

**A STUDY OF REPRESENTING TURKISH LITERATURE AND
FICTIONS OF ORHAN PAMUK****CANADIDATE - G LAXMINARAYANA****DESIGNATION- RESEARCH SCHOLAR MONAD UNIVERSITY DELHI HAPUR****GUIDE NAME- Dr. Harbeer Singh****DESIGNATION- PROFESSOR MONAD UNIVERSITY DELHI HAPUR****ABSTRACT**

Orhan Pamuk is one of the most widely read authors alive today and a popular subject of academic study, making him a huge cultural force in the world of literature. Given that his works have been translated into almost 60 languages and are consistently included on best-selling novel lists, it is not an exaggeration to call Pamuk the most famous and widely-read Turkish novelist of our century—perhaps of all time. Meanwhile, scholars from all over the world have been paying attention to Pamuk's works for their many merits. First and foremost, Orhan Pamuk's fiction and nonfiction works capture the peculiar experience of living in a borderland between East and West, in Istanbul, where the Bosphorus divides the Asian continent from Europe and where the remnants of an Islamic civilization and an aspiring Western lifestyle coexist to some degree.

KEYWORDS: Turkish Literature, Fictions, Orhan Pamuk, Bosphorus divides

INTRODUCTION

Pamuk's books, set in Turkey on the continent's edge between Europe and Asia, raise many intriguing concerns regarding this cultural divide and paradigm change. These debates over how the two sides of Turkey's cultural split relate to one another and how they stand culturally in relation to Europe aren't only a political or sociological issue; they also shape and form the literary interplay between the two parts. Like the Bosphorus Strait Bridge, which connects two countries and philosophies, Pamuk fuses Western postmodern storytelling approaches with Turkish and Eastern literary motifs and forms. Because of his ability to embody the Bosphorus Strait in both his writing and his actions, he has earned the moniker "The Bosphorus Incarnate." The Bosphorus is a geographical feature of Turkey that is both geographically and culturally unique. As a result, his works

are generally considered to be both global literature and Turkish literature, raising fresh questions regarding where Pamuk can properly be placed in the literary canon. This might be a contributing factor to Pamuk's writings' intellectual inclinations. As a result, there is a sizable body of work in Turkish, English, and undoubtedly other languages that discusses Orhan Pamuk and his works. There are so many articles, monographs, biographies, etc. published on Pamuk in Turkish that it would be impossible to include them all. The 2013 book by Erda Göknar, *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel*, is a detailed assessment of Pamuk's work. This book, written by a former English translator of Orhan Pamuk's writings, not only analyses and examines Pamuk's works, but also a number of other works, both prose and poetry, that have



had a significant impact on Turkey's literary canon. Most critiques of Pamuk's writing, including Göknaar's own, fail to account for the influence of his Turkish sociopolitical and literary background or his ties to current Turkish or ancient Turkish/Islamic literature, making Göknaar's analysis all the more important. However, Göknaar's study is a little unclear and scattered due to his all-encompassing technique.

Global Perspectives on Orhan Pamuk: Existentialism and Politics, edited by Mehnaz M. Afridi and David M. Buyze (2012), is another important resource for studying Pamuk. In their quest for Pamuk's position in modern world literature, the articles in this review do not, for the most part, overlook his identification as a literary personality from Turkey. The in-depth analyses of Orhan Pamuk's writings presented in these essays are invaluable to the study of comparative literature, but the anthology's format prevents it from providing a comprehensive overview of his oeuvre.

Orhan Pamuk and the Good of World Literature (2018), A more recent research by Gloria Fisk takes a different approach to exploring Pamuk's place in the canon of global literature. According to Fisk's investigation, Orhan Pamuk is at the heart of a debate in international literature. She disputes, with good reason, the perspective that writers like Orhan Pamuk, Paul Auster, J. M. Coetzee, and Gabriel Garcia Marquez exclusively write to enlighten a select group of global (Western) readers and academics rather than readers from their own culture. She uses Pamuk's career as an example to show how many requirements a non-Western writer must

satisfy to get the support of a Western-based "transnational literary establishment." Fisk's critique of Pamuk's baffling reception in global literature does not centre only on Pamuk's writings, but rather on the canonization of artists like Pamuk by Western audiences, which ultimately results in such works losing their native flavour.

The Novelist in His Autobiography, Orhan Pamuk's Autobiographies, by Michael McGaha (2008), which bills itself as the "first book-length study of the life and writings of Pamuk," is a comprehensive examination of all of Pamuk's published works up to that point. Without a clear analytical framework in mind, the author advocates for a study of Pamuk's work that is "free of jargon and interest." It shares the same viewpoint as Fisk does in her research, thus although it may be an excellent introduction to Pamuk's work for laypeople, it is not a substitute for scholarly study.

Approaches to Teaching the Works of Orhan Pamuk (2017), edited by Sevinç Türkkan and David Damrosch, is another significant collection of articles. Pamuk's "compelling and difficult literary output" is discussed from a wide range of angles in the articles included in this global literature study. Overarchingly, the book is focused with addressing the challenges of teaching Pamuk in translation without losing sight of the many allusions to obscure facets of Ottoman history and contemporary Turkish culture. The book is particularly effective in bringing together experts from all over the globe to debate topics linked to teaching Pamuk's writing in the classroom, despite a lack of coherence in it by nature.



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*)

1 Who Does Pamuk Write for?

This chapter on Turkish literature, as it applies to Turkish political history, will assist you have a clear grasp of Orhan Pamuk's position within the Turkish literary heritage. More importantly, it will provide a solution to the following pressing question: Since aiming for a larger international readership, has Pamuk's fiction grown out of the foundations of Turkish literature, or has he moved away from that tradition? For a while, at least, I believe that Pamuk was fed not just by Turkish literature but by the whole Eastern literary legacy. And if I were to draw an approximate line for his metamorphosis into an international writer, I would start it with Kar [2002, Snow (2004)], as well as the ensuing Nobel Prize for literature he was won in 2006, which became a significant milestone in his career. Pamuk has looked to be more appreciated by worldwide audiences after this period, despite local, territorial, or national components, references, and

allusions in his work started to be considered as missing the essential depth given the moderate orientalism that he claimed to follow to some degree. Fisk explains this phenomenon by pointing to the hegemony of the neoliberal global order in academia, which forces non-Western writers to become merchants of their cultures in order to be appreciated in Western institutions that have the authority to canonise authors from the Third World. She doesn't view this as a personal preference on Pamuk's part, but rather a problem with the notion of global literature as a whole: "Therefore, a writer like Orhan Pamuk serves as a spokesman for his country on a worldwide arena, whether he desires that job or not; his Western readers flock to him to discover the truth about faraway people and places, despite the clear fact that he deals in fiction" (2018, 17). To describe how authors like Orhan Pamuk are received in the West, Hashemipour use the term "Literary Easternization," which refers to the spread of Eastern cultural ideals to the West. He also contends that Eastern-oriented authors such as Orhan Pamuk may be a source for Westerners to comprehend Eastern cultural objects such as Sufism (2019, 120). (2019, 120). However, both Eastern and Western researchers frequently make the error of presuming Pamuk is solely Eastern-oriented. Just like the city he cherishes; he is both Eastern and Western. Although his knowledge of Eastern Sufism as a whole may be greater than that of a Western writer, he will never really grasp the Sufi way of life since he was not born into it.

2 A Brief History of Turkish Literature

First, it's useful to understand the three primary, if contested, time eras that Turkish literary historians divide the



history of Turkish literature into: Three distinct historical eras may be distinguished: (1) the pre-Islamic period (up to the 11th century), (2) the Islamic period (from the 11th to the mid-19th century), and (3) the European impact era (from the mid-19th century to the present day) (Köprülü 1980; Halman 2011, 2).

If we want to learn about Turkish literature from the time before Islam, we have to go back in time and across the globe. Turks may trace their family tree all the way back to the nomadic warriors of Central Asia: the Hun, Turk, and Uyghur. The Orkhon Inscriptions, which were carved in the first part of the eighth century and built in the Orkhon Valley in what is now Mongolia, are the earliest surviving written text of Turkish literature (Tekin 1998, 10). Between the years 800 and 1000 CE, Central Asia was ruled by Turkic empires and tribes that employed the Runic inscription writing system. The artefacts provide fascinating information about the early Middle Eastern steppe tribes' values, customs, and government.

ORHAN PAMUK AND HIS FICTION

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

(Orhan Pamuk, *The New Life*)

With the exception of his first two books, *Cevdet Bey ve Oullar* (1982, *Cevdet Bey and His Sons*) and *Sessiz Ev* [1983, *Silent House* (2012)], I will explain Orhan Pamuk's history and the key aspects of his work, which is deemed postmodern owing to the employment of specific narrative strategies. Pamuk's work is infused with autobiographical and self-reflective themes, from the area he grew up in to his family members, especially his

daughter, Rüya, thus it is worthwhile to study his life narrative fully. Knowing this will shed light on his motivations for writing on topics like Easterners in the West and Westerners in the East, as well as the shifting social structure in Istanbul and the minority politics of Turkey as a nation-state.

With his status as the "Novelist of Istanbul," Orhan Pamuk has made an indelible mark on the city's image abroad and on Turkey's cultural dualism (Yalkin and Yank 2020, 341). This makes his image of the city in his books, as well as the underlying undercurrents and overtones of his relationship with the city, very significant. In his nonfiction work *Istanbul: Hatıralar ve Ehir* [2003, *Istanbul: Memories and the City* (2005)], he demonstrates how Istanbul is his creative centre by claiming, "Pamuk connects himself with the city and gives it as his autobiography" (Almas 2011, 3; 60). Pamuk made Istanbul "an indispensable literary territory, equal to Dostoyevsky's St. Petersburg, Joyce's Dublin, or Proust's Paris" (from his Nobel acceptance speech), meaning that it is a place where readers from all over the world can experience a life that is just as believable as their own, filled with an alien feeling that they immediately recognise as their own.

CONCLUSION

The Turkish author Orhan Pamuk has been termed "the voice of his era" for the timely topics he explores in his books. In an interview, he says that his "whole subject matter is Turkish" (Mirze, Esra Z., and Orhan Pamuk. pp. 176-80). Because he paints such an accurate image of the postmodern world in his writings, they remain very relevant to current culture. His



writing career is shaped by the ideals of his sophisticated Istanbul Muslim family with which he is a part from birth. He is a citizen of the secular Turkish Republic built on the principles of Sufi literature, including the ideals of international brotherhood and peace. To put it simply, Turkey is a transcontinental nation that straddles both Asia and Europe. However, it is mostly an eastern nation because of where its landmass is located. With a history stretching back hundreds of years, Turkey can boast a rich and illustrious past. There were many changes in the country's governmental, cultural, and religious structures. The Byzantines, the Seljuk Turks, and the Ottomans all had a hand in governing the region. In the first century, Christianity was the dominant religion, but with the Arab conquests, Islam took over as the dominant religion. For almost 600 years, up until the early 20th century, the Ottomans were Turkey's rulers.

REFERENCES

1. Bhabha, Homi K. "Culture's in Between" in Questions of Cultural Identity. London: Sage Publications, 1996. 53-60. Print.
2. Engdahl, Horace. "Announcement of the 2006 Nobel Prize in Literature". Web. 12 Oct 2006. 3 Mar 2013. <<http://www.nobelprize.org/mediaplayer/index.php?id=33>>.
3. Gökalp, Emre. "Pride and Anger: Orhan Pamuk's Nobel Prize and Discourses of Nationalism". Anadolu University, Journal of Social Sciences. 10.3 (2010): 171-190. Print.
4. Göknaç, Erdağ. "Orhan Pamuk and the 'Ottoman' Theme. (World Literature Today 80.6 (2006): 34-38). Print.
5. Göknaç, Erdağ. Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel. New York: Routledge, 2013. Print.
6. Hall, Stuart, and Paul du Gay, eds. Questions of Cultural Identity. London: Sage Publications, 1996. Print.
7. Hall, Stuart. "Introduction: Who Needs 'Identity'?" in Questions of Cultural Identity. London: Sage Publications, 1996. 1-17. Print.
8. Huntington, Samuel P. The Clash of Civilizations and the Remaking of World Order. London: Touchstone, 1998. Print.
9. Pamuk, Orhan. Other Colours. Trans. Maureen Freely, London: Faber and Faber, 2008. Print.