries to speak for her when asked by Ka. According to Hande, Teslime's father was pressured by state officials to take off her headscarf.

[85] "Ama mutsuzluk gerçek bir intihar nedeni olsaydı Türkiye'deki kadınların yarısı intihar ederdi." (*ibid.*)

Then he forces her to marry a 45-year-old widower policeman. Teslime, to escape marriage, thinks about taking it off at that point. But, this time, her Islamist friends, and most firmly among them, Hande, says to her that "it's far better to kill yourself than to uncover your head." But she never thought that Teslime could do such a thing, because she was a devout Muslim. However, she says, "had I been in her shoes, I would have done the same thing." (*Snow* 2005, 120). After, she explains what the real motive behind suicides might be: "If a lot of girls in our situation are thinking about suicide, you could say it has to do with wanting to control our own bodies. That's what suicide offers girls who've been duped into giving up their virginity, and it's the same for virgins who are married off to men they don't want. For girls like that, a suicide wish is a wish for innocence and purity." [86] (2005, 124).

By all means, it is still a male figure, Pamuk, who surmises a discourse for the subaltern, but in *Snow*, he is indeed trying to give a voice to those people who are specifically marginalized and under/misrepresented, starting with the headscarf girls. When we consider that discussions around the headscarf and the politicization of the women who wear it still persist in Turkey, even under the 18-year-old governance of an Islamist political party (Erdoğan's AKP), we see how crucial the representation of the marginalized can be. In this sense, it is safe to suggest that Pamuk's *Snow* is his only historical novel that opens up room for what Hutcheon endorsed as regards to historiographic metafiction: "the aggressive assertion of the historical and the social particularity of the fictive worlds of these novels ends up calling attention, not to what *fits* the master narrative, but instead, to the ex-centric, the marginal, the borderline – all those things that threaten the (illusory but comforting) security of the centered, totalizing, masterly discourses of our culture." (2001, 86).

"The postmodernist historical novel is revisionist in two senses", McHale suggests, "First, it revises the content of the historical record, reinterpreting the historical record, often demystifying or debunking the orthodox version of the past. Secondly, it revises, indeed transforms, the conventions and norms of historical fiction itself." (2004, 90). Pamuk's novels fulfill only the second criteria of the revisionism of the postmodern historical novel, as he is not

[86] "Bizim durumumuzdaki pek çok kız için intihar isteği, kendi vücudumuza sahip olmak anlamına gelir. Aldatılıp bekâretini kaybeden kızlar, istemediği adamla evlendirilecek bakireler hep bu yüzden intihar eder. intiharı bir masumiyet ve saflık isteği olarak görürler." (*Kar* 2012 chap. 14 "Akşam Yemeğinde Aşk Örtünme ve İntihar Üzerine")

entirely interested in recreating anew master narrative of the past. In Pamuk's writing, history predominantly serves as a decor around which Pamuk can start a conflict with allegorical anecdotes on themes such as the meaning of the work of art in the East and West, or how one can form an identity. Pamuk seems to confine himself to one of the constrains of classical historical fiction. His historical narratives take place in what McHale calls "dark areas" of history, that is, those aspects about which the 'official' record has little to say (2004, 87). With this feature of his narratives, he takes no chance of being anachronistic or denounced.

László Darvasi, with his *A könnymutatványosok legendája*, is the one who is not afraid of taking risks and wandering through perilous territories of history. There is no scarcity of historical figures and events in the novel, as Darvasi intentionally invalidates the official record or, rather, offers his account as the official one. It cannot be said that Darvasi is exceptional in this regard, as in the 1990s, after regime change, examples of historiographic metafiction have appeared in Hungarian literature. Hites counts, along with Darvasi's novel, János Háy's *Dzsigerdilen* (1996) and László Márton's *Jacob Wunschwitz igaz története* (The True Story of Jacob Wunschwitz), and the first volume of Zsolt Láng's *Bestiarium Transilvaniae* (1997), as the novels that "do not claim to offer objective depictions and judgments of past events, but to reflect upon the genre's traditional strategies and to rewrite them ironically" (Hites 2004, 476). We can expand the list with Marton László's *Testveriség* (2001-2003, Brotherhood) trilogy, Péter Esterházy's *Harmonia caelestis* (2000), and, for sure, with Viktor Horváth's *Török tükör*, which I have analyzed earlier (see chapter 5.3.).

Darvasi's novel starts and ends with the portrayal of a *kuruc*[87] *vitéz*, a soldier boy who is neither a hero nor a villain, a regular kid, as one would see in the streets of Hungary today. Just like the national hero of classical historical novels, this big-headed average boy, who was born in Balaszentmiklós, after the Turkish invasion named Törökszentmiklós, where the author was born, represents every single member of the nation, as the narrator suggests that "Let us declare proudly, this child is ours"[88] (2016, 8). This prelude, which already implies a relationship between the hero

[87] *Kuruc:* It refers to a band of armed anti-Habsburg rebels who operated in the Kingdom of Hungary between 1671 and 1711. György Dózsa's volunteers were the first Hungarian kuruc. Since Dózsa's peasant rebellion began as a crusade invasion against the Turk, their name was derived from the Latin miles "cruciatus, crucifer, cruciger," and English "crusader". Dózsa's revolt is depicted in both the Gárdonyi and Darvasi novels.
[88] "Jelentsük ki büszkén, ez a gyermek a miénk."

and the author, is an early warning to the reader that they should not expect to see a valiant hero. The narrator then uses a phrase that deviates from this hero and throws off the historical narrative: "In 1541, the splendid city of Buda was occupied by the Turkish emperor Suleiman the Magnificent." [89] (2016, 9). The phrase connotes that it aims to be taken as a historical narrative that sets out some details about the past. We are notified that it is, once again, a recount of the Turkish occupation of Hungary, although *Legend* is not reduced to it. Between pages 98-118, we read a long overview of the history of Hungarians over a period of approximately 800 hundred years. *A szélkiáltó madár* (verb. 'The Wind-Shouting Bird')[90] shouts and flies over the Pannonian basin, as we watch the incidents from its perspective; the conquest of the region by the Magyar tribes, the conversion of King Stephen to Catholicism, the arrival of Cumans in 1238 and of the Tatars in 1241, the Turkish occupations of the Hungarian towns, and so on. Through these, Darvasi not only provides an alternative to the official records of history, but also revisions the origin myths of the Magyars, 7 tribes and *honfoglolás*, which are still a polemic topic in Hungary. As in the general picture of the novel, legends, historical records and fiction are interwoven on these pages. We encounter real historical figures such as Árpád or Vajk, who became Saint Stephan, along with characters such as Nicholas Bala, the supposed lord of the territory known as Balaszentmiklós, as Miklós is the Hungarian version of Nicholas. With another spatial marker on his birthplace, Darvasi generates a personal myth of genealogy, though at the same time tangles it with the myth of the Hungarian land-taking and the legend of Saint Nicholas, also known as Nicholas the Wonderworker: "In honor of our patron saint, Nicholas, we are building the house of God here. Next to the church of St. Nicholas, from now on the people of Szentmiklós live." [91] (100). But the name Miklós also contains an allusion to the great name of prose in Hungarian literature, Miklós Mészöly (1921-2001), who can be seen figuratively as a wonder-maker, at least for Darvasi, since he dedicated his novel to Mészöly. With this dedication, and also the use of the word legend in title and format, whose paratextual function will be explained later (see chapter 7.1.), Darvasi marks the place of the novel in the same aesthetic speech situation, the central theme

[89] "Az 1541-es esztendőben Buda pompás városát elfoglalja Nagy Szulejmán török császár."
[90] *A szélkiáltó madár* is a bird called 'Eurasian curlew' in English. But it is rather a reference to a poem with the same title by Attila József (1905-1937), one of the biggest names in Hungarian poetry. The bird in the poem, published in 1925, cries out and sounds like a symbol of the desolation and sorrow of the Hungarians. The novel overflows with certain inner references to Hungarian literature or, from a broader viewpoint, to Central-Eastern European literary cultures.
[91] "Védőszentünk, Nicholas tiszteletére ezen a helyen Isten házát fölépítjük. Szent Miklós temploma mellett a szentmiklósiak élnek ezentúl".

of which, in Central Europe, is frequently and in many ways expressed in works relating to that speech situation (Kelemen 2007, 73).

Allusion to the Saint of Wonders is not a mere coincidence, as the atmosphere of the *A könnymutatványosok legendája* is completely dominated by wonders, fantasy and the supernatural. Accordingly, the word legend also refers to this aspect of the book. The legend, which is centered on a group of chosen men bearing the fate of humanity on their shoulders, comes from an ancient Hasidic legend (Szolláth 2018, 466). Right before the fragment where the narrator introspectively encapsulates the history of the 800 years in 20 pages, the reader is acquainted with the legendary tear jugglers. There are five of them and they travel up and down in time on their magical wheel. They roam across East and Central Europe, soaking the lands with their tears. Chronicles sometimes make mention of them, even though there is little reason to believe "more in the pincher chroniclers of Gölzstadt than in the drunken tax notaries in Tivorn?" (Darvasi 2016, 97; translation mine).

The tear jugglers are quite a diverse bunch, originating from various ethnicities living in the region. Goran Dalmatinac (Croatian), Péter Feketekő (Hungarian), Zorán Vukovics (Serbian), Aaron Blumm (Jew) and Franjo Mendebaba (Turkish) visit people in dire need of help, resembling the figures on the Wheel of Fortune tarot card. They move from one city to another based on an arbitrary order to relieve where someone is suffering greatly. The problem is that, in a time of constant wars and misery, everybody is suffering. They allegorically represent faith and hope in those times of faithlessness and hopelessness (Szolláth 2018, 468). They arrive in moments of torture and abuse in an uncanny way, mesmerizing the spectators with their wails, which do not shed tears, but ice, blood, honey, black stone (coal?) and mirror:

> We already know, the tears of jugglers are not ordinary tears. The tears of Goran Dalmatinac are frozen, and they shudder like hail. Those of Péter Feketekő are black and small, and there will be stones out of them. Zorán Vukovics cries sweeter than acacia honey, but when ignited, those tears burn. The light blue eyes of Aaron Blumm weep cold and foamy blood. And you can recognize your mortal enemy in the tears of Franjo Mendebaba.[92] (Darvasi 2016, 97)

[92] "Tudjuk már, nem szokványos könnyek a mutatványosok könnyei. Goran Dalmatinacnak fagyott a könnye és pereg, mint a jégeső. Feketekő Péternek fekete és apró, s kő lesz belőle. Zorán Vukovics édesebbet sír az akácméznél, de ha meggyújtják, lángol az a könny. Aaron Blumm világoskék szeme hideg és habos vért sír. Franjo Mendebaba könnyében pedig felismerheted a halálos ellenségedet."

Not the only supernatural figures in the novel are the jugglers whose wheel swings with a tarpaulin with a sky-blue tear painted on it. There is a terrific demon brough to life from a carved statue crafted by the carpenter Ignác Arnót (Darvasi 2016, 52); a witch, Borbála Szélkiáltó, who can transform into a bird-the very same 'wind-shouting bird' and who gives birth to the child of the jugglers (2016, 185-88); the greatest spy and assassin on earth, Jozef Bezdán, who can turn his targets into ashes (2016, 321), and so on. "Miracles are happening without the faintest illusion of a background reality which takes away the possibility of ambiguity and hesitation between real and supernatural." says Szolláth (2018, 475), defining the novel "anti-realist" as in "pseudo-historical postmodern romances" or historiographic metafiction as we have called it. But for me, it is more of a historical fantasy, taking into account McHale's description of this genre of postmodern historical novel. Darvasi's novel, through the omnipresence of the fantastic with the real, is "a flagrant violation of the realistic norms of historical fiction" (2004, 94). McHale goes on to say that "(i)ntegration of the historical and the fantastic, (…) exacerbates the ontological hesitation which is the principle of all fantastic fiction, for here the hesitation is not between the supernatural and the realistic but between the supernatural and the historically real." (2004, 95) and it corresponds with what we have in *The Tear Jugglers.* There is a vague realism in the novel, made possible by the real characters and events. However, their collision with the supernatural and their representation with ironic undertones, as in the case of Gergely Bornemissza of Eger, who is once again part of a Hungarian historical novel, which, instead of rendering the fantasy realistic, deteriorates the authenticity of the presumed real. The scene depicts the beheading of Gergely by László Móré, the notorious robber baron who betrayed Hungary by working for the Turks, as portrayed in *Eclipse of the Crescent Moon* by Gárdonyi. Darvasi wittily parodies the historical accounts of Móré and his conversion to Islam here:

> Móré escapes in the mournful battle of Mohács, wearing five layers of clothing. Under Hungarian there are Turkish clothes, underneath Hungarian clothes again, then Turkish clothes again, and the last, fifth-layer clothes, inspected either from a close range or from a distance, can be thought equally as Turkish, Hungarian or German military uniform. He loots the troops of Ferdinand as well as the smelly-haired bastards of Szapolyai. His adventurous life takes a drastic turn when Bali, the Buda Pasha, who already hates him so much that he is unable to recall the lineage of his face, ensnares and captures him in the castle of Nana. The year is 1543, and Móré, together with his two sons, is banished to the prison called Seven Towers in distant Turkey. Spending the first night on the straw of the sodden dungeon noisy with the chirping of rats, László Móré becomes enlightened, and then, after a little hesitation, converts to the Mohammedan faith. But only his sons are

> released. Móré acknowledges the decision with a smile, and then, on the same day, accepts the Jedicula executioner's post, which is currently vacant. His first work is the hanging of Gergely Bornemissza of Eger, which he executes with great expertise and zeal. To show his loyalty, Bornemissza raises his severed head and his dead man's mouth bites off the tongue with which the former captain humiliated the true believers. Móré dies in a couple of days. There is a rumor spreading among the Hungarian prisoners of Jedicula that his wicked spirit, which does not want to leave the body, is shuffled off this mortal coil.[93] (2016, 103-04)

Darvasi has a casual attitude toward time. László Móré was captured in 1543 (his infamous castle is still located in the Mecsek Mountain today), and Gergely Bornemisza died in 1555. The question is, where was Móré during those twelve years? This excerpt, which is a clear demonstration of the narrative style of the whole novel, is remarkable not only because it deconstructs the matter-of-factness of the real by posing it along with the fantastic, but also because it undermines the discourse of both historiography and conventional historical novels in parodying their techniques and heroes. This is a historical novel based on the Ottoman occupation, but the villainy is no longer exclusive to the Turks. Everyone is evil, or at least they are capable of doing despicable things when the occasion arises. Turks, Tatars, Germans, Poles, Lithuanians, Ukrainians, and Swedes, all commit atrocious crimes, rape, plunder, torture and murder for no reason whatsoever, as the ethos of the zeitgeist gives the nod. The Hungarians are also portrayed in a similar fashion. They are suffering, and they are suffering a lot, but they are also causing other people to suffer. And, as if that is not enough, "everything happens twice on this land" [94], on the border of Moldova and Wallachia (Darvasi 2016, 30). Just as in the harrowing story of 'Irina the Nutcracker', who was also juggling with her "cunt" (*pina*), "the meat of which cracks nuts,

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[93] "Móré a gyászos emlékű mohácsi csatában megmenekül, öt rend ruha van rajta, a magyar alatt török öltözet, alatta megint magyar ruházat, újra török, s az utolsó, az ötödik rend ruhát akár közelről, akár távolból vizsgálja az ember, éppúgy veheti török, magyar vagy német hadi viseletnek. Ferdinánd csapatait éppúgy fosztogatja, mint a büdös hajú Szapolyai fattyakat. Kalandos élete akkor vesz sötét fordulatot, amikor Bali, a budai pasa, aki ekkor már úgy gyűlöli, hogy képtelen felidézni az arcvonásait, Nána várában tőrbe csalja és elfogatja. 1543 esztendeje van, s Móré két fiával együtt a Héttorony nevű börtönbe toloncoltatik, a messzi Törökországba. Móré László a lucskos és patkányok cincogásától hangos börtön szalmáján eltöltött első éjszaka után megvilágosodik, majd némi kétkedés után áttér a mohamedán hitre. De csak a fiait engedik szabadon. Móré mosolyogva fogadja a döntést, majd még aznap elfogadja a jedikulai hóhér éppen megüresedő posztját. Első munkája éppen az egri Bornemissza Gergely fölakasztása, melyet nagy szakértelemmel és buzgón hajt végre. Hogy bizonyítsa a hűségét, Bornemissza levágott fejét fölemeli, s a halott szájából kiharapja a nyelvet, amivel az egykori kapitány az igazhitűeket gyalázta. Móré néhány nap múlva meghal. A jedikulai magyar rabok között az a hír járja, hogy gonosz lelkét, mely a tetemet el nem akarja hagyni, a porhüvellyel együtt kaparják el."

[94] "ezen a földön minden kétszer történik".

almonds, wooden balls, bits of glass, nails, haughty male pride" [95] (2016, 28). She kills herself, much like Judas Iscariot, and is buried by the tear jugglers, only to be born again as Rudica. We just hope that her second life is going to be better, but it is not. She, too, juggles with her *pina* until hangs herself next to one of Buda's *bedesten*s in July 1611:

> But on the border of Moldovia and Wallachia, everything happens twice. The people of that land are well aware that killing evil once is not enough, for once he dies, he will be resurrected, and then he must be kept well again, and finally he must be killed again, so that he will perish forever and ever. Anyone who perishes in this country can expect to perish again. Anyone born in this country can expect to be born again, no matter how worn-out, cruel, and full of destitution their life was. A few decades after her death, Irina is also born again, but this time her name is Rudica.[96] (Darvasi 2016, 132)

Irina, or Rudica, is only one of the many characters that display suffering and sorrow in their bodies and souls. Mocking with the heroes of the old world, Darvasi instead reveals these out-of-sight stories lying in the past. He rewrites the legends of the region by shifting the focus on the weak, the broken, the disabled and the oppressed, and in the background there are real historical figures derided under a supernatural, anti-realistic dome. The very presence of the novel thus becomes an objection to the self-righteousness of history books and the pretentiousness of historical novels. In addition, the narrator more than once verbalizes this sense of mistrust in the official documents of history in a quite cynical mood:

> And what can the chronicler, the narrator, see in Hungary in the seventies of the century? A ton, but not enough. The fact that the constitution of the vast Turkish Empire is cracking, in the periphery is not yet too visible. Whatever was on this land once will never completely pass. (...) Everything on this land touches everything, and if you like, there is an explanation for the whys and wherefores, it is rather only historical ostentation or poetic sentiment. Here the ratio is a caricature of its own. You never know if you should cry or laugh at the next moment. The witty will be tragic; they will spit in your sacrificed blood, bake it, and sell it. In this land, it is not the whys of things that are interesting, but what is possible, which, on the other hand, will never be realized.[97] (Darvasi 2016, 204)

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[95] "a pinahúsa mindent megroppant, dió héját, mandulát, fagolyót, üvegdarabkát, szöget, hím rátarti büszkeségét".

[96] "Ám Moldva és Havasalföld határán minden kétszer történik meg. Az ottani népek jól tudják, hogy a gonoszt egyszer megölni nem elég, mert ha egyszer meghalt, újra föl fog támadni, és akkor újra jól kell tartani, végül pedig újra megölni, hogy mindörökké és végleg eltűnjön. Aki ezen a vidéken elpusztul, számíthat rá, hogy újra meg fog halni. Aki ezen a vidéken születik, számíthat rá, hogy újra meg kell születnie, bármilyen rongy, kegyetlen és nélkülözéssel teli volt az élete. Halála után néhány évtizeddel Irina is újra születik, habár ekkor már Rudica a neve."

[97] "S hogy mit láthat a krónikás, az elbeszélő Magyarországon a század hetvenes éveiben? Sokat, de nem eleget. Hogy repedezik a hatalmas török birodalom alkotmánya, a peremvidéken még nemigen látható. Ami ezen a földön volt valaha, elmúlni sosem tud egészen. (...) Ezen a földön minden mindennel összeér, s ha úgy tetszik, van a miérteknek

This bleak outlook on the past, present and future of the country is the decisive discourse in the text, as it also decides the futility of recording history as nothing ever changes. Everything happens twice, just as "history repeats itself, once as tragedy, then as farce". And if you write down what happens as a tragedy, you can only write it as a farce. This is the great revelation that can be learned from history, as Darvasi's legendary novel suggests. The section in which the narrator counts the records of the chroniclers and the 'eye-witnesses' from various sides of the death of "Arnót Abdurrahman Pasha", governor of Budin, during the siege of Vienna, makes this suspicious approach to historiography more clear. More than six chronicles say something different on the same subject, and the narrator concludes as follows:

> Can it be said that the captain of the castle does not die if the castle, which is necessary to defend, is lost? Can it be said that the life of Arnót Abdurrahman continues as the raindrop becomes part of the river, falling into its everlasting body, its wild drift? Well, we do not know that. All we know is that we cannot seek the truth in a war, for it is the lie that is the lord in a war. And with the accounts of Pasha's death, it is no different. [98] (Darvasi 2016, 487)

The war is governed by a lie and the same applies to its chroniclers. Then what is the point of reproducing the discourse of lie once again? Darvasi is not really interested in this, since he disputes the legitimacy of these discourses through his novel. In these respects, Darvasi's approach to history and writing is close to that of Pamuk, but the mode of enunciating it is very distinct. Pamuk tends not to take the risks of delving into contentious areas of historical representation, whereas Darvasi is bulldozing those areas through the utter destruction of each representation of the past. History, for Pamuk, is a decorum that empowers mysterious games on issues such as philosophy of art, identity crises, and the East-West dichotomy, whereas for Darvasi, history is something to be demolished and rebuilt in a magical cosmos where the real is neither relevant nor desired.

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magyarázata, az inkább csak historikus tudóskodás vagy poétai szentiment. Itt a ráció a maga karikatúrája. Soha nem tudod, sírnod vagy nevetned kell-e a következő pillanatban. A szellemesből tragédia lesz, áldozati véredbe beleköpnek, aztán megsütik és kiárulják. Ezen a földön nem a dolgok miértje az érdekes, hanem a lehetséges, ami viszont sohasem teljesedik be."

[98] "Vajon lehet-e azt mondani, hogy egy vár kapitánya nem hal meg, ha a vár, melyet védenie illik, elvész? Vajon lehet-e azt mondani, hogy Arnót Abdurrahman élete folytatódik, amiként egy esőcsepp része lesz a folyónak, belehullván annak örökkön zajló testébe, vad sodrásába? Mi ezt nem tudjuk. Csak annyit tudunk, egy háborúban nem kereshetjük az igazságot, mert egy háborúban a hazugság az úr. S nincs ez másként ama beszámolókkal sem, melyek a pasa haláláról tudósítanak."

7. Postmodern Narrative Strategies in the Western and Eastern Canons

With relief, with humiliation, with terror, he understood
that he too was a mere appearance, dreamt by another.

(J. L. Borges, "The Circular Ruins")

7.1. Dialogism, Carnivalesque Discourse, Intertextuality

Before fully immersed in the depths of the topic, it is important to note that the terms "dialogism", "heteroglossia", and "carnivalesque", all connected to the issue of intertextuality, are mainly used in the Bakhtinian sense, even though he never enunciated the word "intertextuality". It was Julia Kristeva, who actually coined the term and introduced Bakhtin to the world through a pair of essays she published in the late 60s – the latter's discovery by Western academia was quite late because he wrote in Russian. Although it was possible to talk about the concept of intertextuality long before postmodernism, since it, "in some form, is at least as old as recorded human history" (Worton and Still 1990, 2), the association of postmodernism with the phenomenon of intertextuality and the concepts based on it has come true under Bakhtin's theories and the exposure they got in the world. Kristeva's articles on Bakhtin particularly contributed to the visibility of Bakhtin's ideas: she reconsidered these theories, which primarily stressed the role of dialogic patterns inherent in language, with certain notions of Lacanian psychoanalysis and deconstruction theory of Derrida. Following Kristeva's lead, her mentor, Roland Barthes, addressed the issue as well. In fact, Barthes had pondered over the topic around 1965 but used the term *cryptographie* for a somewhat similar notion to intertextuality (Worton and Still 1990, 19).

For Kristeva, who made intertextuality a proper concept, it was, in its essence, based on the idea that each text is inevitably related to another text: "each word (text) is an intersection of word (texts) where at least one other word (text) can be read" (1980, 66). Alfaro claims that Kristeva, in fact, neutrally expanded Bakthin's concept from a linguistic front into a semantical, literary, and, in the last analysis, a political surface, by simply offering the word 'text' in parenthesis as a synonym to 'word'. As a result of this expansion, other theoreticians such as Michel Riffaterre, Jonathan Culler, Gerard Genette and Umberto Eco also joined the debate on intertextuality, developing their own understanding of the subject (Alfaro 1996, 276−77).

It would not be an exaggeration to suggest that a new era, an era of ontological plurality, has been entered after the "linguistic turn" in the social sciences through the aforementioned 'discovery' of Bakhtin. What was flawed in the first linguistic turn, the initiator of which is often accepted to be Ferdinand de Saussure (1857−1913), was the neglect of the presence of an*other* subject complementing the signified in a given 'langue', or, more accurately, conveying it towards a further meaning within and through 'dialogue'. The difference between Saussure and Bakhtin in evaluating language as such was to perceive it as a dynamic organism that lives, struggles, and adjusts within a social and historical framework, rather than being a passive, enclosed, fixed system. The main disparity between the two approaches is that Bakhtin's dialogism is 'metalinguistic', or his dialogism might give the impression that "one can accede from dialogism as a metalinguistic (i.e., formal) structure to dialogism as a recognition of exotopy" (De Man 1983, 102–3). In other words, the social environment and interaction, which were principally left out by structuralist theories, have an impact on the individual and thereby on the language. Kristeva tried to explain a similar notion with the term 'translinguistic' as well (Kristeva 1980, 66; Alfaro 1996, 275).

According to Bakhtin, certain medieval romances, which he called "novels", were of great relevance because they provided an ideal terrain for observing the dialogic character intrinsic to the language. Bakhtin compares the novel to the epic in this context. He emphasizes that the epic has no such dialogic structure and potential that the novel has, describing it as a work with closure that is beyond our reach, "completed, conclusive, and immutable, as a fact, an idea, and a value" (1981, 17), whereas the novel as a genre constantly opens doors to new meanings and interpretations, as it is characteristically "multi-layered", "dynamic" and "complicated" genre (1981, 8–9). Thus, the emergence of *heteroglossia*, which, by the dictionary definition, means "a diversity of voices, styles of discourse, or points of view in a literary work and especially a novel" ("Definition of Heteroglossia" n.d.), is revealed in the novel:

> The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types [raznorecie] and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia [raznorecie] can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized). These distinctive links and

> interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization− this is the basic distinguishing feature of the stylistics of the novel. (Bakhtin 1981, 263)

This success of the novel lies in its *polyphonic* capacity and ambivalent structure, which enable it to contain the monological discourse of the epic as well as the discourse of 'low genres'. It, in a sense, combines the epic with those low genres, hence ridicules them through parody and irony diachronically. Parody, within this framework, is the most important tool that imparts to the novel its *heteroglossic* properties, for "every parody is an intentional dialogized hybrid" (76). Irony, on the other hand, like other humorous elements, sets epic-like serious genres free from their generic constraints:

> They become more free and flexible, their language renews itself by incorporating extraliterary heteroglossia and the "novelistic" layers of literary language, they become dialogized, permeated with laughter, irony, humor, elements of self-parody and finally −this is the most important thing− novel inserts into these other genres an indeterminacy, a certain semantic openendedness, a living contact with unfinished, still-evolving contemporary reality (the openended present). (Bakhtin 1981, 7)

Thus, via parody and irony, the novel develops an identity, similar to that of carnivals, where varying elements of many ethnicities, cultures, and languages come together, interact, merge, and, metaphorically speaking, are defiled. In this way, the 'official' and 'monologic' narratives of the past are haphazardly reproduced−just as in postmodernist historical novels, except not as much haphazardly anymore−, and "'carnivalized' genres such as Menippean satire are in this sense official literature's dialectical antithesis and parodic double." (McHale 2004, 172). For "*dialogue* appears most clearly in the structure of carnivalesque language" (Kristeva 1980, 72), this sardonic tone finds its best expression in the satirical intertexts of the Middle Ages reflecting the atmosphere of carnivals, where "another's sacred word, uttered in a foreign language is degraded by the accents of vulgar folk languages ... and congeals to the point where it becomes a ridiculous image, the comic *carnival* (emphasis mine) mask of a narrow and joyless pedant, an unctuous hypocritical old bigot, a stingy and dried-up miser." (Bakhtin 1981, 77).

The carnival is overshadowed by a magical atmosphere in which the binary oppositions −noble and peasant, strong and weak, original and copy–assemble, interact and mingle with each

other to such an extent that one cannot tell the difference between them anymore. They relinquish the privilege of being superior or demerit of being inferior on such a plane. With the vanity sheathed by a mask that can cover the beauty as well as the hideousness, acting becomes normative and ordinary in the carnival. Analogously, an ambivalence springing from similar dichotomous associations prevails in the carnivalesque structure of a text, "*which exist(s) only in or through relationship*". This results in an ontological problem that undermines the author's authority, leading to "a zero point" where the author of the text gradually fades and disappears:

> A carnival participant is both actor and spectator; he loses his sense of individuality, passes through a zero point of carnivalesque activity and splits into a subject of the spectacle and an object of the game. Within the carnival, the subject is reduced to nothingness, while the structure of *the author* emerges as anonymity that creates and sees itself created as self and other, as man and mask. (Kristeva1980, 78)

As this theory puts forward, the novel, by its very nature, has a propensity for rejecting and ridiculing all kinds of paragons, dogmas, canons, and discourses of the traditional, in other words, "irreverent, like the carnival, the novel turns out to be the subversive and liberating genre *par excellence*" (Alfaro 1996, 274). Ergo, the postmodern novel is a self-assured restoration of the novel's stylistic, semantic and−at its core−political consciousness.

One can promptly recall the farcical adventures of Don Quixote and his faithful aide Sancho Panza, whose story was a salient mockery of medieval chivalry romances. Although it was not the first example of its kind, it has become the most famous one, the pinnacle of the genre, so that it has been reproduced several times and been at the heart of a nexus of intertextual references. t was most recently revisited in Terry Gilliam's 2018 film *The Man Who Killed Don Quixote*, in which the old leading actor, who once portrayed Don Quixote, poetically believes he is the real Don Quixote and participates in the remake of *Don Quixote* within such perplexing clash of identities. It is hardly surprising that this multi-layered *metacinema* specimen, which is practically about a character experiencing a personality crisis, was concerned with none other than Don Quixote.

Bakhtin (1981), being acutely aware of Quixote's ironic crises, points out a more primeval example of the 'parodic epic' genre: *Batrachomyomachia*. Even though its title indicates "a silly altercation", the parodic epic is often translated as "*Battle of Frogs and Mice"* in English editions.

For Bakhtin, this fine exemplar of the mock-heroic genre, actually "is an image of the Homeric style", "a still extant parody (…) with many interpolations" (1981, 51). The author of the book, whose identity is unknown or rather ambiguous, recreates anew the *Iliad* narrative imitating Homer's style, while replacing the parties fought in the Trojan War with frogs and mice. In this sense, generating an effect similar to the one Paul Scarron (1610-1660) achieved in *Virgil travesti* (1659), the parodies like these "enter the great and diverse world of verbal forms that ridicule the straightforward, serious word in all its generic guises" (Bakhtin 1981, 52; Alfaro 1996, 274).[99] Followers of *Batrachomyomachia, Don Quixote* and Menippean satires, i.e. the authors of the novels in which the carnivalesque discourse is applied profoundly, are considered to be Swift, Sade, Balzac, Lautréamont, Dostoyevsky, Joyce, and Kafka (Kristeva 1980, 79–80) before postmodernity.

Bakhtin not only recognizes and theorizes the dialogic discourse and the carnivalesque atmosphere that the novel features, but also discerns the phenomenon known today as 'metafiction', which can be defined, in a nutshell, as the author's realization of the novel's discursive existence intersecting with reality. Bakhtin thinks in the phenomenon called "auto-criticism of discourse" that "discourse is criticized in its relationship to reality: its attempt to faithfully reflect reality, to manage reality and to transpose it (the utopian pretenses of discourse), even to replace reality as a surrogate for it (the dream and the fantasy that replace life)." (Bakhtin 1981, 412; Alfaro 1996, 274). He mentions that there are two types of this "testing of literary discourse", the first centering around a "literary man", who tries to perceive life and reality through literature, like in *Don Quixote* or *Madame Bovary*, which eventually becomes "the critique and trial of literary discourse"; the second type is "a novel about the novel" (e.g. *Tristam Shandy*), a kind of testing that focuses on the depiction of the author while s/he is in the process of writing, not as a character, but as the actual author of the given work (Bakhtin 1981, 413). It goes without saying that this second type of narrative strategy, which appears as a sort of self-parody, is a very common practice in postmodern literature in various forms.

[99] Parody, irony, and the other similar "verbal forms", which are highly instrumental in postmodern fiction, will be discussed in the next chapter, by mainly applying the categorizations of Gérard Genette, who has written a very detailed work on the subject.

To recap Kristeva's viewpoint on intertextuality, she indicates that there was a lack of insight regarding Bakhtin's definition of intertextuality and it can be clarified by pointing out that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another". Thereupon, a semantic transposition occurs through a linguistic procedure: "the notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*." (1980, 66). Roland Barthes, as indicated in his 1964 article "Éléments de Sémiologie", due to the presumable influence of Bakhtinian theories, was also aware of the same transposition when he decided to invert the Saussurean premise of structural linguistics, which asserted that linguistics was a privileged part of semiology. But Barthes thought that it was, on the contrary, semiology that was a part of linguistics and it was precisely "that part covering the *great signifying unities* of discourse" (1969, 11). Placing 'text' at the center of his interpretation of semiotics, he had his own inferences about intertexts and intertextuality. In line with Kristeva's "mosaic of quotations", Barthes uses "a chamber of echoes" analogy to explain the role of (inter)texts in conveying an infinite number of borrowed vocabularies from one writer to others. In this chamber resembling Borges' "The Library of Babel" that contains all the books written or to be written anytime, anywhere, "the echoes of other literary works are endlessly reflected" (Broich 1997, 250). Perhaps, his most eccentric opinion of what intertext is about comes forth when rebaptizing Marcel Proust as "*circular memory"*, instead of assigning him an "authority". For him, Proust's literature is "the *reference* work, (...) the *mandala* of the entire literary cosmogony", and then the intertext can be summarized accordingly: "the impossibility of living outside the infinite text-whether this text be Proust or the daily newspaper or the television screen: the book creates the meaning, the meaning creates life" (Barthes 1975, 36). Thus, a text cannot be seen as having only a singular, circumscribed meaning, which is given by its author playing the God, but rather "a multi-dimensional space in which a variety of writings, none of them original, blend and clash.", as it "is a tissue of quotations drawn from the innumerable centres of culture" (Barthes 1977, 146).

The feeling that Roland Barthes expresses enigmatically is demystified by Jonathan Culler with a somewhat mundane interpretation. According to Culler's article entitled "Presupposition of Intertextuality", the topic of debate here is a spontaneous and paradoxical consequence of discursive dependency inherent and initiated in the act of reading. What is known as intertextuality "is less a name for a work's relation to particular prior texts than an assertion of a work's

participation in a discursive space and its relation to the codes which are the potential formalizations of that space" (Culler 1976, 1382). Like Barthes and Pamuk, Culler states that when it comes to intertextuality, writing and reading are similar activities: "to read is to place a work in a discursive space, relating it to other texts and to the codes of that space", whereas to write is "a taking up of a position in a discursive space" (1976, 1382−83). So, it is possible to say that Culler corroborates Barthes' chamber of echoes analogy by calling it "discursive space" and refines Pamuk's odd sensation that he feels an urge to write in this discursive space to be a part of the universe of meaning-making.

McHale also agrees with Barthes on the plurality of the discourses assembled in a text, since "the writer does not *originate* his discourse, but mixes already extant discourses". All of this eventually leads to the author's death as someone with complete control over the text; as a result, s/he is no longer authorized to install the final meaning into the text: "the authority formerly invested in the author has been displaced to a hypostatized writing where, again, the author persists under the camouflage of 'transcendental anonymity'" (2004, 200).

French literary critic and semiologist Michael Riffaterre suggests a more reader-centric definition for intertextuality, as he claims that "one text is not the intertext of another simply because their surface elements are the same or similar". Intertextuality requires a medium that can find out the mainly subtle connections, "an interpretant must be present to the two texts together" (1983, 237). He highlights the importance of the reader's taking part in finding the intertextual references planted in a text, stating that "the intertextuality (…) is the perception, by the reader, of the relationship between a work and others that have either preceded or followed it". For him, the unflagging capacity of intertextuality to catalyze new interpretations can only be attributed to literary reading, while linear reading does not possess it: "intertextuality is (…) the mechanism specific to literary reading. It alone, in fact, produces significance, while linear reading, common to literary and nonliterary texts, produces only meaning." (qtd. in Genette 1997, 2). In these respects, Riffaterre's descriptions diverge from Culler's views, taking intertextuality as a rather discursive phenomenon. However, considering all the definitions of intertextuality, there is one that stands out among the rest categorically. The definitions that we have seen so far had something in common: they did not address the problem of terminology. In other words, they did not argue

about whether the term “intertextuality” was adequate enough for the concept. This is where the difference in Gerard Genette’s approach to the issue lies.

First of all, it is important to keep in mind that Genette’s study on the notion known as intertextuality is a systematic work, although he suggests that “intertextuality” is not thorough enough to cover all aspects of this textual mode. Genette, unlike others, is inclined to call all these horizontal or vertical relationships between texts “transtextuality”, or “the textual transcendence of the text”, which he defines as “all that sets the text in a relationship, whether obvious or concealed, with other texts.” (1997, 1). According to him, there are five types of transtextual relationships, and intertextuality, which was “explored by Julia Kristeva”, is only a subcategory within them. Recognizing that his definition of intertextuality is much more restrictive than that of Kristeva, Riffaterre, and others, Genette defines it as “a relationship of copresence between two texts or among several texts”, meaning “eidetically and typically as the actual presence of one text within another”. Intertextuality, put simply, expresses a literary mode which appears as ‘quotation’ when practiced more explicitly and literally, and is treated as ‘plagiarism’ when implemented more implicitly and canonically. Similarly, in a more implicit and figurative form, it can be assumed to be an ‘allusion’, which is “an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible” (1997, 1-2). It means that, for Genette, when there is a referential bond, either explicit or implicit, between two or more texts, only then can it be called intertextuality.

For Genette, transtextuality, as apparently a better encapsulating term, consists of much deeper variables. The first one is the *paratextuality,* which implicates the elements contained in a text that appear to be outside the integrity of that text (title, subtitle, footnote, preface, foreword, epigraph, book cover, dedication, cover art, illustration, etc.), “whether allographic or autographic” (1997, 3). Such paratextual elements have a serious effect on the reception of the text by the audience, even if they seem irrelevant to the internal structure of the text. Genette recalls the prior publication of James Joyce’s *Ulysses*, which contained chapter headings related to the relevant episodes of *Odyssey*. It is a typical example of *paratext,* even though Joyce removed those headings later.

Genette's second subcategory of transtextuality is *metatextuality*. He summarizes it as "commentary", that is, criticism, a text's "*critical* relationship par excellence" with another text, underscoring the fact that it does not always require an open citation or naming. He gives the example of *The Phenomenology of Spirit* by Hegel, "which allusively and almost silently evokes Denis Diderot's *Neveu de Rameau*" (1997, 4). Metatextuality is not easy to detect in purely fictional texts without being confused and conjoined with other forms of transtextuality, i. e. intertextuality, for allusions or quotations can have a subtle critical tone on occasion.

Another type of textual transcendence is *architextuality*, which implies the taxonomic relationship of the texts. It designates the structural elements and generic features that make a certain text a novel, an epic, or a catalog and so on. Genette defines it as "the entire set of general or transcendent categories−types of discourse, modes of enunciation, literary genres− from which emerges each singular text" (1997, 1). He maintains that although this relationship is "the most abstract and implicit of all" and "completely silent", because, usually, a novel does not need to be classified as a novel overtly, as it is obvious in most cases, it still may be "articulated at most only by a paratextual mention", like in "*Poems, Essays,* or The Romance of the Rose, etc.". Except for the titular utterance, the generic quality of a text is mostly attributed to it not by its author, but by the audience, publishers, or critics. Nevertheless, sometimes quarrels break out over the generic classifications of certain texts (e. g. *The Divine Comedy)*, whereas "historical fluctuations" in taxonomic standards (like in long narrative poems) have always been seen. On particular occasions, some texts "may well choose to reject the status claimed for the text by the paratext", like in the case of *The Romance of the Rose*, which is, in fact, not a romance (1997, 4). The same architextual fluidity can be found in László Darvasi's *A könnymutatványosok legendája*, which is not a legend in the sense of an oral literary form, but a postmodern historical novel based on and revolving around the legendary characters and tales of the 16th and 17th centuries in Central and Eastern Europe. Moreover, the novel is dedicated, with an intersection of architextuality and paratextuality, to Miklós Mészöly, who used the word *legenda* in his oeuvre frequently. As a result, Darvasi's novel contains an extra layer of textual transcendence, the layer of hypertextuality, via not only the titular but also a structural reference to the use of the word and its narratological functions in Mészöly's works. According to Kelemen, certain short stories by Mészöly designated as legends denote unreliability or even criticism of certain points of the narrative, as if the word was used in a pejorative way. He suggests that individuality ceases when a text is categorized as a

legend and it becomes a sort of catalog, a "catalog of virtues", or an encyclopedia of saintly deeds and feats (2006, 552). In *A könnymutatványosok legendája*, too, the use of the word and the narrative mode are, indeed, alike. Throughout the novel, we have an impression of reading almost encyclopedic information on the mystical deeds of the so-called tear jugglers and a series of equally obscure characters.

Another interesting example of architextuality is the Serbian writer Milorad Pavić's *Dictionary of the Khazars* (1984), which Kelemen believes bears particular correspondence with *A könnymutatványosok legendája* in terms of narrative methods, considering the narration's style that is "mythicized or simulatedly mystical and now and then utilizing superstitions" (2007, 68). This "lexicon-novel" is, in fact, a historical novel regarding the conversion of the Khazars to Judaism in the 8th and 9th centuries. However, Pavić's novel, rather than being a dictionary, has such a unique structure that it mirrors an encyclopedia, in which interconnected and at times contradictory entries strangely constitute a narrative form. *The Dictionary of the Khazars* resembles another fictional work entitled as 'encyclopedia' and written in the same region and around the same years: *The Encyclopedia of the Dead* (1983). It is an autobiographical short story collection by Hungarian Jewish writer Danilo Kiš, who was born in Yugoslavia. In the collection, Kiš, by utilizing postmodern techniques, contemplates the deathly practices devastating his country, or the whole region of East-Central Europe, from the Holocaust to Stalinist violence. Once compiled, the stories act as a lexicon covering all facets of the subject material in which they are engaged, which in this case is death. Whether dictionary or encyclopedia, both titles represent an ontological problem: whenever intrinsically fictional works of writing are labeled as such, a paradox of representation emerges due to the implications that these titles call for. They imply bare scientific certainty, unfalsifiable clarity, and impartial reality upon the matter they deal with. As a result of the opportunity provided by architextuality, these works play with and twist their readers' perceptions of the world represented in the books. Plausibility of the events told is faltered through this process.

The next category of transtextuality is *hypertextuality,* which is designated as the most elaborate strategy of textual transcendence amongst all by Genette, asserting that he concentrates his attention on sorting out this one in particular. He defines hypertextuality as "any relationship uniting a text B (which I shall call the ***hypertext)*** to an earlier text A (I shall, of course, call it the

hypotext), upon which it is grafted in a manner that is not that of commentary" (1997, 5). The terms hypertext and hypotext are quite important, for Pamuk always applies this textual strategy that we called rewriting or renarrating earlier. In this regard, we should understand that the text B is not a text speaking about or alluding to a text A anymore, but it owes its very existence to the text A. In other words, it would not exist without the hypotext. Genette names the process of a hypotext turning into a hypertext *transformation* and gives the relationship between *Aeneid/Ulysses* and the *Odyssey* as the most typical example of transformation. *Aeneid* and *Ulysses*, in this context, "are the hypertexts of the same hypotext: The *Odyssey".* The hypertexts do not necessarily need to mention or overtly cite the hypotext from which they are derived, as can be seen in this example. They, nonetheless, tend to contain encoded data or hints regarding the transformation that they underwent and seem to anticipate an act of decoding by readers.

Although not very typical, another example of transformation can be seen in Hungarian literature, but this time it is done in reverse. The hypotext, in this case, is *Eclipse of the Crescent Moon*, arguably the most emblematic historical novel of Hungarian literature. Its author Géza Gárdonyi, in brief, narrates the Turkish occupation of Hungary in the 16th century, in parallel with the coming-of-age and becoming-a-hero story of the young protagonist, Gergely Bornemissza, who was a *real-life hero* and took an important part in the defense of Eger Castle besieged by Turkish soldiers. Its reversed hypertext is Viktor Horváth's *Török tükör*, which tells more or less the same story, but from a Turkish soldier's/nobleman's perspective with his coming-of-age story. So, as the title, too, indicates, it really mirrors the same series of events by inverting all the focus, the point of view from which the events were witnessed. Calamitous incidents that caused the country to forge an identity are now vulgarized as ironically as they could be, moreover by a Hungarian writer. Besides, Horváth has not only transformed a traditional historical novel into a postmodern one but also created an epistemological problem, by provoking discussion about the gravity and validity of *well-known* historical facts. This is hypertextuality at its peak.

Defined as a postmodern writer, Orhan Pamuk very frequently utilizes these strategies in his novels. It is worth scrutinizing how he actually does so.

7.1.1. Transtextuality in Orhan Pamuk's Works

Pamuk, in 2010, compiled the series of lectures that he gave within the framework of the Charles Eliot Norton Lectures at Harvard, under the title *The Naive and the Sentimental Novelist*, by which he would allude to Friedrich Schiller's (1759-1805) well-known essay "On Naïve and Sentimental Poetry". In the compilation, which encompasses multiple aspects of Pamuk's understanding of writing and reading, at one point, he discloses his awareness of Mikhail Bakhtin's "studies of the polyphonic novel" (2010, 169), along with his recognition of some fiction he calls "semi-dadaist" that "transformed the pleasure of reading into the quest for a center". Then he makes a "personal list" which contains certain postmodern novels from different parts of the world, yet, bearing a close resemblance to his own style:

> Vladimir Nabokov's *Pale Fire* (1962), Julio Cortazar's *Hopscotch* (1963), Guillermo Cabrera Infante's *Three Trapped Tigers (1967),* V. S. Naipaul's *In a Free State* (1971), Italo Calvino's *Invisible Cities* (1973) and *If on a Winter's Night a Traveler* (1979), Mario Vargas-Llosa's *Aunt Julia and the Scriptwriter* (1977), Georges Perec's *Life: A User's Manual* (1978), Milan Kundera's *The Unbearable Lightness of Being* (1984), and Julian Barnes's *History of the World in 10½ Chapters* (1989). (2010, 168)

He explains what these novels have changed in our literary convention, in other words, to what extent they could be polyphonic, transgeneric, intermedial, as follows:

> These novels, all of which were received with great interest and immediately translated into many languages, reminded readers worldwide and budding novelists like me of something that had been known since Rabelais and Sterne-namely, that anything and everything could be included in a novel: lists and inventories, melodramatic radio plays, strange poems and poetic commentaries, the mixed-up parts of various novels, essays on history and science, philosophical texts, encyclopedic trivia, historical tales, digressions and anecdotes, and anything else come to mind. People were now reading novels not primarily to understand characters at odds with the realities of their world, or to see how their habits and personal traits were illuminated by the plot, but to think directly about the structure of life. (2010, 168-69)

It is rare for Pamuk to unveil the postmodern strategies that he employs in non-fictional texts like this. Instead, he prefers to integrate his ideas into the novels, as embedded in the disguise of some art form, like the miniatures in *My Name is Red*, or dictated by a novel character, like Celâl Salik's Sunday columns in *The Black Book*. Conversely, Roland Barthes' critiques often

embody a firsthand execution, a working sample of the matter he is dealing with, which helped him acquire a reputation for transcending the deep-seated boundaries between genres, as Jacques Derrida also achieved with his unusual mode of philosophical writing, according to Rorty (1978, 146). Arguably, Pamuk has done in his novels what Barthes and Derrida did in their so-called "non-fictional" writings, in an inverted way: he transgresses accepted generic norms and conventions by defining his own literary aesthetic paradigm in the fictional texts he has written. Borges' short stories are the quintessence of essayistic style, perhaps, but, aesthetically, we can compare Pamuk's prose to that of Milan Kundera, Salman Rushdie, or Danilo Kiš, whose novels prominently linger on a borderland between theory and fiction. Like these authors, Pamuk, too, adeptly places subtle clues of intertextual references into his stories, in anticipation of readers decrypting these secret data, yet, he could not avoid being accused of plagiarism, especially by people who are not literary critics. Even an entire book was published in Turkish devoting its full attention to "proving the plagiarisms" committed by Orhan Pamuk,[100] but the book was only a collection of the transtextual practices that Pamuk utilized as well as other postmodern writers do, not to mention the frequent use of these devices long before postmodernism in the literary canons of both East and West. One might even thank the author of this book for decoding the stream of references embedded in Pamuk's novels. The point I want to make is that although Pamuk has not yet enunciated his own approach to transtextuality,[101] he many times manifested his stance on

[100] This book collects all kinds of negative criticism directed at Orhan Pamuk, particularly from Turkish literary and non-literary critics. These criticisms include Pamuk's inability to belong neither to the East nor to the West, the fact that his Turkish is so weak in so far as one can get the impression that he does not even write in Turkish, that his sentences are often too long and incomprehensible, his "erroneous" political position that misleads the Western readers with twisted stories concerning the facts about Turkey, his allusions sometimes are not expressed directly to the degree that they look like plagiarism, and finally the fact that he is more capable of promoting his books than being a talented novelist. These criticisms, which I think are prompted mostly out of ideological disputes, are being answered properly in this study as well as other academic works regarding Pamuk's fiction. For the book at issue, see: Demiralp, Oğuz. 2018. *Orhan Bey ve Kitapları: Bir Orhan Pamuk Okurunun Notları*. İstanbul: Kırmızı Kedi Yayınevi.

[101] Even in the afterword that he added to *The White Castle* in 1986, in which he clarified the sources he used, he did not attempt to justify his work by saying, so to speak, "Such things are normal in postmodern literature, and they were normal in pre-modern era, too!". Yet, he must have been disturbed by the plagiarism allegations this novel received, for he publicly stated his sources of inspiration, from Arthur Koestler's *The Sleepwalkers* to Zakariya al-Qazvini's (1203-1283) Ajā'ib al-makhlūqāt wa gharā'ib al-mawjūdāt (*Marvels of creatures and Strange things existing)*. No matter how he would be intimidated by the allegations as being a young author, he would still not hesitate to include - in a very Borgesian manner - a pseudo-source from which the title of the novel comes: Tadeutz Trevanian's *Journeys in Transylvania* (*Beyaz Kale* 2006, 191). There is no trace of that such a book ever existed, according to my research. It seems to be another postmodern game that he plays with the readers and critics. Another matter concerning this is that there is no afterword in the English translation of the novel. It might have two reasons; one is the obscurity which Pamuk also mentions in the afterwords: the book contains a foreword written by Faruk Darvınoğlu, Pamuk's hero from another novel, and an afterword written by Pamuk himself. The other one is probably that Pamuk was not accused

intertextuality through his novels. As far as I am concerned, the most obvious example of this manifestation is found in *The Black Book*, as I will explain in detail in this chapter. Erol, however, claims that it was *Snow* which was "Pamuk's most intertextual novel" at that time (2007, 409). Even though I do not think we have the analysis method needed to make this kind of determination, *Snow* is indeed comprised of a profound and multi-layered network of textual transcendency. But not only in *Snow*, in almost every work he has published, it is possible to sense the resonance of countless works in world literature, as though we enter a *chamber of echoes* by way of reading them.

Barthes' whimsical definition of intertextuality in "The Pleasure of the Text", at its core, seems to be in accord with Pamuk's understanding of what reading and writing mean, as he discloses in "The Pleasure of Reading": the text he expresses his admiration for Stendhal's *La Chartreuse de Parme* (*Charterhouse of Parma*). To him, good novels like this give the reader such immense pleasure and are able to lead them to discover the meaning that creates life:

> (…) I asked myself what meaning this book could have to make me so happy. Realizing that to ask this question was like asking the meaning of life itself, I felt as if this book had brought me closer to understanding that meaning, close enough to be able to say a thing or two on the subject.
>
> *10.* The meaning of life is intimately linked with happiness, as are all great novels. As in novels, there is in life a genuine wish, an impulse, a race toward happiness. But there is more to it than that. A person wishes to reflect on that desire, that impulse, and a good novel (like *The Charterhouse of Parma)* is well suited to this purpose. In the end a wondrous novel becomes an integral part of our lives and the world around us, bringing us closer to the meaning of life; it comes in place of the happiness we may never find in living to offer us a joy that derives from its meaning. (*Other Colors* 2007, chap. "The Pleasure of Reading")

He, presumably, has been mindful of the network that transcends one's individual talent or capacity for creating original artworks. However, we should bear in mind that, for Pamuk, the intertextuality was not only a drive brought by the postmodern condition. As much as he had broad knowledge about the trends in the Western literary canon, traditional Turkish literature gave him valuable insights into the deep chambers of transtextuality, or rather its counterparts. If we check

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of plagiarism by English-speaking readers or critics. However, those readers can find the afterword in the English translation of *Other Colors*.

these counterparts, we see that *telmih* was the term used for intertextuality in classical Turkish literature, as well as in Persian and Arabian literary traditions. This word, which means "reminding, remembering an old famous event or proverb", was one of the most frequently used rhetorical methods in the construction of discourse in *Divan* poetry. According to Açıl, *telmih* was not only a narrative technique or a figure of speech but a highly functional process that constitutes a "three-stage memory" in classical Turkish poetry. The first of these three stages was to remind the memory nurtured in the classical Ottoman literature, the second stage was to maintain it through frequent usage, and finally the third was to pass on this memory to future generations with some additions (2014, 9). Examples of *telmih* include recalling the aforementioned *Layla and Majnun* tale or the Joseph parable in other texts, or reciting a famous aphorism as it is or with minor changes. In this regard, we can compare *telmih* to the concept 'allusion' in the European canon, which Genette classified as intertextuality.

Pamuk, as well as using the technique, iterates the word itself in his novels from time to time. In the translation of *My Name is Red*, too, we see that the translator Erdag Göknar has translated the word as "allusion" in the sequence when an old man is having a conversation with an illustrator who is supposed to depict Death: "they entered into an elevated conversation with double entendre, *allusions*, puns, obscure references and innuendos, as befit miniaturists who respected both the old masters as well as their own talent."[102] (2001, chap. 24 "I am Death; emphasize mine).

Almost every work by Orhan Pamuk contains a use of *telmih* or a similar type of transtextuality, whether in the form of a recurrence of a well-known tale, legend, or written work, or by referring to a well-known apothegm or a verse. In classical Turkish literature, *telmih* was only utilized in the form of a reminder of the parables that became famous in the eastern literary tradition. However, evidently, Orhan Pamuk alludes to the famous stories of both the East and the

[102] "Böylece eski üstatlara ve hünerlerine saygılı nakkaşlara yaraşır bir şekilde, çift anlamlar, kinaye, cinas, *telmih* ve sezdirmelerle dolu ince bir sohbettir koyulttular." (*Benim Adım Kırmızı* 1998, chap. XXIV: Benim Adım Ölüm; emphasize mine).
We see that the narrator mentions some other tropes that are utilized in classical Turkish literature and art, when Death and the illustrator were comparing Eastern and Western arts. However, the translation is not clear enough to figure out which one is used for which one in this case. But it is not fair to blame the translator for this. It is a problem of untranslatability, once again. There are no exact words for these notions in other languages, presumably, but only correlative concepts.

West. The most obvious example of this appears in *The Black Book*, which seems to be devoted wholly to the repertory of intertextuality in both literary conventions.

Pamuk's fiction employs not only intertextuality and *telmih* as transtextual mechanisms, but also paratextuality. We can see that many of his works, mostly allographically, apply to paratexts through epigraphs, dedications, forewords, or afterwords. But, occasionally, fictional characters created by him also appear or are cited in these paratextual bits. It is a similar phenomenon to what we can see in John Barth's *LETTERS* (1979), in which Barth sends letters to his readers written by him through his author persona, as well as by characters from his various books. Türkkan in particular argues that *The White Castle's* foreword contains this sort of paratextual relationship, but the text's anglophone reviewers "declined to engage with its paratextual elements", as "they also failed to understand the role of 'Faruk Darvınoğlu', the writer of the (fictional) preface and the translator of the archival manuscript that constitutes the novel's chapters" (2017, chap. "Teaching Paratextual Elements"). Emphasizing that paratexts have a significant role in better understanding translated texts, Türkkan notes that the aforementioned writer of the foreword and translator of the manuscript in *The White Castle* and the person to whom the novel is dedicated [Nilgün Darvınoğlu, a loving sister (1961-1980)] are characters from Pamuk's second novel, *Silent House.* Through these paratexts, novel characters who normally would be deemed to have a sense of closure in their storylines gain brand new identities, an identity that somehow resembles Umberto Eco's transworld identity concept, which signifies the appearance of the characters from the real world in a fictional world (qtd. in McHale 2004, 35). But here, formerly fictional characters pretend to be people from the real world, transcending the dimensions they exist in; in this way, our thoughts on their fictionality begin to become unstable. The dedication to Faruk's sister, who was killed at the end of *Silent House* for being a communist, includes the date of the death of Nilgün in parentheses, which evokes the impression that the story that had end with the end of *Silent House* is not necessarily finished, but continues in a world that operates in parallel. The historian hero of *Silent House,* Faruk Darvınoğlu, who spends most of his time in archives in the hope of extracting an intriguing story from old manuscripts, finally finds that story in *The White Castle*, and the story is *The White Castle*, or it becomes *The White Castle* in an unattainable time frame. Then he transliterates and publishes the manuscript. At this point, paratextuality and intertextuality are conjoined in a very delicate way, to the extent that the

ontological bond between the two worlds shatters into pieces. Türkkan also adds that "the dedication is an intertextual link to Pamuk's previous novel, and the sister's death marks a symbolic break from the ideologies of that era, moving toward a new kind of writing represented by *The White Castle*" (2017, chap. "Teaching Paratextual Elements"). It would not be wrong to regard this as Pamuk's proclaiming his initiation into a new domain, the domain of postmodern literature.

Another type is *metatextuality*, which implies the critical relationship between two different texts. Even though Pamuk's novels seldom include critiques and commentaries on specific fictional or non-fictional works, they never have the feature of being purely metatextual; that is, they are not written to criticize a given text, as Pamuk is first and foremost a novelist. Although he writes non-fictional pieces from time to time, I do not think it is important to delve further into the textual transcendence of those essays, because metatextuality "never pertains, in principle at least, to narrative or dramatic fiction" and, contrary to hypertext, it is "by essence nonfictional" (Genette 1997, 397). But just to give an example, the foreword he wrote to the Turkish translation of *The Life and Opinions of Tristram Shandy, Gentleman* (1759) by Laurence Sterne, entitled "Everyone Should Have an Uncle Like This", can be shown as one of his quasi-metatextual practices. Clearly, he was not chosen randomly to write this foreword, if we recall that Sterne is one of the most well-known authors among those who put metafiction into practice by deviating from the plot through self-reflective interventions. Thus, Pamuk declares his admiration for Sterne's novel, as it does not try to reveal the big secret about life like *grand narratives*, but "exactly reflects real life" with its all digressions, distractions, and disorder (*Other Colors* 2007).

Architextuality is unquestionably a more engrossing transtextual ground for Pamuk's fiction. It is particularly *The Museum of Innocence*, which sets a diverging example of architextuality, but quite intriguing at the same time, as its architextual character does not arise out of fluidity between two texts–so to say, from a museum catalog to a novel−, but it, *in fact*, produces an architectural effect that is exceeding the textual territories and limits. As its very title manifests, it claims to be an actual museum that contains a catalog that shows the background story of the pieces exhibited in the museum. A hypothetical architectural construction, a museum first becomes a novel in 2008, then the novel reverts to a museum when Pamuk actually established a tangible museum in 2012. *The Innocence of Objects*, the museum's exhibition catalog that describes the

novel's reciprocal relationship with the museum, serves as a medium or, more accurately, a proxy for this complex architextual link.

Describing the narrative mode used by Pamuk in *The Museum of Innocence* as "writing as collecting", Xing suggests that Pamuk creates a kind of portable museum:

> In assembling his collection, Pamuk has dislocated these everyday objects into another mode of memory, transforming the visible objects of material culture into refined poetic images in literary language, interweaving the sedentary museum that occupies a physical plot of land with a portable book that can be carried along and read whenever and wherever one wants: a novel as museum. (2013, 199)

But this explanation is only applicable for the first phase of the process, i. e. before the predestined museum started to exist in actuality. The second phase comprises the construction of a concrete collection that visualizes and materializes the objects that were envisioned heretofore. There is much more than architextuality in the sense of generic fluctuation, for "as a production of the combination between imaginary and actual collection, Pamuk's novel serves as an explanation and interpretation for the museum entity" (Xing 2013, 203). Reciprocity seems more equivocal given that it is Kemal, the metafictional protagonist of the novel, who actually collects everyday life objects and thus establishes "The Museum of Innocence" within the novel. At this moment, one can easily get confused about what precedes what in representational circumference. It might even go as far as to turn upside down the famous paradoxical thought in Oscar Wilde's *The Decay of Lying*: "Paradox though it may seem – and paradoxes are always dangerous things – it is none the less true that Life imitates art far more than Art imitates life" (1991 [1891], 87). Perhaps, in their symbiotic relationship, life and art do correspondingly imitate each other, as in the case of *doppelgängers*, whose identities are so intertwined that it is not clear who the original is. Metafiction, again, plays a pivotal role in the exemplification of the truth-fiction duality and overlapping, as Kemal, the founder of *The Museum,* says, "I would imagine it possible for me to frame my collection with a story, and I would dream happily of a museum where I could display my life" [103] (2009, chap. 81 "The Museum of Innocence").

[103] "Bazan bu teselli duygusuyla kendi koleksiyonumu da bir hikâye çevresinde toplayıp anlatabileceğimi sezer ... ve hikâyemle herkese ders olacak bir müzede sergileyip anlatabileceğimi mutlulukla hayal ederdim." (*Masumiyet Müzesi* 2008, chap. "Masumiyet Müzesi")

The final type of transtextuality is "diegetic transposition" (Genette 1997, 309), or *hypertextuality*, which is presented as a "category of works" by Genette (1997, 8). A threefold hypertextuality, similar to that of *Odyssey*, can be seen in the relationship between *The Black Book* by Pamuk, *Hüsn ü Aşk* (1783, "*Beauty and Love*") by Sheik Galib (1757−1799) and *Mesnevi* (1263-1264, or *Mathnawi*) by Rumi (1207−1273). The first two are the hypertexts of the last one in this example, considering the thematic, schematic, and conceptual correlations between them. The authors of both works refuse to hide the inspiration they derived from *Mesnevi*. They time and again indicate the clandestine relevance of their work to Rumi's classic, within their respective books. In *The Black Book*, Pamuk constantly recalls the names of both Rumi and Sheik Galib. The former, who lived in the 13th century in Anatolia, has become one of the most well-known *Sufi*s and poets in the world, while the latter gained a reputation as one of the most notable divan poets and mystics in Turkish literature. Besides, Rumi is accepted as the founder of the Mevlevi order, which is famous for "whirling dervish" rituals, while Sheik Galib was a follower of the same order and wrote his masterwork, *Hüsn ü Aşk,* within the framework of Mevlevi order doctrines, following in Rumi's footsteps.

Galib's *Hüsn ü Aşk* is a long narrative poem and an intangible love story regarding the main character Love's arduous task of seeking its love, Beauty, through a series of ordeals, which bear many similarities in terms of both content and the motifs used by Rumi in *Mesnevi* (Okçu 1999, 30), even though Rumi was not focusing on a sole topic, but composed a collection of interlocking stories about searching love, meaning, and thus God. Sheik Galib authentically expresses the influence of Rumi, the founder of the Sufi order (Mevlevism) of which he was also a member, on his work through the topoi of love, road, and quest. At some point, he even concedes this influence with the 2020th couplet of his poem: "Esrârını *Mesnevî*'den aldım / Çaldım velî mîrî malı çaldım" [104] (Şeyh Gâlib 2002 [1783], 141). This is his admission of deliberate *forgery*, a neither playful nor satirical imitation (Genette 1997, 28), and also a clue as to how to uncover the subtle hypertextual link between his work and *Mesnevi*.

It is not a mere coincidence that the very same first line of the couplet is used as an epigraph in the "Mysterious Paintings" chapter of *The Black Book,* while the chapter containing a rewriting

[104] "The mystery I took from the *Mathnawi*. I stole nothing but a master's property." (my translation)

of "a famous parable from *Rumi*'s *Mesnevi*" about a painting competition between two painters and the one who uses a mirror to reflect the other's work wins it (Göknar 2013, 224). The story, which was written in the 13th century, essentially summarizes the problem of originality in art, as well as defining the practice of imitation and creation through transformation in Eastern art. Probably this story, as well as many others told by Rumi, was taken from some other poet and this is exactly the case here. This particular story, by form and content all at once, synchronically epitomizes the view shared by both pre-modern artists of the Eastern world and postmodern artists, which can be summarized as the pursuit of creating an entirely original artwork as futile and superfluous. Hence, the only way is to accept the success and talent of the masterworks and to embrace the inevitable aura of imitation in order to transform them, for in the end, "everything … is a copy of a copy of a copy" (Palahniuk 2005, 21).[105]

Keep in mind that this story was written long before the emergence of postmodernity, when the world had not yet become globalized and there was no such thing as Eastern artists following Western trends. One can undoubtedly learn a lesson from this parabolic story, as it is not uncommon to seek wisdom in parabolic stories from the East. Through perpetual hypertextual practices in Eastern literary conventions, it comes out that Rumi's quintessential work, which was treated as the genesis of an everlasting stream of imitations, acknowledges the fact that it is nothing but another exodus from some sources which are untraceable, as well as unnecessary to trace. In Pamuk's *The Black Book,* another hypertext of *Mesnevi,* the same integrity is recognized by Celâl Sâlik, who is a columnist and a kind of antagonistic but idolized alter ego of the novel's protagonist Galip. There is a homonymy in the names of these two main characters, who seem to be different

[105] In postmodernism, there is certainly a drift into the same way of thinking. We can show several cases of misinterpreted plagiarisms from different parts of world literature. For example, Danilo Kiš had also been accused of plagiarism by his adversaries in Yugoslavia, shortly after he published his collection of stories, *A Tomb for Boris Davidovich* in 1976, for he did not mention the sources that greatly inspired him. Zorić, describing the argument "as the most important battle in Yugoslav literature at the end of the last century", claims that the polemic had a political background as well as theoretical justifications. Political attacks were coming from the conservative front who disapproved of Kiš's tackling the brutality in Soviet concentration camps and the insinuation behind it that excited speculation about the camps with a similar function in Yugoslavia. It, funnily enough, reminds the critics of Orhan Pamuk by the same token. The other side of the coin is also quite identical to Pamuk's situation. Zorić says that the theoretically oriented critics favored "a somewhat anachronistic approach to authorship and originality", and notes that Kiš answered these critics by accentuating the intertextuality. In brief, Kiš, just like Pamuk strived to do so, was pointing out that the sources were not "hidden" in his text but manifested, even with the word "source" itself, and secondly, even if they were not "explicitly quoted, it would be no breach but a legitimate artistic device comparable to other modernist procedures" (Zorić 2005, 164–65). It seems postmodern writers faced more or less similar challenges to justify their methods against old-fashioned critics and politically-motivated adversaries.

layers of the same ego Their names are the same as those of Sheikh Galib and Rumi, whose full name is Mevlana *Celâl*eddin Rumi. In his joy at discovering a long-hidden secret, Celâl of *The Black Book* declares confidently: "Rumi's greatest work, *Mathnawi,* is plagiarism from start to finish!"[106] (2011, chap. 32 "Who Killed Shams of Tabriz?"). He backs up his allegation by claiming that all of the stories in Rumi's *Mesnevi* are "lifted from" famous works of Arabic and Persian literature:

> Such and such a story had been lifted from 'Kelile and Dimne'; another story from Attar's 'Mantik-ut Tayr'; the aforementioned anecdote had been copied word for word from 'Leyla and Mecnun,' while 'Menakibi' had been stolen from Evliya. As he surveyed the list of sources, he saw mentions of 'Kisas-I Enbiya,' *The Thousand and One Nights,* and Ibn Zerhani. Celâl ended his list with Rumi's own thoughts on stealing stories from others.[107] (*ibid.*)

Mesnevi is almost reminiscent of a carnival stage. Even though it cannot be considered as a novel, 'mesnevi' as narration was the most similar genre to the novel in Middle Eastern literatures, in terms of arranging holistic and composite stories, different styles and discourses, and higher and lower themes. Rumi reveals his secret in his own work, by creating an artwork that includes a story about two artists' entering a competition in which the one who copies the other's work wins the challenge. On top of that, it is Rumi himself who copied from the masters' art and thus boasts about making it better than them. Following Sheikh Galib's lead, Pamuk divulges what Rumi encoded, by replicating the very same story, and again within a different context and style. Nevertheless, the point he tries to prove remains unchanged, as Celâl

> would confess, that he'd written many—perhaps all—of his columns with the help of others; the important thing was not to create something, but to draw instead from the marvels created over thousands of years by the many thousands of great minds who'd come

[106] "Mevlana'nın en büyük eseri denen Mesnevi baştan sona bir çalıntıdır!" (*Kara Kitap* 1991, part II chap.3 "Şemsi Tebrizi'yi Kim Öldürdü?")

[107] "Mesnevi'deki falanca hikâye 'Kelile ve Dimne'den alınmış, filanca hikâye Attar'ın 'Mantık-ut Tayr'ından yürütülmüş, beriki anekdot olduğu gibi 'Leyla ve Mecnun'dan kaldırılmış, ötekisi 'Menâkıb-ı Evliya'dan aşırılmıştı. Galip hikâyeleri yürütülen bu kaynakların uzayan listesi içinde 'Kıssas-ı Enbiya'yı, 'Binbir Gece Masalları'nı ve İbn Zerhani'yi de gördü. Bu listenin sonuna Celâl başkalarından hikâye yürütmek üzerine Mevlana'nın düşüncelerini eklemişti." (*ibid.*)

> before us, to change here and there and turn it into something new; this, he said, was why he always drew his columns from other sources.[108] (*ibid.*)

We shall notice that not only *The Black Book* and *Mesnevi* are entwined, but Sheik Galib's *Hüsn ü Aşk* also takes part as an intermediate stage in the process of hypertextuality. An old columnist exposes the aforementioned forgery in the chapter that has an epigraph from Sheik Galib. When the old columnist resentfully talks about the inspiration sources of Celâl, who seems like an author-surrogate of Pamuk, he says: "[H]ave I already mentioned the originals Celâl Bey draws his ideas from? Let me add another name to the list. He has stolen things not only from Dante, Dostoyevsky, and Rumi but also from Sheikh Galip" [109] (*The Black Book* 2011, chap. 9 "Someone's Following Me"). It might look like an envious criticism of Celâl's columns, his habit of stealing from other authors recklessly, but instead, it is Pamuk's disclosure of the essence of his art, confession of his own sources of inspiration. And Sheikh Galib's *Hüsn ü Aşk* is one of these sources. It is the middle ring in this remarkable chain of hypertextual relationships, just as *Aeneid* stands between the *Odyssey* and *Ulysses.*

In summary, these transtextual literary practices, that are used in Pamuk's works frequently, are significant benchmarks of postmodern literature. But they were lying at the heart of classical Turkish poetry and were its sine qua non, even though they were not called by these names. Likewise, it was possible to encounter such narrations wandering on a thin line between plagiarism and parody in the literary traditions of the Judeo-Christian world, if we think of the accusations against Shakespeare. Another example is Bertolt Brecht, who disdained "original creativity", claiming that "the notion of plagiarism was an outgrowth of bourgeois property concepts that arose in the late Middle Ages." In parallel with the concept suggested by Rumi, Brecht thought that "every period of literary greatness was based more or less on its *plagiarism"* (Lyon 1975, 2).

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[108] "Celâl birçok köşe yazısını, belki de hepsini başkalarının yardımıyla yazdığını söyler, önemli olanın yeni bir şey 'yaratmak' değil, daha önceden, binlerce zekâ tarafından binlerce yılda yaratılmış olan harikaları bir köşesinden, bir ucundan değiştirerek yepyeni bir şey söyleyebilmek olduğunu ekler, bütün köşe yazılarını başkalarından aldığını ileri sürerdi." (*ibid.*)

[109] "Celâl Bey'in taklidi olduğu asıllarından sözetmiş miydim size? Az önce saydıklarımdan başka, Dante'den, Dostoyevski'den, Mevlâna'dan, Şeyh Galip'ten de hep birşeyler yürütmüştür." (*Kara Kitap* 1991, part 1 chap. 9 "Birisi Beni Takip Ediyor")

It is maybe too assertive, but fair to say that the theories formulated by Bakhtin in order to explain the novel genre in general terms underlie the postmodern literary theory, which would later be developed and elaborated by other theoreticians. Bakhtin's descriptions for the novel as a whole are later bestowed as distinguishing features of postmodern literature and the issue could be grasped better by examining the work of these theorists. But first, we must bear in mind that neither metafiction was discovered by postmodern authors, nor is there a first-time discovered narrative strategy in postmodern literature. On the contrary, for postmodernism, the main objection of literature and art was to take art away from a narrow elitist milieu. The purpose was the liberation of art, to make it belong to everyone, by reverting to the concept of art and discernment of the pre-modernist era, where there was neither supply nor demand for authenticity.

7.1.2. Nazire*: Transformation in Classical Turkish Literature*

Bakhtin and other scholars working on the topic apparently said everything that needs to be said about the matter of intertextuality throughout history. However, the interest and knowledge of Bakhtin and other researchers studying the topic, unsurprisingly, was limited to the status of intertextuality in the Western canon, which began in ancient Greece and Rome and continued with medieval romances, tragedies, and so on.[110] They had either never thought about what intertextuality would mean in the literature and oral culture of the Orient, or they did not consider it significant or pertinent to mention.[111]

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[110] Borrowing Appadurai's term "Eurochronology", Apter explains this issue due to the fact that the Western Academy based critical practices and disciplines have built-in typologies− "epic," "classicism," "Renaissance," "genre," "world history"—adduced from Western literary examples. She thinks Western scholars tend to naturalize comparison criteria that exclude certain types of cultural output from the "art" domain or apply the word "art" only to certain categories. The conclusion is: "Clearly, the nations that name the critical lexicon are the nations that dominate the classification of genres in literary history and the critical paradigms that prevail in literary world-systems." (2013, chap. III "Eurochronology and Periodicity")

[111] It might imply tenacity in the *latent* Orientalist thinking in Western scholarship which has neglected the literary or cultural production of the East, unless it is represented in generalized criteria or in its total *absence*. It is worth remembering Edward Said's observation about this latent orientalism: "What these widely diffused notions of the Orient depended on was the almost total absence in contemporary Western culture of the Orient as a genuinely felt and experienced force. For a number of obvious reasons, the Orient was always in the position both of outsider and of incorporated weak partner for the West. To the extent that Western scholars were aware of contemporary Orientals or Oriental movements of thought and culture, these were perceived either as silent shadows to be animated by the Orientalist, brought into reality by him, or as a kind of cultural and intellectual proletariat useful for the Orientalist's grander interpretative activity, necessary for his performance as superior judge, learned man, powerful cultural will. I mean to say that in discussions of the Orient, the Orient is all absence, whereas one feels the Orientalist and what he says as presence; yet we must not forget that the Orientalist's presence is enabled by the Orient's effective absence." (1978, 208)

However, we do not have the luxury of evaluating the concept of intertextuality independently of its meaning and relevance in the Eastern tradition and classical Turkish poetry, for Orhan Pamuk cannot be viewed merely as an uprooted representative of world literature, replicating postmodern narrative techniques that are in vogue in the Western world. On the contrary, he has found origins for these postmodern devices in the place where he was nourished, which is precisely why he often refers to and transforms the literary masterpieces of the Islamic world.

As described in the section entitled "A Brief History of Turkish Literature", the importance of which will be better understood at this point, classical Turkish poetry started with the practice of imitating the most famous works and poets of Arabic and Persian literature, and this emulation continued in so far as it had found its own original voice. Most of the literary genres were imported from Persians, while the meter, prosody and other grammatical structures were derived from Arabic. Metaphor templates called *mazmun*, themes, and contents were rather the outcome of the collaboration between the two superior cultures of the Islamic world at the time. Nevertheless, in this literary tradition, copying, imitation or plagiarism has never been regarded as a grave transgression or incompetence. Yet, to avoid anachronism, we should keep in mind that these concepts did not have the same connotations they do today, rather they were seen as a creative transition arising from a collective imagination within the framework of the artwork produced. The explanation for this was, to a large degree, the belief that topics, metaphors, figures of speech, and meter patterns were already fixed and immutable, and what is more, there was no need or purpose to generate new ones. What was important was to render technically the most skilled verse or *mathnawi* of all, to exemplify any particular genre by using the best combination of words from whatever language they were chosen in. For this reason, even if there were already a hundred separate written versions and thousands of verbal variants of the *Lavla and Majnun* tale, which was not only rewritten in the Eastern world, but had also revamped in the West by Lord Byron (1788–1824) in 1813 under the title of "*The Giaour, a fragment of a Turkish tale*", there would always be someone who could dare to write the 101st and claim to outweigh Nizami Ganjavi's (1141–1209) *Layla and Majnun*, regarded as the epitome of such tales. It means that plagiarism on a large or small scale was not seen as foul, but a practice of writing that was employed without embarrassment and, to some extent, encouraged, even, or, to put it another way, the concept of plagiarism was perceived differently. The plagiary at issue here is not only an act of lifting the

topic or inspiration from superior literary canons; it was more or less seen as an interchange of interesting thoughts, fresh concepts, or vibrant poetic imagery, which was also popular practice within the internal circle of Turkish poets. Péri affirms this phenomenon in *Divan* poetry by saying, "the idea of copying or imitating earlier literary texts and recreating them in a new fashion or in a new context lay at the very heart of the Ottoman literary tradition." (2018, 148).

In *My Name is Red,* too, it is underscored several times that Eastern art had such an attribute. Accordingly, the miniature artists in the novel (*nakkaşlar*) were following the same pattern, though possessing a deep desire to produce something authentic, a "lust for 'style', 'signature', and 'character'" (2001, chap. 12 "I am Called Butterfly"). The miniaturist known as "Butterfly" tells "Three Parables on Style and Signature" while being questioned about a murder case by Black Effendi, the detective in charge of the case. There is, as expected, a moral lesson in the tales that were most definitely "lifted from" the stories of the old masters, illustrating how pitiful the artist who is desperate for style is and how despicable he is because he wants to sign his work. In a nutshell, in the first story, the miniaturist, who alters the images depicted as the old master had created them for centuries, was blinded because of his "own fascination with style"; in the second, Sultan, the father of a young illustrator who says, "If my son signs his paintings, won't he be unjustly taking credit for the techniques and styles of the old masters, which he has imitated?", is killed by his own son, who nonetheless signs his illustration concerning −ironically− patricide; and in the last one, a story very close to the one told in the "Mysterious Paintings" chapter of *The Black Book,* Kazvin's Shah prepares an illustration contest between three painters to find a fitting husband for his daughter. All three candidates choose the same picture to be portrayed, and they do so in the manner of the old masters, for sure, but they all fail for different reasons; the first one could not resist the urge to place his signature in the miniature, the second does not put any signature, but has a flaw, "whether by a slip of his brush or by intent, no one knew", in his depiction, and it means a statement that he is distinguishable, at least for the Shah, who believes "imperfection is the mother of style"; finally, the last one does not add anything special, does not sign the picture, it is flawless, yet this time it becomes its flaw, since, according to Shah's daughter, when the old masters loved someone they

> would include an aspect of their beloved in the rendering of the beautiful maiden's brow, eye, lip, hair, smile, or even eyelash. This secret variation in their illustrations would be a

> sign that could be read by the lovers and the lovers alone. I've stared at the beautiful maiden mounted on her horse for the whole day, my dear father, and there's no trace of me in her! This miniaturist is perhaps a great master, he's young and handsome, but he does not love me. (*ibid.*)

It might sound paradoxical, but it is not. The key point here is that even the mistakes needed to be made in the manner that the masters did, not for vanity, not with ostentation, not in conceit, but in rigid adherence to the master's works. We have the same impression in the whole novel. To offer another illustration, let's have a look at the chapter "I am Death" in which an old man asks an illustrator to draw Death. The illustrator responds that he cannot, on the grounds that he has never seen a picture of Death. The old man, confused, tells him that it is possible to draw something without seeing its picture. The illustrator's answer is certain: "if the picture is to be perfect, the way the masters of old would've made it, it ought to be drawn at least a thousand times before I attempt it."[112] (*My Name is Red* 2001, chap. 24 "I am Death"). In a sense, the debate following his response summarizes my arguments for this topic, while maintaining a distinction between the concept of artistic integrity in the East and the West:

> "Is the measure of a miniaturist's talent the ability to depict everything with the same perfection as the great masters or the ability to introduce into the picture subject matter which no one else can see?" said the sure-handed, stunning-eyed, brilliant illustrator, and although he himself knew the answer to this question, he remained quite reserved.
>
> "The Venetians measure a miniaturist's prowess by his ability to discover novel subject matter and techniques that have never before been used," insisted the old man arrogantly.
>
> "Venetians die like Venetians," said the illustrator who would soon draw me.
>
> "All our deaths resemble one another," said the old man.
>
> "Legends and paintings recount how men are distinct from one another, not how everybody resembles one another," said the wise illustrator. "The master miniaturist earns his mastery by depicting unique legends as if we were already familiar with them."[113] (*ibid.*)

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[112] "Ama resmin eski üstatların yaptığı gibi mükemmel olmasını istiyorsan daha önce binlerce kere çizilmiş olmalı." (*Benim Adım Kırmızı* 1998, chap. XXIV: Benim Adım Ölüm)

[113] "'Nakkaşın hünerinin kıstası, her şeyi eski üstatların mükemmeliyetiyle resmetmesi midir, yoksa kimsenin göremediği konuları resme sokması mıdır?' dedi mucize elli, güzel gözlü, akıllı nakkaş. Kendisi bu sorunun cevabını bildiği halde ihtiyatlıydı.

'Venedikliler nakkaşın gücünün hiç çizilmemiş konuları ve usûlleri bulmasıyla ölçüyorlar,' dedi iddialı ihtiyar.

'Venedikliler, Venedikli gibi ölür,' dedi beni çizecek olan nakkaş.

'Ama herkesin ölümü birbirine benzer,' dedi ihtiyar.

'Efsane ve nakış herkesin birbirine benzemesini değil, benzememesini hikâye eder,' dedi akıllı nakkaş. 'Üstat nakkaş birbirlerine hiç benzemeyen efsaneleri bize benzer gibi çizerek üstat olur.' (*ibid.*)

Under the personal observation of Death, this chapter, as well as the entire novel, goes on in the same vein as though it was thoroughly devoted to the discussion of art. It demonstrates how important this topic is in Pamuk's perception of art. I therefore conclude that it is worth taking a closer look at *nazire,* the discursive practice of transtextuality in classical Turkish literature, which not only nurtured Orhan Pamuk, but also stimulated postmodern literature in a broad context through the introduction of Jorge Luis Borges.

The *nazire* tradition, *mazmun,* which forms a meaning universe with typical culturally-based metaphors, the poet's ability to construct a new form from a couplet by inserting four, five, or six more hemistiches with the same meter and rhyme of that couplet; figures of speech, such as *telmih, irsâl-i mesel,* i*ktibas* were the main examples of intertextual practices in the Ottoman *Divan* poetry (Öztekin 2008, 129). I assume that analyzing some of these concepts would be practical for elucidating the multiple facets of intertextuality in Muslim and Eastern culture, for we may name *nazire* the hypertext in Turkish literature. As a matter of fact, not only are the traces and reminiscences of this literary tradition and techniques frequently found in Pamuk's novels Beginning with the *Thousand and One Nights* and *Shehname,* which were discovered and revitalized by Jorge Luis Borges and thus gained a worldwide audience, the Islamic literary tradition invented specific strategies that have been revived in postmodern literature, namely, Chinese box narrative structures, intertextuality, diegesis, and *mise en abyme*. Brian McHale accurately draws attention to the excellent execution of this narrative strategy by Italo Calvino, in his *If on a Winter's Night a Traveler,* that is "clearly modeled on that paradoxical night of the *Thousand and One Nights* that Borges likes to invoke", by quoting the following excerpt from the novella that summarizes the technique itself within the narrative:

> Marana proposes to the Sultan a stratagem prompted by the literary tradition of the Orient: he will break off his translation at the moment of greatest suspense and will start translating another novel, inserting it into the first through some rudimentary expedient; for example, a character in the first novel opens a book and starts reading. The second novel will also break off to yield to a third, which will not proceed very far before opening into a fourth, and so on…here is a trap-novel designed by the treacherous translator with beginnings of novels that remain suspended…just as the revolt remains suspended. (qtd. in McHale 2004, 125–26)

However, neither classical Turkish literature nor the literature of the Orient is just made up of the *Thousand and One Nights,* to which Pamuk novels too often contain references and allusions. Returning to *The Black Book,* name it a Chinese box or Matryoshka doll,[114] Galip, in his search for Celâl, discovers that Celâl highlighted a similar structure in Rumi's stories in *Mesnevi*: "Like *The Thousand and One Nights,* the *Mathnawi* was of a strange and complex composition, with the second story beginning before the first was finished, and a third story beginning before the second was finished—endless stories, begun only to be discarded, like the identities their tellers so longed to escape." [115] (chap. 32 "Who Killed Shams of Tabriz?"). Then he notices that "Celâl's columns, many he had assumed to be entirely original when he'd first read them had been lifted from the Mathnawi and then adapted to modern-day Istanbul" [116] (*ibid.*). This is, of course, another hint that Pamuk has left regarding his method. The stories, which are inspired by the stories of others, are used as a means to become someone different, to replace one's identity with someone else's, for

> like so many others who cannot bear to be alone and can only find solace by pretending to be someone else, Rumi could only begin to tell a story if he could say that he'd heard it elsewhere. After all, for those unhappy souls who burn to become someone else, storytelling is a ruse, the best way they've discovered to escape the bodies and souls that so oppress them. [117] (*ibid.*)

Pamuk, like Rumi did, transforms other people's stories as a way of turning into them, stealing their identity. We have seen the theme of becoming someone else and replacing identities through narratives in "Identity in Pamuk's Work" chapter of this study. What we shall pay attention to here is the superimposition of an identity issue onto a particular storytelling method that has

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[114] It is worth pointing out a notable difference between the Chinese box structure of classical stories and tales and the postmodern novels. In classical tales, like in *One Thousand and One Nights,* gaps between the different layers of the stories are more consistent and recursion towards the frame story is more spiral and regular, whereas in the postmodern narrations, like in John Barth's *Lost in the Funhouse* or Salman Rushdie's or Orhan Pamuk's multiple novels, gaps and transitions are made more randomly and recursion is not very carefully direct, but rather purposefully disjointed.

[115] "Tıpkı Binbir Gece Masalları gibi, bir hikâye bitmeden bir ikincisi başlayan, o ikincisi bitmeden üçüncüsüne geçilen, bitmeyen hikâyelerin, tıpkı tüketilemeyen, ama kısa bir sürede bıkılan insan kişilikleri gibi hep arkada bırakıldığı, tuhaf ve düzensiz bir 'kompozisyon'du Mesnevi." (*Kara Kitap* 1991, part II chap.3 "Şemsi Tebrizi'yi Kim Öldürdü?")

[116] "(...) çocukluğunda, gençliğinde özgün köşe yazısı diye okuduğu birçok hikâyeyi Celâl'in 'Mesnevi'den alarak çağımız İstanbul'una uyarladığını anladı." (*ibid.*)

[117] "Celâl'e göre kendileri olmaya uzun süre katlanamayan, ancak bir başkasının kişiliğine büründükleri zaman huzur bulan bütün insanlar gibi Mevlâna da, bir hikâyeye başladığında ancak bir başkasının anlattıklarını söyleyebiliyordu. Zaten bir başkası olmak için yanıp tutuşan bütün mutsuzlar için hikâye anlatmak, kendi sıkıcı gövdeleri ve ruhlarından kurtulabilmeleri için keşfedilen bir hileydi." (*ibid.*)

been remodeled by postmodernity. In other words, transtextuality or the subdivisions of transtextuality, particularly hypertextuality, can be employed to prove an ontological point: identities are built much like narratives and they can be rebuilt by narratives.

There are further references in Pamuk's novels to the routines of a 600-year-old canon besides the never-ending saga of Scheherazade, and nazire seems to be the most important of all. Celâl from *The Black Book* describes it as "*tek gerçek hüner* (only real skill)" in the original version of the book (*ibid.*). However, in the English translation, firstly, there is an additional explanatory sentence for *nazire,* which says, "Celâl had often talked for hours into the night about the fine art of the *nazire,* a poem that sets out to imitate an existing poem in both form and content" (*ibid.*). This was simply not required in the original version. But apart from that, there is still, in appearance, a small, but, in effect, massive difference in the English translations of the novel. According to Maureen Freely's translation, Celâl would say writing *nazire*s was "the only skill *he* had (*ibid*., emphasize mine)". The previous translation of the book made by Güneli Gün, too, has the same diversion from the original text. Both possibilities make sense at first sight, as Celâl claims he is writing all his Sunday columns with the aid of other writers, by modifying what they wrote. He also adds, "the important thing was not to create something, but to draw instead from the marvels created over thousands of years by the many thousands of great minds who'd come before us, to change here and there and turn it into something new" [118] (*ibid*.). It is hard to guess what the explanation for this deviation could be in both translations. But the original text suggests that writing *nazire*s, which means imitating the great works that have been written before, is not the only skill he had, but it is, in general terms, "the only real talent" when it comes to writing. Although this minor variation, whether error or preference, in translation reminds us of the usual problems with translation, such as distortion of the original texts and the issue of untranslatability, I do not intend to bring that discussion back. What I am trying to draw attention to is that this little passage from the novel provides traces of Orhan Pamuk's own ideas of storytelling, creation, stealing and transformation; he manifests his personal poetics as per Celâl's column writing strategies. It seems explicit that Pamuk himself is the one who talks through Celâl's words here.

[118] "Celâl birçok köşe yazısını, belki de hepsini başkalarının yardımıyla yazdığını söyler, önemli olanın yeni bir şey 'yaratmak' değil, daha önceden, binlerce zekâ tarafından binlerce yılda yaratılmış olan harikaları bir köşesinden, bir ucundan değiştirerek yepyeni bir şey söyleyebilmek olduğunu ekler, bütün köşe yazılarını başkalarından aldığını ileri sürerdi." (*ibid*.)

Just like Celâl–or Rumi–, telling a story for Orhan Pamuk does not mean finding the most original concept, but on the contrary, it is essential to retell a story that has deeply influenced us, that we have even forgotten who its author was. The idea depicted in *The Black Book* as becoming someone else through adopting and retelling their stories is ingeniously articulated in the novel through Celâl, a character who has the same name as Rumi and by whom Pamuk tries to turn into Rumi by simply *lifting* stories from him and retelling his stories in a modern way. In a sense, this novel appears to bear the stamp of Pamuk's approach to the craft of (re)telling stories. This standpoint is specifically reflected in his essay collection *Other Colors*:

> A good theory, even one that has affected us deeply and convinced us, will remain someone else's theory and not our own. But a good story that has affected us deeply, and convinced us, becomes our own. Old stories, very old stories, are like this. No one can remember who told them first. We erase all memory of the way in which they were first expressed. With each new telling, we hear the story as if for the first time. (2007, chap. "Şirinn's Surprise)

He notes he tried to retell a story ("Şirinn's Surprise) in *The Black Book,* which was told by Gazzali in *Ihya-ul Ulum*, converted to a poem by Enveri, used in *Iskendername* by Nizami, and told by both Ibni Arabi and Rumi (*ibid.*). Pamuk, without any doubt, sees himself as the inheritor of these names by recognizing, owning and reshaping their stories. In other words, he does not project the image of an author who employs postmodern techniques that he learned in the West, as has been accused; rather, he is a novelist who seeks roots in the East through various methods of transtextuality that were already in use centuries ago. It is clear that Pamuk wants to incorporate himself into a lineage and wants to do so through *nazire*, one of the most common transtextual practices of classical Turkish literature, the hypertextuality *a la Turca*, so to speak. In addition, he repeats what Bakthin, Kristeva, Barthes and all the others say about intertextuality:

> Before reading Dante I heard funny stories inspired by Inferno. Before I saw Chaplin's *The Great Dictator*, I saw it copied in a Turkish film series known as *Vanished Ibrahim*. I came to know and love the Impressionists from reproductions torn from magazines and displayed on the walls of barbershops and greengrocers. I came to know the world through Tintin—as with most books, in the Turkish translation. I acquired my taste for history from countries whose histories do not resemble our own. I have gone through life convinced that the buildings in which I have lived and the streets I have walked are bad imitations of streets and buildings somewhere in the West. The chairs and tables at which I sat were copies of originals in American films; it was only much later, after I saw the films again, that I realized this. I have compared a great many new faces with those I have seen in films and on television, and I have confused them. I have learned more about honor, courage,

> love, compassion, honesty, and evil by reading about them than by knowing them in real life. I cannot say how much of my joy or my seriousness of purpose, my way of standing or speaking, is innate and how much I have unwittingly copied from other examples. Nor do I know how many of those examples are themselves copies of another original or copy. The same can be said of my own words. Perhaps this is why it may be best just to repeat what someone else has already said. (*ibid.*)

If, for this or that reason, it is inevitable to be influenced by others, then the best way might be "just to repeat what someone else has already said", that is, to write *nazire*s. *Nazire,* the method of such intertextual design, expressly commended by Pamuk, literally means "a verbal or physical response to a word or to a behavior by simulating it", whereas in classical Turkish literature, it meant "a poem written in the same meter and rhyme by another poet to a poet's verse" (Köksal 2006, 456). This is, in essence, a "hypertext" construction technique, if we recall Genette's description. This method, which was also commonly practiced in Arabic and Persian literature, is expressed in Arabic with the word "muâraza" and in Persian with the terms "istikbâl, cevâb, tazmîn". Examples of *nazire* were given in divan poetry in the form of *ghazals*, as such brief poems were deemed more convenient for displaying artistic mastery, or in the form of *mathnawi*, the type of poem by which romances – often with sufistic connotations –, theological teaching scriptures, or heroic tales of the Islamic world were conveyed, such as the abovementioned *Layla and Majnun*, or Rumi's *Mesnevi*. *Nazire* was written primarily to express deep admiration and reverence for a poet or poem, but there was also a desire to reveal something greater than the given hypotext, perhaps out of respect or, perhaps, envy or rivalry (*ibid*.). It should be emphasized that nazire was not only used in literature, but also in other branches of art in Turkish and Islamic regions, such as "miniature –illuminated manuscripts, illustration, textile arts −embroidery, calligraphy, or music" (Kalpaklı 2006, 134), among which miniatures and illuminated manuscripts were exemplified in Pamuk's *My Name is Red* in relation to the discussion about originality and representation.

Nazire was mostly used as a serious method of transformation, but at times it was practiced in the form of parody and irony. In the next chapter, it is fitting to evaluate practices, such as parody, irony, satire, etc, which played a critical role in the pre-modern literature of both East and West. We shall be examining them in accordance with Gerard Genette's explanations mainly, but we shall also take into account the relevant methods and techniques used in classical Turkish literature.

7.2. Parody and Pamuk Novels

Parody and its copilot irony are considered to be among the most compelling components of postmodern art. Everything can be parodied in any format, and the parody link can also be intermedial. Nowadays, the most popular parodies are performed on television shows such as *The Simpsons* or *Saturday Night Live*, which caricature any type of text, as well as specific political or historical events and actors. But artists from various fields of postmodern art have also utilized it since the 1960s, and, like many other postmodern narrative strategies, parody had been commonly used long before postmodernism appeared. However, it has found its niche perfectly in postmodern literature. It has a number of explanations which, ultimately, all lead to the question of representation. Defining the concept of parody would therefore be a good start to understanding why it plays a central role in postmodern literature.

7.*2.1. Definition(s) of Parody*

Aristotle, Bakhtin, Hutcheon and Genette have made different definitions in relation to the linguistic, political or narratological implications and nuances of the word. It is also possible to agree with Simon Dentith, who suggests that it is futile to try to classify parody, "because of the antiquity of the word parody, (…) because of the range of different practices to which it alludes, and because of differing national usages" (2000, 6) and offers a definition based on "the intertextual stance that writing adopts": "Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (2000, 9). However−as Dentith has also done, no matter how necessary it might be− it would be worthwhile to examine at least those nuances between the definitions of the above-mentioned theoreticians who have made a significant contribution to the subject.

The root of parody, in the sense of the word, dates back to ancient Greek literature, so it must be traced back to that period. Aristotle's *Poetics* included the first known use of the term "parodia (παρῳδία)", which was apparently a style invented by "Hegemon the Thasian" to portray men "worse than they are" (Butcher 1902, 11). Being a sub-layer of comedy, the term indicated "a narrative poem, of moderate length, in the metre and vocabulary of epic poems, but treating a light, satirical, or mock-heroic subject" (Dentith 2000, 10). In his article "The Basis of Ancient Parody", F. J. Lelièvre notes that the stem of the word (*para-* "beside, parallel to" & *ode* "song")

indicates "something sung −or composed− conformably to an original but with a difference" (66). He then draws a distinction between parody and a related term still mixed up with parody, "pastiche", which is described as "a careful imitation of the original author without any attempt either to distort his style or to introduce original elements into it" (1954, 68). Parody, on the other hand, "suggests both imitation and differentiation" and involves humor and debasing the human race, as in *Batrachomyomachia*,[119] where valiant warriors of the Trojans and Achaeans were transformed into mice and frogs (1954, 70).

Acknowledging the same 'parodic epic' of *The Iliad* by Homer, Bakhtin argues that being a representation of the "the direct word of another" parody is no longer the same genre, but rather the image of the upper work that is parodied. Therefore, *Batrachomyomachia* is not an epic poem whose heroes are frogs and mice, but the parodic style that ridicules it is "the true hero of the work" (1981, 51). According to Bakhtin, "parodic-travestying discourse" in "world literature" was of great importance, although it is worth noting that, once again, Bakhtin referred to ancient Greek, Roman and (Western) European literature as world literature, aside from the fact that the same forms were also relevant in Eastern literature as I discussed in the previous chapter on intertextuality.[120] The parody used in ancient Greek literature had the quality of being somewhat deconstructive. It would deliver the serious text of what was missing from that text − "the corrective of laughter". It functioned as "the corrective that is always richer, more fundamental and most importantly *too contradictory and heteroglot* to be fit into a high and straightforward genre" (1981, 55). What was parodied was not the content, the heroes or the heroic deeds, but the

[119] In recent years, an effort to mock a heroic epic, such as *Batrachomyomachia*, has appeared in contemporary culture. Broadcasted on Netflix, the *Norsemen* TV series is one of the most suitable examples of parody that has come to fruition in the last decade. The TV show can be described as the hypotext of the critically acclaimed History Channel TV series *Vikings*. *Vikings*, being a kind of modern *The Iliad*, is about the heroism and violent deeds of the old Nordic folks. *Norsemen*, by reversing the rhetoric used in *Vikings*, makes fun of circumstances in which the characters are supposed to act bravely and fearlessly. Even though heroic hypo-characters appeared in *Vikings* are not physically transformed into animals in *Norsemen*, they are nevertheless dramatically altered in the direction of being absurd. In this regard, *Norsemen* must take on more scholarly attention as one of the most refreshing champions of parody in the 21st century.

[120] At some point in his study, Bakhtin points out that the parodied figure of Hercules existed across the ages, including in the Turkish game of "shadow puppets" (1981, 55). I would give Bakhtin credit for acknowledging the Turkish shadow game, but I could not find any sign of Hercules' existence in this traditional puppet theater. However, it is not incorrect to assume such intervention, given the Greek-Turkish coexistence that has been going on around Western Anatolia for more than eleven centuries.

In the following sections, I will provide a succinct overview of the related satirical genres or styles used in classical Turkish literature −one reason being that Pamuk frequently calls attention to these styles along with their western counterparts.

style and the language by which heroism was enunciated. Like the Greeks, the Romans found higher, serious styles incomplete without their "comic double", as in the Carnival of Saturnalia, where "the clown was the double of the ruler and the slave the double of the master" (1981, 58). This is why Roman folk literature, particularly oral tradition, was abundant with parodic-travestying forms. Through these forms, Bakhtin refers first to parody and travesty as genres, and then to other genres, such as "satyr-drama, improvised comedy, satire, plotless dialogue" etc. (1981, 59). The corrective of laughter generated by all of these forms was desirable because it brought to people a different and contradictory representation of reality, which was precisely what "paved the way for the impiety of the novelistic form" (1981, 59), where the serious and the comic collided in *heteroglossia*. It was primarily attributed to the Hellenistic culture of the Roman Empire, the origins of which were found in Greek civilization; the official language was Latin, and the "barbarian" subjects spoke their "barbaric" languages, opening up the "Galilean world of many languages, mutually animating each other" (1981, 65).[121] And the same was true of the modern European novel, fostered by the inter-animated language links of the Middle Ages and the Renaissance (1981, 68).

Referring to Bakhtin, Kristeva, and Genette's inferences about parody, Linda Hutcheon explores the concept extensively in her work *A Theory of Parody,* not only in the field of literature, but also in art forms such as music, film, architecture and visual arts. She defines the term simply as "as a form of repetition with ironic critical distance, marking difference rather than similarity" (2000, xii). She suggests that parody, like irony, is a kind of two-way and indirect discourse, but that it is by no means parasitic. Parody and parodied texts are interlinked but divergent in this double-edged collaboration involving transmutation and restructuring. Two discourses within it operate together, but they remain independent of each other, with no amalgamation which might disrupt any of them. This understanding of parody is not at all aggressive, but rather deferential, underpinning a subtly critical ramification. It is also true that parody is seen as a usual suspect in many respects by its adversaries: "for being too ideologically shifty or, on the contrary, for being too direct a threat, either through its formal collusion with satire or because it is seen as a menace

[121] There was a similar experience of polyglossia in the Ottoman Empire. The emperors were Turkish, the language of art was Persian, the language of science was Arabic, and the folks under Ottoman rule spoke a broad variety of languages over the centuries. This polyglossia could not produce a genre like the novel, but the genres in use had benefited immensely from this setting.

to the ownership of intellectual or creative property" (2000, xiv).[122] Hutcheon, who is fond of stressing the paradoxical nature of postmodern concepts, seems to be convinced of the double-edged structure of parody, which can be sufficiently playful and ideological at once. She further suggests that contemporary parody deviates from the ancient one in terms of being used as a tool "to come to terms with the past" in an ironic way that she calls "trans-contextualizing". According to her, parody is not always repetitive or disruptive, but sometimes stabilizing, too. It can be "subversive" or "conservative"; "in fact, parody is by nature, paradoxically, an authorized transgression" (2000, 101). As Hutcheon also argued in *The Politics of Postmodernism*, parody in postmodernism often points to the question of representation. Pastiche, in contrast to parody, is ahistoric and empty; it lacks the basic tendency of parody, which is "both deconstructevily critical and constructively creative, paradoxically making us aware of both the limits and the powers of representation − in any medium" (2001, 98).

Until now, we have viewed Bakhtin's and Hutcheon's remarks about parody. The former dealt with it, in a historic framework, as a matter of linguistic significance arising from the interplay of languages in ancient Greek and Roman cultures, and then in Renaissance Europe.

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[122] In her work, Hutcheon addresses the debate on copying, the legal aspect of the issue and the term "fair use" in the following sentences. Indeed, there has been significant discussion in the field of law as to whether parody is a copyright infringement or what its legal limits are. As a jurist and economist, Richard A. Posner takes a different approach to the topic, at least from that of literary theorists. He maintains that all the reported cases of copyright infringement were parodies of "popular culture" works, "even though there is an enormous body of high-brow parody". "[H]igh-brow parody rarely infringes the copyright on the parodied work even prima facie (that is, without regard to the privilege of fair use)", he continues. One reason, according to him, is "that the works parodied-whether a work of music, of art, or more commonly of literature-usually are rich in identifiable stylistic characteristics that can, without infringement, be taken in order to remind the reader of the original; for remember that style is not copyrightable". And another reason is "high-brow parody rarely infringes is that, unlike low-brow parody, very often it really does criticize the original: high-brow audiences being more interested in issues of tastes and standards than popular audiences are." (1992, 76-77).
It is possible to make a counter-argument by pointing out how the distinction between high-brow and low-brow culture has been eroded in contemporary literature, especially when postmodern authors have begun to use popular tropes and intertextuality as a strategy to undermine the distinction between concepts such as "high-brow" or "popular culture". These terms belonged to modernity, which was ultimately blamed for inventing them to keep cultural capital within the reserve of the privileged strata. In the postmodern era, writers such as Orhan Pamuk violate these kinds of norms that determine for whom books have been written. They frequently lift extracts or entirely identical themes, plots, and patterns from books by other writers, which often makes them wary of plagiarism, as we discussed earlier in the case of Danilo Kiš, for example. To some extent, I agree with Posner's point that, even if these authors have been accused of plagiarism, the allegations are not pursued in court, as opposed to a copyright infringement case against a Hip Hop artist or a pornographic parody of a film. For example, a litigation filed against certain hip hop artists in 1991 changed the style of all sample-based music of performers such as "Beastie Boys, De La Soul, Public Enemy, Salt 'n' Pepa, and A Tribe Called Quest" (Sewell 2014, 295). Another example is the case of George Lucas' popular science fiction series *Star Wars*, the producers of which filed a law suit against the creators of *Star Balls*, the pornographic parody of their film (Bartow 2012, 12)

Whereas the latter emphasized the paradoxical and politically involved nature of postmodern parody, which first deconstructs the past narrative, then simultaneously reconstructs it with a critical stance. In this respect, the postmodern parody departs from the parody of ancient times.

In certain respects, Gerard Genette differs from them. He focuses on the classification and comprehensive analysis of the elements of textual transcendence in the light of their evolution in the history of European literature. In the first place, Genette distinguishes between shifting definitions and implementations of parody over various periods in history; like the other scholars, he points out the distinction between the Greek, Latin and French meanings and applications of the word *parodia:* "one results from the application of a noble text, modified or not, to another subject, generally vulgar; another, from the transposition of a noble text into a vulgar style; the third, from the application of a noble style— the style of the epic in general or of the Homeric epic (…) to a vulgar or nonheroic subject" (1997, 12). According to his classification, intertextuality is not the same process as transtextuality, which is the actual upper category of parody. Calling parody "the daughter of rhapsody" (1997, 14), Genette draws attention to an indispensable condition of parody: distortion. The distortion is inevitable, as Michel Butor also assumed that even the most literal quotation is, to some degree, a parody due to its "trans-contextualization", although Hutcheon does not really agree with it (Hutcheon 2000, 41). But it is relevant according to Genette, because if you quote two lines by extracting them from a poem and repurposing them in a completely different layout, the connotations of the given lines will no longer be the same. That is why the complete rewrite of *The Ingenious Gentleman Don Quixote of La Mancha* by Pierre Menard is no longer the same work, since he alters the context in which the words are used, thereby distorting the original work (Genette 1997, 17).

Genette also describes the distinctive features of a parody that vary from a burlesque travesty, as in the case of *Virgile travesti* (1648) by Paul Scarron. The difference is "burlesque travesty modifies the style *without modifying the subject*; 'parody,' conversely, modifies the subject *without altering the style*" (1997, 22). The modification of the subject without altering its style can be achieved in two ways, which are two separate forms of parody: a) *strict parody* ("either by preserving the noble text in order to apply it, as literally as possible, to a vulgar subject, real and topical"), b) *the mock-heroic pastiche* ("by creating by means of a stylistic imitation a new noble text to be applied to a vulgar subject"). Although these two are entirely separate textual

practices, as one adapts a text, the other imitates a style, they both have the same attribute in terms of "introducing a lowly subject without tampering with the nobility of the style" and this common attribute divides them from burlesque travesty (1997, 22). In fact, this was mostly the situation before the 19th century. After the 19th century, the strict parody seemed to wane, while the burlesque travesty began to be recognized as the appropriate form of parody, and the boundaries between these practices began to vanish. In the twentieth century, Genette observes that parody, which has evolved into an all-encompassing genre, including strict parody, travesty, and caricatural imitation, and pastiche function in very different ways. The contrast between them derives from that of parody and its subcategories have all satirical functions, while the pastiche does not include satire in its imitation of higher genres and stands alone in its neutral approach to the upper text (1997, 24).

In conclusion, Genette proposes a new definition for each of the concepts he deals with, according to which *parody* is "the distortion of a text by means of a minimal transformation", *travesty* is "the stylistic transformation whose function is to debase", *caricature* is "the satirical pastiche" and the mock-heroic pastiche is a variant of it; whereas *pastiche* refers to "the imitation of a style without any satirical intent". He also uses a new concept, "transformation" to encapsulate parody and travesty, and decides to mark caricature and pastiche in the "imitation" category (1997, 25). The following diagram, drawn by Genette, illustrates the distinctions between all of these genres and concepts:

<table>
<tr><td colspan="5">current (functional) distribution</td></tr>
<tr><td>function</td><td colspan="3">satirical ("parody")</td><td>non-satirical ("pastiche")</td></tr>
<tr><td>genres</td><td>PARODY</td><td>TRAVESTY</td><td>CARICATURE</td><td>PASTICHE</td></tr>
<tr><td>relation</td><td colspan="2">transformation</td><td colspan="2">imitation</td></tr>
<tr><td colspan="5">structural distribution</td></tr>
</table>

Figure 1: The four canonical hypertextual genres by Genette (1997, 26)

Apart from all the semantic and stylistic complexities of parody, as outlined by Genette, we must bear in mind, invoking Hutcheon's theories, that parody has gained more candid political application in postmodern literature. Its incorporation into historiographic metafiction has created an impact that shakes the foundations of traditional historical narratives, both fictional and non-fictional. However, the theories and descriptions of parody that we have now dealt with were solely based on the Judeo-Christian tradition of literature, and for a good reason, too. Parody was invented by ancient Greeks and mostly used by Romans, and was later handed over to Europeans during the Renaissance. But this does not mean that there was no related form of textual transcendence in classical Turkish literature. Just as we have discussed the counterpart of intertextuality in Middle Eastern literature, we shall also look at the counterpart of parody for the same reason.

7.2.2. Parody in Classical Turkish Literature

Unfortunately, most of the research on parody does not manifest much interest in its journey within other literary traditions, nor do they try to discover its potential equivalents in those traditions. We have already discussed the concept of *nazire* as the equivalent of the textual transformation in Turkish literature (and also in Persian and Arabic) and mentioned that it meant rewriting an older text without altering its style, and Pamuk deemed it to be the only skill in literature. However, there was no satirical or humorous intent in *nazire*'s vulgarization of the hypotext. When we are talking about a form somewhat comparable to parody, having humorous and often ludicrous motives, the word we are looking for is *tehzil* (or *hezl=hazl)* (Aykanat 2012, 28). Literally meaning to mock someone/something, *tehzil* refers to rewriting a poem or story in a playful, sarcastic manner without altering that poem's form. *Nazire* was always written with serious intentions to show respect for or challenge an author, whereas *tehzil* was written to create a ridiculing impact on an author or a subject, often out of personal or social concern. Time and again, obscene words and slurs were also used in some instances of *tehzil*, despite the fact that it was mostly achieved with witty and light-hearted humor (Altun 2018, 23-24).

Like many other conventions and techniques in Turkish classical literature, the origins of *tehzil* can be found in Persian and Arabic classical literature. In his research on the subject of obscenity in pre-modern Arabic poetry, and in particular in that of Ibn al-Hajjaj (941–1001), Antoon points out that there were certain modes of humorous writing that had the same function

and effect as parody in European literature. One of them was called *sukhf,* which, compared to parody, was much obscener and used scatological humor to achieve laughter. It implemented "a parody of classical motifs, mockery of religion and religious practices, and sexual and scatological themes." (2014, 16). Another humorous style, a less boorish one, was called *hazl,* forming the basis for *tehzil* in classical Turkish literature. According to Antoon, it was a subsuming or often overlapping category of *sukhf*. It was Al-Jahiz (776–868) who invented and perfected *hazl,* which has "roots in the tradition and even appears in the Qurʾan" (2014, 17−18). Claiming that "the parasitical function of *hazl* here seems to be very close and almost identical to parody", Antoon emphasizes the deconstructive nature of *hazl* in its violation of literary conventions, trends and dictions (2014, 18). Indeed, in this regard, it seems to be the closest concept to parody in Middle Eastern literature.

Al-Jahiz seems to be the most significant poet when it comes to parody in pre-modern Arabic literature. Using Bakhtinian and Genetteian terminology, Beaumont argues that "the major 'dialogical' trait of Jahiz's book *(Kitab al-Bukhala)* is parody" (1994, 27). The parodied texts in Al-Jahiz's *Al-Bukhala,* in other words, "hypotexts" of the book, are *hadith,* a record of the deeds or wise sayings of the Prophet Muhammad, *wasiya*, Islamic testament or will, and "mystical readings of the Qur'an" (1994, 28). But within the specific Arabic literary system, which was called *adab* and identified as "the direct word of a speaker to whom the text is attributed",[123] Beaumont adds that "parody is a less common phenomenon, and also a more subversive one than it is in the medieval European tradition" (1994, 47).

A similar pattern can be observed in classical Persian literature, in which concepts and humorous genres were obtained from Arabic *adab*. De Bruijn finds it remarkable that "the terminology of humor, even in present-day Persian usage, consists largely of Arabic loanwords", including *hazl,* as is also the case in Turkish. Being one of the most comprehensive terms in classical Persian humor literature, *hazl,* or *hazliyat* as a more general term, designates "all sorts of

[123] It is important to note that the Turkish word for literature, *edebiyat*, derives from the same word *adab,* which literally means "manner, habit, condition, state, or behavior, but originally conveyed the sense of way, path, or track" (Pellat 1983). In a similar way, Persian literature also had a literary tradition under the same title, which was not only a literary concept in the Persian language, but also meant "education, culture, good behavior, politeness, proper demeanor; thus, it is closely linked with the concept of ethics" (Khaleghi-Motlagh 1983). This point reflects a major difference between the Eastern and Western conceptions of literature, which, for the former, are more closely related to a certain way of speaking or behaving, while for the latter, the idea derives from letters and writing.

light verses and occurs among the section headings in divans". De Bruijn suggests that, together with its significant other *jidd* (seriousness), they constructed a dialectical discourse on "the permissibility of humor in Muslim ethics". Persian comedy literature in the conventional sense was mostly performed in parodies of certain writers or serious genres.

> The genre of humor in traditional Persian literature most appealing to modern readers is undoubtedly the parody of an intertextual kind. Sometimes this may be combined with satire, when the victim is a rival of the author whom he really wants to hurt (c.f. Hajw). However, parodies were often not intended personally but aimed at making fun of certain genres of serious literature merely to provide entertainment. Perhaps most of the poems of the notorious satirist Suzani (d. 569/1173) should be read in this manner, because he often targeted poets who were not his contemporaries and hence could not have been a threat to him in his professional life. (De Bruijn 2004)

The nearest equivalent of satire in Persian literature is called *hajw*, which also existed in Arabic literature, according to de Bruijn. *Hajw* was used as an effective weapon to tarnish the reputation of an opponent, even in "bedouin warfare". Unlike *hazl*, whose initial intent was to generate laughter, *hajw* was a much more serious and damaging comic tool in Persian literature: "Through their poetic invectives poets could damage an opponent's reputation, either personally or collectively as a member of a rival tribe" (De Bruijn 2003).

Categorizing Persian humor poetry as invective, satirical, and burlesque; Zipoli draws a distinction between *hajw* and *hazl*. The former is described by him as "satire, mockery, verbal aggression" while the latter is translated as "witticism, facetiae, bawdy poetry" (2015, 187). Writing them down later like inseparable concepts ("*hajw* / *hazl*"), Zipoli thinks that after a certain stage they were mixed up to the point that it was difficult to discern the difference, just as it was in the context of parody and pastiche or burlesque in the west (30). Throughout the 12th century, the custom of writing them was so widespread that almost every poet gave an example of it. Yet Suzani Samarqandi (1100-1166) and Anvari (1126-1189) were the most prominent representatives of the genre (2015, 31).

The term *hajw* became *hiciv* in Ottoman Turkish after the introduction of this genre by Turkish *Divan* poets. Turkish humor, therefore, was molded and influenced by these two literary traditions, at least the humor of the upper classes. In the Ottoman *Divan* poetry, *hiciv* was regarded as the most common type of humorous literature that, while containing political commentaries and

social criticism at times, was mostly used to exact personal revenge on the part of a poet or a noble individual. However, its counterpart in folk literature (*taşlama*) had a stronger political dimension, as it was used as an instrument of social criticism, particularly by Alevite poets or bards against pashas or muftis. Yet, in *Divan* literature, the main purpose of humorous literature was often to demean some personal foe by using swearwords and invective vocabulary as much as possible (Ekinci 2014, 35).

In classical Turkish literature, *hiciv*, or satirical poetry, is believed to begin with Şeyhî's (1431-?) *Harname*, published in the 15th century. Written in *mesnevi* format, this work is one of the prime accomplishments of Turkish humor in the elitist sense of the genre. The protagonist of the poem is an ass, sick of working so hard that one day it sees the ox and pretends to be one of them in search of a horn for itself so that it would no longer work. In this regard, the poem is comparable to La Fontaine's (1621-1695) *Fables*, which paved the way for a succession of fabulists across Europe. Yet the greatest satirist of Divan poetry was Nef'i (1572-1635), of whom *Sihâm-i Kazâ* (Arrows of Misfortune) is considered to be one of the most influential works of satirical poetry. Although they had facetious components, neither *Harname* nor *Sihâm-ı Kaza* was a parody in the sense of distorting someone else's word/work, but they certainly provided some foundation for *hezl*/*tehzil*.

Altun points out that the first examples of parody-like poetry were also issued in the 15th century by poets such as Zekâyî, Kabûlî, Nahîfî and Gülşenî-i Saruhânî (2018, 30). Later, in the 17th century, Nev'î-zâde Atâî's *Hezliyyat* became one of the most influential works in this style. The most striking attribute of his poetry was his invective and vulgar language, which demonstrated that the poet did not value any authority or tradition. As we have seen in its Arabic and Persian equivalents, *hezliyyat* almost always includes swearwords, obscene jargon and ribald jokes, while also being caustic, so much so that one of the biggest names in the genre was called Küfrî-i Bahâyî ("Bahâyî the Curser") because he was recognized for his excessive use of such vocabulary (Ekinci 2014, 38). The following couplets are typical of his *hezl*, in which he explicitly attacks Nef'i by rewriting one of his ghazals with vulgar words without changing its style or rhyme pattern:

First, the hypotext by Nef'î:

Tûti-i mu'cize-gûyem ne desem lâf degil

Çerh ile söyleşemem âyinesi sâf degil

(I am a parrot that tells the miracles, not the twaddle

And I cannot talk to the fate whose mirror is impure) (Nef'i 1993, 315; translation mine)

Now, its parody made by Bahâyî the Curser:

Yâve-gû zâg-ı siyâhum der isen lâf degil

Tûtîyüm deme ki mir'ât-ı dilin sâf degil

(That is correct if you claim to be a black crow who tells the twaddle

Don't say you are a parrot, as the mirror of your heart is impure) (Ekinci 2014, 52; translation mine)

This example typifies the use and purpose of this genre in classical Turkish poetry, although it does not contain any obscene words. However, unlike what I said about intertextuality and *nazire*, there is a slim chance of finding some reference to *tehzil* or Eastern style use of parody in Pamuk's prose. Rather, it seems to me that Pamuk's propensity to use parody stems from a postmodern orientation in Western literature towards that direction, one explanation being that parody had never been the most prevalent comic style among Turkish *Divan* poets. However, it is not realistic to deny the role of tradition in shaping the author's choices. This is why we shall address the use of parody in Pamuk's writing in the next chapter, carefully taking into account all the meanings and variations of the concept.

7.2.3. Parody in Pamuk's Writing

Parody, in the broadest sense of the term–altering the content of someone else's work to produce an effect of laughter–, can be accomplished in a number of ways. Genette calls it serious parody or transformation in the absence of this effect, as we have seen in Pamuk's *The Black Book* as a transformation of Rumi's *Mesnevi* and Sheik Galib's *Hüsn ü Aşk*. Hypertextual activity occurs amongst these texts, as parody is also a subcategory of hypertextuality along with travesty,

pastiche, and digest. During this operation, there is a transgeneric process according to Genette, for these are all autonomous genres by default (1997, 395). But even if a book is not classified as a parody, it may still have a transgeneric character; it may be, for example, a novel, but at the same time it may be a parody of a history book −like in the case of historiographic metafictions. It may entail a biography, a scientific document, or an actual event that has taken place in the past −or even a PhD dissertation.[124]

Pamuk employs parody with different sizes and purposes, such as the writings of columnist Celâl, which deviate from the main narrative right after each chapter, is the parody of "the strangeness and facile narration of the columnists, (...) who belong to a tradition that stretches beyond Turkey to include many other countries living within the same cultural contradictions" (*Other Colors* 2007, chap. "Murders by Unknown Assailants and Detective Novels"). In *My Name is Red*, he uses the same technique of veering away from the main storyline with the interludes of the parodies of the traditional Turkish theater style, the *meddah* stories. In *The New Life*, the discourses of conspiracy theories accommodated in the minds of the Turkish people are parodied. But, of all, we can see that it is *Snow*, which provides a more comprehensive view in terms of applying parody. It is a novel involving parodying an actual occurrence that has taken place in recent Turkish history, along with many other written materials from both Turkish and world literature.

Snow is Pamuk's eighth novel and has taken his writing to a new level in terms of the political material that it encompasses. It is a story that recounts the last three days of the life of Turkish poet Ka, who had just returned to Turkey from his 12 years of political exile in Frankfurt to attend his mother's funeral. In the meantime, he is assigned by a newspaper to conduct an inquiry into the upcoming election in Kars, in addition to the young girls' suicide investigation in this small town in northeastern Anatolia, which is linked to the ban on headscarves at universities. Ka drifts through his investigation under a heavy snowfall and blizzard that hides every trace that might be linked to suicide cases. The perpetual snowfall not only obscures the trails of any kind

[124] Rachel Marsh's PhD thesis, "An Experiment in Comedy and Murder: Exploring relationships between Satire, Parody, and Genre", presented in 2020, is an outstanding example of self-reflective parody in the context of one's mocking one's own creation. Marsh describes her experimental work, which deals with a pseudo-campus / crime novel entitled *The Life and Times of a Doctoral Thesis*, a "project based on the principle that satire is a mode of rhetorical discourse that uses parody to distinguish itself from other modes, as well as perpetrate a specific socio-political message" (2020, 3).

of criminality, but also smothers the architectural excellence of Kars, which otherwise reflects the remnants and heritage of the city's multicultural structure. This multicultural background of Kars must be the rationale behind Pamuk's choice of Kars as a layer on which Turkey's identity and ideology problems can be projected, if not just a stylistic choice for the sake of the harmony between Ka (protagonist), Kar (snow; original title in Turkish), and Kars (city). Kars is an excellent choice as a microcosm of Turkey, a heterotopia if you will, owing to its foggy, gloomy, snowy environment that thwarts any attempt to uncover anything interesting. Yet, trying to investigate suicide cases, Ka finds himself faced with assassinations and coup conspiracies. In his short journey, and inquiring about every odd character in the novel, Ka finds out that he is only heading to his end. Like many other journalists or intellectuals in Turkey, he is murdered by an unknown person and, in this sense, his murder story becomes a parody of unidentified murder cases in Turkey's recent past.

*Snow'*s transtextual sophistication enables one to render more than one reading of the book in terms of parodying other texts or non-textual content. Wachtel reads *Snow* as a book "in dialogue with the classic Russian novel, even as an homage to the Russian classics" and notices certain references and links to the greatest works of Russian literature (2012, 91). Finding a strong resemblance between the novel protagonist Ka's charcoal coat and Gogol's iconic "The Overcoat" story (2012, 93), he points out that *Snow* and two separate Russian novels have significant correlations. The novel overlaps with Dostoevsky's *Besy* (*The Devils*) in terms of parallels in the plot set up in a provincial town that serves as a motherland microcosm, a confrontation between various ideological positions chosen to represent every political camp in the country, a gossip surrounding an outsider that upsets the dynamics of the little town he comes to, along with suicides and terrorism (2012, 94-95). We may even infer from Wachtel's remarks that this novel is a transformation of *The Devils*, although he does not brand it as rewriting. Another striking resemblance between Snow and Russian classics, according to him, can be found in Boris Pasternak's *Doctor Zhivago*. Similar to the case of *The Devils*, this resemblance is not articulated with a direct reference, but can be found through "a pervasive series of analogies that manifest themselves on a structural and thematic level" (2012, 101). There is a straightforward political and historical context in both narratives that does not completely round out the picture, for the main issue is the self-discovery and artistic revelation of the main character in both narratives. Similar to Ka, Yuri Zhivago interacts with several characters as a nonchalant observer of the historic events

surrounding him, only in a much wider time span. Love, in the midst of a vast maelstrom that leads the main characters to achieve lyrical inspiration, is equally relevant in both novels. As a result, "despite seeming to be political novels and novels of high and tragic romance on the surface, both *Doctor Zhivago* and *Snow* are at base about the tragedy of artistic creation, which for both authors trumps all other themes", writes Wachtel (2012, 102).

That being said, *Snow* is not a parody of either of these Russian classics, as Wachtel also explicitly underlines, unlike contemporary Russian authors, such as Viktor Pelevin, whose "attitude toward them tends to be aggressive and negative".[125] In comparison to postmodern Russian authors, Pamuk's—and other non-Russian contemporary writers'—approach is respectful and open to serious dialog with Russian classics because they "do not carry the same political and cultural baggage" as their Russian counterparts, who blame those conservative authors for their country's autocratic political culture. For this reason, Wachtel concludes, "Snow is more 'Russian novel' than anything a contemporary author writing in Russian might be likely to produce" (2012, 105).

Ironically, Pamuk's attitude towards classical Turkish literature is close to that contemporary Russian novelists have taken towards classical Russian authors. While he holds a completely opposite view of Russian classics compared to postmodern Russian writers, he has a similar propensity to ridicule and deconstruct the founding fathers of modern Turkish literature because they are to blame for the country's aggravated political and cultural policies. In this regard, Sibel Erol's 2007 essay, which describes *Snow* as a parody, a parody of many things rather than a parody of Russian classics, produces a seminal analysis to understand the dynamic transtextual relationships in the novel. Combining Jacques Derrida's principles of *différance* and infinity of textual expansions,[126] Erol argues that the central theme in all Pamuk's novels, which seems to emphasize the contrast between East and West, is actually an indication of the relationship between

[125] Pelevin's *Chapayev and Void* (1996) can be shown as the best example of this aggressive assessment of older generations, as it cynically retells the period after the October revolution in Soviet Russia.

[126] "a 'text' that is henceforth no longer a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces. Thus the text overruns all the limits assigned to it so far (not submerging or drowning them in an undifferentiated homogeneity, but rather making them more complex, dividing and multiplying strokes and lines}--all the limits, everything that was to be set up in opposition to writing (speech, life, the world, the real, history, and what not, every field of reference--to body or mind, conscious or unconscious, politics, economics, and so forth)." (Derrida 1979, 84).

difference and similarity (2007, 403). One of the embodiments of "Pamuk's preoccupation with opposites that are effectively each other's double is his prevalent usage of intertextuality", says Erol, for the interlinking of texts from East and West in his own work, "he constantly pairs his narrative with other narratives that can be called its doubles" (407-08). Doppelgängers in Pamuk's narratives can also be viewed as part of this interpretation, since they might correspond to the two faces of Janus, which at the same time are distinct but identical.

Snow's textual doubles, or parodied hypotexts re-enacted on several occasions in the book, are enthusiastically mirrored in the chaotic atmosphere of the novel during the investigation of the protagonist Ka, whose name is a direct allusion to Joseph K., the iconic protagonist of Franz Kafka's novels. Erol successfully discovers these hypotexts from Turkish literature or world literature, the titles of which have an architextual link to the hypertexts generated by Pamuk in *Snow*. At this point, one can recall what Gerard Genette writes about the role of titles and names in parodying other works. Suggesting, "Every distinctive, well-known, brief utterance is a natural and easy prey to parody. The most typical and frequent case is no doubt that of titles." (1997, 35), Genette claims that titles are among the simplest ways of aligning a text to this or that tradition, style, genre or period, if not to a specific work. He cites the case of *Lazarillo de Torres*, whose self-explanatory and denotative title originated a pattern after which any work entitled in the same way (*Guzman de Alfarache, Don Quixote de la Mancha, Moll Flanders, Gil Blas*) connotes "the picaresque genre by virtue of their reference to a titular tradition". There is therefore a "transtextual allusion" via the title, which marks the beginning of a "generic contract" (1997, 36).

Such a contract can be found between the one-word title of *Snow* and Kafka's novels (*The Trial, The Castle*, etc.), but a more important transtextual allusion is made through the titles of the two plays referenced in the novel. The first play in this respect is the play *Buzlar Çözülmeden* (1965, Before the Ice Melts) by Cevat Fehmi Başkut. There is a material association between the two titles by the words 'snow' and 'ice' (*kar* and *buz*), but, they, in fact, only serve to herald that Başkut's drama will be parodied in *Snow*, as a *hypotext* of it. The play was published five years after the 1960 coup d'état in Turkey, which resulted in the executions of the Prime Minister and two other ministers at the time. Erol indicates that the basic plotline of *Snow*, the takeover of a town government by outsiders, "a takeover that remains unnoticed because of the lack of access to the town for three days as a result of heavy snowfall", has been "lifted from" this play (2007,

415). The Turkish authorities saw Başkut's play as leftist propaganda because it depicted the revolutionary zeal of two schizophrenic men who had escaped from their psychiatric institution to a small Anatolian town, where the residents assumed that they were the new district administrators named after the coup. The two "nutcases" reap the benefits of this chaos to make this wretched, god-forsaken town and its miserable inhabitants prosper before the ice melts and the real authorities take care of it. Strange as it sounds, Sunay Zaim, the utopian actor of the novel, is expelled from military school in his last year because he secretly attempts to stage the play of Başkurt, which is deemed to be associated with socialist promulgation. (*Kar* 2012, 145). Although he is unable to stage the play, he stages a coup d'état in Kars with the aid of his friend from military school, Colonel Osman Nuri Çolak. The coup they staged resembles the plot of the play in the sense that these two quixotic busybodies try to fix the problems in Kars by taking advantage of the blizzard blocking the possible entries to the town. Once again, life imitates art, if we forget for a second that these are all happening in a novel. And if we continue to forget this a little more, we find out that it is the theater artist Sunay Zaim and colonel Osman Nuri Çolak who re-enact Başkut's drama by moving it from a textual plain to an actual stage −not even a stage of theater− and thus compromising the thin line between art and life. We acknowledge Pamuk's intervention only through the ridiculousness of this reenactment, and then comes the parody.

It is curious that the lexical similarity between the phrases "stage a coup" and "stage a play" does not exist in Turkish; in other words, Turks do not use the verb "stage" when they make a coup d'état. Thus, in this case, the homophonic rhetorical trick in question, if any, works better in English translation. However, in order to wield more power than he does at the stage of theater, Sunay Zaim recites Ka Hegel's view of the resemblance between the stages of history and theater, both of which give certain roles to certain people at certain stages of life. According to Hegel, at least according to how Zaim interprets Hegel, just like the stage of theater, the stage of history was deserved by brave people to act (*Kar* 2012, 152). It also brings to mind the fact that Shakespeare's theater was called "The Globe Theater", a nomination referring to the Latin tag *totus mundus agit histrionem*, derived from the *quod fere totus mundus exerceat histrionem* ("because all the world is a playground") from Petronius (Toulmin Smith, Furnival, & Ingleby 1909, 2: 373).

Ironic use of words like stage, role, acting, etc. in these passages completes the analogy between a theater and a coup in terms of staging a performance that mostly has the effect of

impressing the audience.[127] Apart from the obvious irony, this sequence contains a double-edged parody, one of which is evidently the parody of Başkut's play, *Before the Ice Melts*, in which the two madmen who stage the unintended coup are celebrated and even preferred to actual officers who were implicitly ridiculed for being less competent to govern a city than a nutcase does in three days. In *Snow*, Zaim is a lunatic in the carnival of lunatics who believes that he will also be praised if he carried out the duty granted him by history, like the characters in *Before the Ice Melts*. But in *Snow*, nothing can be found to applaud anyone who harnesses the military to uphold "the establishment". This expression (the establishment: "müesses nizam" in Turkish) was used by a milieu composed of generals, bureaucrats, and judges in times of potential danger to the country's secular democratic substance, as defined by Kemal Atatürk in the first constitution, until they were rendered ineffective in the late 2000s. But its foundation can be found in the political climate of the 1990s, which conceals the second major parody in *Snow*.

Pamuk's second parody in *Snow,* is a parody of a coup d'état, also known as *postmodern coup,* staged by the same establishment. As Göknar also points out, "Pamuk's parody of the political coup finds its fullest development in (…) *Snow*. Here, characters occupy such unstable ideological positions that the Republican 'coup' becomes what can only be called a theatrical performance." (2013, 183). The performance parodied was not, in fact, a coup, but a memorandum issued on 28 February 1997 by the National Security Council (*MGK*) de facto led by the armed forces. In short, the generals gave an ultimatum to the coalition government led by the Islamist Welfare Party (*Refah Partisi*), because they were increasing pro-Islamist reactionary activities in the country. They called for certain measures to be taken aimed at maintaining the secular institutional framework of the country by eradicating radical Islamic groups and movements. This could only mean that the government would be toppled if the decisions were not signed by Necmettin Erbakan, also known as *The Hodja,* leader of the Welfare Party. Even when Erbakan signed the memorandum after a long period of delay, the Supreme Court began a case of closure for his party. As a result, he resigned as prime minister due to this and several other grim events related to the above-mentioned deep state ("Cumhuriyetin Seyir Defterinden" 1998). Thus, the coup was called postmodern, because the government was not formally overthrown. But the

[127] This striking analogy has a sibling found between theater and terrorism as Brian Jenkins pioneered the idea that "terrorism is theater", along with all the literature that revolves around this concept, cf: (Fogarasi 2014).

pressure exerted by the generals and judges was intense enough to force the Prime Minister to resign.

There were two symbolic incidents in this postmodern coup that were specifically parodied in *Snow*. One is a theater play staged as part of an event called "Jerusalem Night (*Kudüs Gecesi*)" on the night of January 30, 1998, in Sincan, Ankara. The event was prepared by the Mayor of Sincan, who was a member of the Welfare Party, and "the public" interpreted the posters and contents of both the event and the theater play as an effort to promote the *Sharia* regime. Five days after the incident, a four-star general marched through Sincan with 20 tanks and 15 armored vehicles to demonstrate the military's mockery of the incident (*ibid.*). Both the theater play scandal and the army general's response to it are re-enacted in *Snow*. Using a narrative technique called "interpolation" (McHale 2004, 46), Pamuk creates an alternate dimension in Kars, a familiar space for Turkey with sometimes whimsical alienations. In the alternative reality of the Kars of *Snow*, there is still The Welfare Party, whose candidate, Muhtar, seems to be winning the upcoming elections. But the jihadist drama is transposed into a secularist one in the novel. Theater artist Sunay Zaim plans to stage a play entitled *My Fatherland or My Head Scarf* (Vatan yahut Türban) about a girl who burns her headscarf in favor of her country (Pamuk 2012, 110-11). There is a direct reference, at least for Turkish readers, to a drama named *Vatan Yahut Silistre* (My Fatherland or Silistra). Written in the 19th century by Namık Kemal, one of the greatest founding fathers of modern Turkish literature, this drama has become an emblem of Ottoman patriotism. Pamuk, through this paratextual pun in the title, binds the second generic contract between the pseudo-drama in his novel and one of the most important historical dramas of the Turkish literary corpus, which evoked deep patriotic feelings among the audience at the time of its display. People boiled up with excitement and held demonstrations in the streets of Istanbul to the point that Sultan Abdulhamid II had to forbid the staging of a play in order to contain public unrest. Then the titular reference to this play not only implies a similarity in content, but also insinuates that *My Fatherland or My Headscarf* might have the same effect on the audience who will watch it as a catalyst for a historic moment.[128]

[128] Let us not forget that, because it permits thousands of people to be at the same location at the same time with the same emotions, theatre, for better or worse, has similar consequences in varied contexts. An example of this can be seen on the night of March 15,1848, when the theater scene set in motion a revolution with a modification in the program of the National Theater in Budapest that night. The tension, which had already escalated during the day, is

It actually happens as anticipated, but in a parodic way, of course; Islamist high school students and residents of the town are outraged by the provocative performance, which also disturbs even Republican state officials (*Kar* 2012, 114). Sunay Zaim, who comes to the stage in the same stature as Atatürk to stop radical Islamists, juxtaposes his role in the play as an army officer with the situation-at-hand by announcing a military intervention on the stage. The privates shoot people who are protesting the play and the actors, but the audience does not realize the bullets are real until the third salvo (2012, 117-18). The stage of the theater becomes the magical place where the coup starts to take place. Coup and theater performance blend into a farcical mixture of the parodies of each of them. This is how Pamuk sees the inconceivable evolution of things in Turkey: it is all a farce!

Then, to sum it up, we can infer that in the novel, just as there is a parody of the romantic anticipation that someone is going to bring order to this country, which was echoed in Before the Ice Melts, there is also a parody of this postmodern coup staged by generals whose uneasiness and willingness to act against the growing power of the Islamists over the country is at stake here. This uneasiness, which lies at the heart of every problem in the country, is explained by Sunay Zaim to Ka:

> Are you afraid of the shame you'll feel when the Europeans see what we've done here? Do you know how many men they hanged to establish that modern world you admire so much? Atatürk had no time for birdbrained fantasists; he had people like you swinging from ropes from the very first day.
>
> (…) Those religious high school boys you saw in the cells today have your face permanently etched in their memories. They'll throw bombs at anyone and anything; they don't care as long as they are heard. And furthermore, since you read a poem during the performance, they'll assume you were in on the plot. No one who's even slightly westernized can breathe free in this country unless they have a secular army protecting them, and no one needs this protection more than intellectuals who think they're better than everyone else and look down on other people. If it weren't for the army, the fanatics would be turning their rusty knives on the lot of them and their painted women and chopping them all into little pieces. But what do these upstarts do in return? They cling to their little European ways and turn up their affected little noses at the very soldiers who guarantee

magnified by the substitution of a popular theater work with a historic drama called *Bánk Bán* (1819, by József Katona) which instills patriotic sentiment among the audience. Actors halt the play and, together with the crowd, start to sing national anthems, folk songs and songs of liberty and patriotism one after another ("1848. Március 15-én Este a Nemzeti Színházban" 2013). All this became an important part of the Hungarian revolt that was launched against the Habsburg Empire; and it demonstrates the ability of the theater to elicit intense feelings in the audience.

> their freedom. When we go the way of Iran, do you really think anyone is going to remember how a porridge-hearted liberal like you shed a few tears for the boys from the religious high school? When that day comes, they'll kill you just for being a little westernized, for being frightened and forgetting the Arabic words of a simple prayer, even for wearing a tie or that coat of yours.[129] (*Snow* 2005, 203)

The quotation is also a parody of the long-discussed discourse circulated around the so-called 'westernized' Kemalist/secular millieu in Turkey. Pamuk uses parody in all of the political discourses reverberated in the novel, no matter which political camp they belong to. As "The ideological positions of Turkish nationalism, political Islam, and leftism are all presented and parodied through discourses of conspiracy" (Göknar 2013, 185). Interpolating these discourses into their newer scope (Kars), Pamuk creates a carnival atmosphere in which these differentiating political views are discussed liberally, but in a way that makes them look humorous and childish owing to Ka's irritating neutrality towards each of them. Even if the same views are expressed by the same people in real life, the circumstances under which they are expressed make them look ridiculous. Despite the fact that secular fear and prediction that the political Islamists will not give any right to the westernized citizens in Turkey has come true somewhat with the 18-year reign of Erdoğan's AKP, *Snow'*s 'liberal' bystander, Ka, is more disdainful than having a documentary indifference to these discourses, which are operated to recreate the rather ambiguous political atmosphere of Turkey in the 1990s as a whole. The above-mentioned postmodern coup was the final stroke of this political vagueness, the hallmark of which was the unsolved murder of— mostly— journalists, such as *Snow*'s protagonist Ka himself, who is trying to uncover some eerie link between politicians, intelligence agents, gang members, terrorists, and soldiers, all of whom form "a state within a state" organization, the so-called *derin devlet* (deep state). But, in the end, he is unable to solve this perilous riddle. Instead, his turmoil inspires him to write eighteen poems that cover the major concepts or ideas that influence his poetry. Ka finds "hidden

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[129] "Avrupalılar burada yaptıklarımızı görürse mahcup olurum diye mi korkuyorsun? Onlar senin hayran olduğun o modern dünyalarını kurabilmek için ne kadar adam astılar biliyor musun? Atatürk senin gibi kuşbeyinli bir liberal hayalperesti daha ilk günden sallandırırdı.
(...) Bugün gözaltında gördüğün imam hatipli öğrenciler senin yüzünü hafızalarına bir daha çıkmamacasına kazımışlardır bile. Her yere, herkese atabilirler bombalarını, yeter ki seslerini duyursunlar. Üstelik dün gece sen bir de şiir okuduğuna göre, kumpasın parçası sayılırsın... Biraz Batılılaşmış herkesin, özellikle de halkı küçümseyen burnu havada aydınların bu ülkede soluk alabilmek için laik bir orduya ihtiyacı vardır, yoksa dinciler onları ve boyalı karılarını kör bıçakla kıtır kıtır keser. Ama bu ukalalar kendilerini Avrupalı zannedip, aslında onları kollayan askerlere züppece burun kıvırırlar. Burasını İran'a çevirdikleri gün senin gibi bir yufka yürekli liberalin imam hatipli çocuklar için gözyaşı döktüğünü kimse hatırlayacak mı sanıyorsun? O gün biraz Batılılaşmış olduğun, besmeleyi korkudan çekemediğin, züppe olduğun, kravat taktığın, ya da bu paltoyu giydiğin için öldürecekler seni." (*Kar* 2012, 155)

symmetry" in a set of events that surrounds him as an artistic persona framed in a combination of three main lines – REASON, IMAGINATION, MEMORY. In the diagram below, which has been added to some editions of *Snow*, we can see this combination drawn as a snowflake, the most dominant substance of the novel:

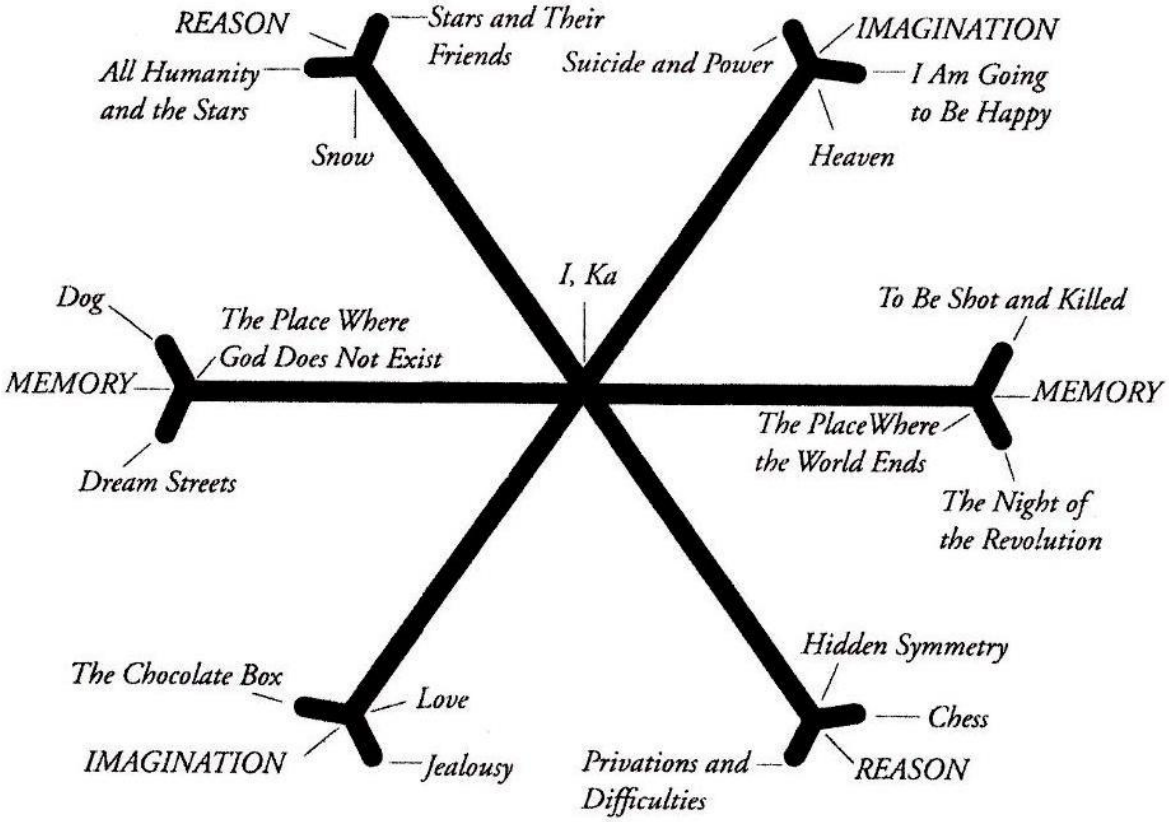

Figure 2: Snowflake diagram in Snow

The little word groupings next to each main line are the titles of the poems written by Ka during his short visit to the heterotopic Kars. Inasmuch as all the events that take place in the book are parodies of the political developments in Turkey in the 1990s, from the military coup to unsolved killings of intellectuals, the suicides of head-scarved girls to Islamist terrorism, Kars seems to be a microcosm of Turkey, "a microcosm that mirrors, even if in a deliberately distorted fashion, Turkey's recent history, cultural politics, and renewed external and internal struggle for self-definition." (Gökberk 2008, 2). Besides that, this triple inspirational scheme is also taken from a hypertext, as explained by the novel's narrator, Orhan (Pamuk 2012, 286). The tree of Ka's inspiration as a 'Homo Secularis' (Göknar 2013, 196) is a parody of Francis Bacon's (1561-1626)

"Tree of Knowledge" in *The Advancement of Learning* (1605), which provides a taxonomic scheme for human knowledge. According to Bacon, the emanation of sciences derived from three main faculties: Memory, Imagination, Reason. These three faculties are respectively related to three *sciences*: History, Philosophy, Poetry. The combination of these three, which have lost their position in postmodernity as credible sources of knowledge, is, in fact, the exact source that seems to inspire Orhan Pamuk as an author, as if he were bound by the empiricist philosophy of the Europe of the 17th century. Then we can conclude that Ka's life, which ended with an assassination, is a parody of the enlightened man (i.e., *Homo Secularis)* who has been executed by the multi-faceted politics of postmodernity. Again, a more viable conclusion would be that Snow is a mixture of parodies of all these fascinating works and events of both Turkish and Western culture, as has been customary in Pamuk's work. And, inevitably, the manner in which he uses parody requires relevant knowledge of Turkish history and literature as well as of Western culture. In this regard, *Snow* is the most complex novel written by Pamuk in terms of the use of parody in such diverse contexts and stretches as if it stands out as a *chamber of parodies*.

8. Conclusion

Orhan Pamuk, with his postmodernist fiction experiments, is one of the first authors who have focused intensely on the structural side of the novel technique in Turkish literature. Being one of the most prominent authors of our age, Pamuk's identity as a writer who portrays his country divided between East and West caused him to be misinterpreted both in the Western world and in his own country. Though following and adapting trends in world literature successfully to his writing, Pamuk remained committed to the tradition in which he grew up and created works that blend East and West on a narrative plane. However, as a result of his global popularity and some of his readers' appraisal of him in a certain orientalist and pigeonholing pattern, Pamuk's work bore suspicion of his integrity, which eventually led to a transformation in his persona as an author. The most obvious manifestation of these reservations can be seen in the futile debates about the target audience for which Pamuk writes his novels. If it were possible to set a date for the escalation of these debates, it would not be incorrect to say that it was in 2006 when Pamuk won the Nobel Prize for Literature. Following the award, as repeatedly parodied in his many novels, the conspiracy theorists in Turkey argued that the prize had little to do with his writing skills, as he was lauded for being the enemy of his own country. The basis of these accusations, which continue to condemn him for plagiarism as well, is based on Pamuk's political views, which he expresses because of the need to talk about politics when it is about Turkey.

No wonder the cultural divide of Turkey between the East and the West and the identity crisis that it prompted in the minds of the Turkish people, which has been the biggest trope of modern Turkish literature, is also a valid concern for Pamuk. The reason why it is too hard to fit Pamuk into a certain pattern, or too easy to fit Pamuk into well-known patterns, is that he was also too fond of this topic, like many other Turkish authors. The blending of postmodern techniques with Eastern motifs in his work has led to comments that he has an internal orientalist approach to his own country, using motifs such as Sufism to convey an exotic image to Western audiences. However, as more careful attention is paid to the synthesis of these concepts, it will be recognized that Pamuk discovers in Eastern art the origins of narrative methods that have come to the fore in the West with postmodern literature. In this regard, the East-West dichotomy that Pamuk constantly conjures up in his prose is a diversion only intended to occupy academics and critics in pursuit of subtle political extrapolations in his stories. What is really in Pamuk's interest, however,

is to be metamorphosed into a link between the myths and stories of the East and the novels and epics of the West. The persona he tries to construct for himself derives from this very desire to become the precursor of both Scheherazade and Sterne.

He does not believe that identities are constant, predetermined, or static. He believes in stories, and more importantly, he believes in his stories, as the Hoja, who changes his identity with his Italian slave, exclaims in *The White Castle*. If one can tell a story that is believable enough, he can change his identity and become another. This is what Pamuk strives for: to become someone else through telling stories. This is the reason why he uses postmodern narrative techniques. Lifting from someone else's stories by little modifications is the best way to become that person. Pamuk seeks a solution to his crisis of self-identity through *transtextuality*, which, as he also celebrates, had been used in Turkish classical poetry for 600 years under the name *nazire*. This also proves that what he was searching for in the depths of Eastern art was not the artifice of bamboozling the Western reader-at least until *The Red-Haired Woman*. Instead, he really tried to be the person who, through the narratives, connects East and West: the novelist Borges.

The Bosphorus incarnate, the epithet that I gave him, then, does not imply a dull image of Pamuk as someone wants to introduce the East to the West through his 'authentic' writings about his 'beloved' city, Istanbul. Yes, Istanbul's peculiar location gives him this epithet, inasmuch as it enhances his desire to adorn the city as her author. It is precisely this location of Istanbul that makes it difficult to assume that he is writing to the Westerners to narrate the East; since he belongs to the East as much as he belongs to the West, just like Istanbul. He was even born on the European side of Istanbul, for that matter. But, this is precisely the point, since this lies in the origin of the identity crisis, that every member of Turkish society feels to some degree. Yet, he does not want to be restricted to the imprisonment of identities that have all been invented. In this regard, postmodern fiction, and in particular historiographic metafiction, which undermines the legitimate discourse of the authoritative and traditional forms, was quite suitable for Pamuk. As a person who believes in the power of (small) narratives, he was able to realize the persona he wanted to create for himself, with the opportunities that postmodern fiction presented him. It is possible to conclude that many of the misfortunes he has encountered can be seen as minor road accidents that have happened to "the naive and sentimental novelist" who likes to play games with his readers.

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