

A TRANSLATIONAL JOURNEY:

ORHAN PAMUK IN ENGLISH

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by

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ABSTRACT

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by

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The purpose of the present study is to examine the factors instrumental in the translational journey of Orhan Pamuk into English. Orhan Pamuk, who has been established in Turkey as a distinct literary figure since the late 1970s, now stands as the second most translated Turkish writer into English (after Yaşar Kemal). His novels have been readily translated into English in priority over many other works of Turkish literature.

First reviewing Turkish literature in English translation and then Orhan Pamuk's literary career and the literary features of his novels, the study then focuses upon the question why his novels have been selected for translation into English.

In order to answer this question, a corpus of reviews and critical essays in English on Pamuk and his novels, as well as interviews are examined. Such an analysis is based on the rationale that reviewers, critics and translators (considered "rewriters" by André Lefevere), having

substantial manipulative power in the reception of an author or a literary work in a literary system, may provide key information on the factors.

The examination of the corpus reveals three main factors. These factors are indeed those usually foregrounded by reviewers and critics. The first factor is the literary value of his works, the second is the juxtaposition of the dichotomy of East and West in his novels to create a synthesis, and the third and the last is his social and political awareness in regard to issues such as human rights, freedom of expression, terrorism and politics, whether national or universal.

KISA ÖZET

Bir Çeviri Yolculuğu: İngilizce’de Orhan Pamuk

Melike Yılmaz

Bu tezin amacı Orhan Pamuk’un İngilizce’deki çeviri yolculuğunda etkin olan etkenleri incelemektir. 1970’lerin sonlarından itibaren Türkiye’de farklı bir edebiyat insanı olarak yer edinen Orhan Pamuk, Yaşar Kemal’den sonra İngilizce’ye en çok çevrilen Türk yazarıdır. Pamuk’un romanları Türk edebiyatındaki diğer yapıtların aksine büyük bir hızla İngilizce’ye çevrilmektedir.

Bu çalışmada, önce Türk edebiyatından İngilizce’ye çevrilen yapıtlar tanıtılmış, Orhan Pamuk’un edebiyat kariyeri ve romanlarının edebi özellikleri betimlendikten sonra Pamuk’un romanlarının İngilizce’ye çevrilmek üzere niçin seçildikleri sorusu üzerinde durulmuştur.

Bu soruya yanıt verebilmek için Pamuk ve romanları üzerine İngilizce’de çıkan kitap tanıtım yazılarıyla eleştiri yazıları ve yazarla yapılan röportajlardan oluşan bir bütüncü incelenmiştir. Bu inceleme André Lefevere tarafından “yeniden yazımcılar” (rewriters) diye adlandırılan ve herhangi bir yazarın veya edebi yapının herhangi bir edebiyat dizgesinde alımlanmasında önemli ölçüde yönlendirici gücü

bulunan eleřtirmenler ile evirmenlerin Pamuk'un eviri yolculuęunda rol oynayan etkenleri ortaya koyacaęı dřncesinden yola ıkılarak yapılmıřtır.

Btncenin incelenmesi sonucunda  ana etken belirlenmiřtir. Bu etkenler eleřtirmenlerce en ok ne ıkarılan noktalardır. Birinci etken Pamuk'un romanlarının edebi aıdan deęerli bulunmasıdır. İkinci etken romanlarında Doęu-Batı ikilięini yanyana getirerek bu ikisi arasında bir senteze ulařılabileceęini gstermesidir. nc ve son etken ise Pamuk'un insan hakları, ifade zgrlę, terr, siyaset gibi ulusal ve evrensel konular karřısındaki toplumsal ve siyasal farkındalıęıdır.

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INTRODUCTION

1 The Aim of the Study

Beyond any doubt, we can trace a definite imbalance between the number of books translated into Turkish from other languages — English being the major source language — and those translated from Turkish into other languages.

According to a general assessment that appeared in the Turkish translation quarterly *Metis Çeviri* in 1992[†] covering 198 members of the Turkish Publishers Association, “39.5% of all the books (fiction and nonfiction — excluding text books and children’s literature) published in Turkey between 1982 and 1991 were translations. When only literature is considered, the percentage of translated books rises to 48.5%. The literary translations were made from 36 languages — from English, French, Russian and German (46%, 15%, 12% and 9% respectively). Next follow Spanish with 3.5% and Greek with 3%.” (Olçay 1992 : 150) There are no statistics on translations from Turkish into other languages, but when the volume of translated Turkish literature in English (the most widely used language in the world) listed in the bibliographies[†] is considered, the imbalance becomes obvious.

[†] This study is the latest statistical information on the percentage of translations into Turkish.

[†] For Turkish literature in English, see the bibliographies of Silay (1996) and Paker (2000).

Several reasons can be put forward with regard to this imbalance that has existed since the first translations from Turkish literature into English in the late 19th century. (see Paker 2000) The main factor seems that in the beginning it was unlikely for Turkish literature to export its oeuvres during this period when it was engaged in importing European literary models such as the novel, the short story, and drama. We see that translations from European literature (French being the major source) into Ottoman-Turkish — begun in the 1840s following the proclamation of the *Tanzimat* (a period of “re-organization” signifying the administrative and educational reforms initiated in the Ottoman Empire in 1839) — were growing in number and paving the way for literary innovations in Turkish literature (see Paker 1991), while the initial translations from Turkish into other languages (in the 1880s to the 1920s) consisted mainly of anthologies of Ottoman poetry and collections of Turkish folk tales related to Orientalist concerns.

Translations from Turkish literature into English gained momentum only after the 1950s when Turkish literature had produced its own original texts in the Western genres. There are conspicuous gaps in the translation of Turkish literature into English. Many authors and poets of literary merit have still not been translated — or at best included in anthologies. Such anthologies, often presented with informative prefaces on Turkish literature, have proved somewhat instrumental in introducing

an overall picture of Turkish literature. As for the individual Turkish authors and poets, only a few have achieved worldwide literary fame (with Nazım Hikmet as the leading literary figure in Turkish poetry and Yaşar Kemal in fiction). Recently, Orhan Pamuk has also come into the picture with his internationally acclaimed novels.

Orhan Pamuk appeared in the Turkish literary arena in 1979, when his first novel *Cevdet Bey ve Oğulları* / *Cevdet Bey and His Sons* won the Milliyet Publishing Novel Award. During the twenty-five years of his writing career, his name has become canonized in Turkish literature — with his novels all bestsellers. Pamuk's current oeuvre comprises seven novels: *Cevdet Bey ve Oğulları* (1982) / *Cevdet Bey and His Sons*, *Sessiz Ev* (1983) / *The Silent House*, *Beyaz Kale* (1985) / *The White Castle*, *Kara Kitap* (1990) / *The Black Book*, *Yeni Hayat* (1994) / *The New Life*, *Benim Adım Kırmızı* (1998) / *My Name Is Red*, and *Kar* (2002) / *Snow* — as well as the film script *Gizli Yüz* (1992) / *The Hidden Face*, and a collection of his essays and interviews entitled *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* (1999) / *Other Colors: Selected Essays and a Story*, and a collection of memories and essays in the volume *İstanbul: Hatıralar ve Şehir* (2003) / *Istanbul: Memories and The City*. Five of his novels have already been translated into English (*The White Castle* in 1990, *The Black Book* in 1994, *The New Life* in 1997, *My Name Is Red* in 2001, and his latest novel *Snow* in 2004).

Each of his novels won awards respected in the Turkish literary domain but provoked much criticism. *Cevdet Bey ve Oğulları* received a second award — the Orhan Kemal Novel Award — in 1983. *Sessiz Ev* also won two literary awards: the 1984 Madaralı Novel Award and the Prix de la Découverte Européenne in 1991 for its French translation. *The White Castle* won the 1990 *Independent Award* for Foreign Fiction. This prize constituted the real beginning of Pamuk's literary fame, stimulating translations into more than thirty languages. *The Black Book* was noted as conducive to different readings due to its complexity. *The New Life* became the fastest-selling book in Turkey. *My Name Is Red* won the 2003 IMPAC Dublin Literary Award, the world's most lucrative literary prize for a single work of fiction published in English. Thus Pamuk has already been suggested as a Nobel Prize candidate.

Apart from literary prizes, Orhan Pamuk and his novels have also enjoyed many accolades from reviewers and critics writing in a variety of magazines and newspapers high in prestige. *The New York Times* review of *The White Castle* by Jay Parini exalted Pamuk, declaring that “a new star has risen in the east;” (1991 : 73) Andrew Finkel from *Time International* declared Pamuk “the Turkish novelist of his generation best equipped to navigate the mainstream of contemporary European literature.” (1999 : 38) Richard Eder, in *The New York Times Book Review*, described Pamuk as a great novelist and voiced the Nobel Prize

issue: “nobody — other than a small committee of Swedes — could rule out a Nobel.” (2001 : 7) Sometimes reviewers have dealt keenly with the quality of the translations of his novels. For instance, when *The New Life* appeared, some reviewers criticized Güneli Gün’s translation harshly; there was a “heated” polemic (see Adil 1999, Ertürk 1999, Gün 1999, Wright 1999) in the *Times Literary Supplement*.

The question is why Orhan Pamuk is so much praised by the critics and reviewers. Why are his novels translated into English? Why does the translation of a novel by an author from Turkish literature matter so much? Then, that Orhan Pamuk’s novels have been especially chosen for translation into English does deserve attention.

In this study, I will address the following points relating to why Orhan Pamuk’s novels have been considered worthy of translation into English: the literary value of his novels, his themes that centered on the dichotomy of East and West, his stance on certain political and social issues both in Turkey and the world.

2 Theoretical Framework

The theoretical framework of the study initially embraces the polysystem theory of Itamar Even-Zohar. In order to perceive the reasons why Orhan Pamuk’s novels have been translated into English, Turkish literary system

and translated Turkish literature in English — the context — are described and analyzed in relation to Even-Zohar's systemic point of view. His theory raises "an awareness of the possible existence of translated literature as a particular literary system" and introduces "the function of translated literature for a literature as a whole." (1990 : 45)

Another translational approach employed here is André Lefevere's version of systems theory and his notion of "rewriting." (1992 : 2)

"Translation, editing, and anthologization of texts, the compilation of literary histories and reference works, and the production of the kind of criticism that still reaches out beyond the charmed circle, mostly in the guise of biographies and book reviews" (4) are all rewritings. In Lefevere's systemic thinking, in order for the literary system not to "fall too far out of step with the other subsystems" (14) a double control factor is at work. One half is "the professionals — the critics, reviewers, teachers, translators" (14) and the other is "patronage which will be understood to mean something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature." (15) It is the publishing houses that are the leading element of patronage nowadays. Lefevere argues that "rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (8) but that they also "project images of the original work, author, literature, or

culture that often impact many more readers than the original does.” (110)

Orhan Pamuk’s novels have been translated by various translators, reviewed by various critics and reviewers, and published by various publishing houses. To examine them from André Lefevere’s point of view will, undoubtedly, shed light on Pamuk’s translational journey into English.

In order to gain insight into the translated literature in English, I also refer to research on the translation practices in the British, American and European contexts by Lawrence Venuti whose studies underscore the imbalance between the translations from other languages into English and vice-versa, and the hegemonic position of English. Venuti remarks that “British and American publishers sell translation rights for many English-language books, including the global bestsellers, but rarely buy the rights to publish English-language translations of foreign books.” (1995 : 14) Whenever they do buy translation rights, due to “the mergers that made the publishing industry more profit-oriented,” publishers tend to focus on foreign texts that were bestsellers in their native countries.” (1998 : 152) The selection of Orhan Pamuk’s bestsellers is then closely related to this traditional behavior of the publishers.

3 Methodology and Data Collection

In order to discover and describe the factors underlying the selection of Orhan Pamuk's novels for translation into English, I also make use of extratextual sources like those mentioned by Toury: "semi-theoretical or critical formulations, such as prescriptive 'theories' of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or 'school' of translators." (1995 : 65) Specifically examined are reviews on Pamuk's novels (the translations as well as the original Turkish), essays and news about the author, and interviews (with Pamuk himself, with his translators and with his publishers). There is no bias as to where the reviews and criticisms have appeared; included in the corpus of the study are excerpts from ordinary websites as well as from prestigious magazines.

To be able to assess this translational journey of Orhan Pamuk's novels, it is necessary first to understand what has been translated from Turkish into English thus far; Chapter I is therefore devoted to an overview of Turkish literature translated into English. Chapter II covers Pamuk's literary career and distinctive features of his works. Chapter III analyzes the factors leading to publication of his novels abroad in the light of reviews and criticism that constitute the data of the study. Here the literary value of Orhan Pamuk's writing, the way he deals with the dichotomy of East and West as his leitmotif and his awareness vis-à-vis

some national and global social and political issues will be addressed respectively.

CHAPTER I

AN OVERVIEW OF

TURKISH LITERATURE IN ENGLISH TRANSLATION[†]

1.1 Introduction

Translations of Turkish literature have been appearing in English since the late 19th century. One would thus expect a large corpus of translated literature. However, as mentioned in the Introduction, the volume of Turkish literature translated into English does not even begin to compare with that of the literature in English translated into Turkish. This imbalance might be explained by the position of translated literature in the “literary polysystem” formulated by Itamar Even-Zohar. Within the context of his theory, translated literature, seen “not only as an integral system within any literary polysystem, but as a most active system within it,” (1990 : 46) may assume a central or a peripheral position in the literary polysystem. Even-Zohar designates three major circumstances under which translated literature maintains a central position in the literary polysystem:

[†] The bibliography of Turkish literature translated into English presented in the Appendix I has been prepared according to the number of books published. Many translations of isolated works (in particular, poems and short stories) appearing in various literary magazines are not included. For such translations and references to them, see volumes of *The Turkish PEN* and the website maintained by Suat Karantay at <http://www.turkish-lit.boun.edu.tr> as well as the bibliographies of Kut and Chambers (1978), Silay (1996) and Paker (2000).

(a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (47)

At certain junctures within the history of Turkish literature these instances seem very apt. They are indeed quite frequently referred to, for one cannot deny the role translation (in both directions) has played in the history of Turkish literature. For insight into what Turkish was selected for translation into English, we need to consider the transformations in the Turkish literary system, especially those dependent upon historical changes in society, which again — in a vicious circle — takes us back to translation.

Under such circumstances, then, which works are selected for translation into English? When are they translated and why are they translated? Let us proceed to these basic questions.

1.2 Overview

The first translations into English date back to the Ottoman period. These translations from Ottoman-Turkish literature, which “Europeans identified as Islamic poetry, i.e. an offshoot of the Perso-Arabic literary tradition which lay outside western literature and was ‘foreign’ to it,” were compiled in several anthologies. These anthologies are the outcome of

“specialist, often Orientalist interest” and it is obvious from their titles that the translations are academic in nature: *Ottoman Poems, Translated into English Verse, In the Original Forms with Introduction, Biographical Notices, and Notes* (1882) and *A History of Ottoman Poetry* (1900-1907), by Elias John Wilkinson Gibb; *The Literature of the Turks: A Turkish Chrestomathy Consisting of Extracts in Turkish from the Best Turkish Authors (Historians, Novelists, Dramatists, etc.) with Interlinear and Free Translations in English, Biographical and Grammatical Notes, and Facsimilies of Ms., Letters and Documents* (1891) by Charles Wells; and *Turkish Literature, Comprising Fables, Belles-Lettres and Sacred Tradition* (1901) by Epiphanius Wilson.[†] As Paker further underlines, despite the fact that “E. J. W. Gibb’s prestigious translations in *Ottoman Poems* and the *History of Ottoman Poetry* aimed at the ‘non-Orientalist reader,’ they were shaped by the literary norms of a Cambridge scholar.” (2000 : 619)

Interestingly, there are also translations of the tales of Nasreddin Hodja and other Turkish folklore dating to the late 19th and early 20th centuries. These translations are probably related to Orientalist interests. For instance a collection by S.V. Bedickian in 1896 bears the title *Turkish Gems, or the Tales of my Childhood; Being the Funny Saying and Doings of Nassr-ed-Din Hodja, the Turkish Aesop*. Other collections were *The*

[†] A recent edition of *Turkish Literature: Fables, Belles-Lettres and Sacred Traditions* by University of Hawai Press appeared in 2002.

Turkish Jester, or the Pleasantries of Cogia Nasreddin Effendi by George Borrow (1884); *The Story of the Forty Vezirs or, The Story of the Forty Morns and Eves Written in Turkish by Sheykh-Zada* translated by E. J. W. Gibb (1886); *Turkish Fairy Tales and Folk Tales* (1901) and *Forty-four Turkish Fairy Tales* (1913) by Ignancz Kunos; as well as *Tales of Nasr-Ed-Din Khoja* by Henry D. Barnham (1923). This interest in Turkish folklore has remained alive. Collections of Turkish tales consistently appeared in English throughout the 1900s: *Fairy Tales from Turkey* translated by Margery Kent (1946); *Tales Alive in Turkey* translated by Warren S. Walker and Ahmet E. Uysal (1966); and *Watermelons, Walnuts and the Wisdom of Allah and Other Tales of the Hoca* (1967), as well as several volumes translated by Barbara Walker: *Once There Was, Twice There Wasn't* (1968), *The Teeny-Tiny and the Witch Woman* (1975), *The Courage of Kazan* (1978), *A Treasury of Turkish Folktales for Children* (1988), and *The Art of the Turkish Tale* (1990-93). *More Tales Alive in Turkey* also appeared as a joint translation of Warren S. Walker and Ahmet E. Uysal (1992).

Prior to the period during which the initial anthologies of Ottoman poetry and collections of Turkish tales were produced in English, literature translated into Turkish had “assumed a ‘central position,’ as a ‘primary activity representing the principle of innovation’ in the literature of the *Tanzimat*, beginning in the 1860s and extending into the 1880s.” (Paker

1991 : 30) Paker goes on to explain that “in the mid-nineteenth century Ottoman literary polysystem, which before the *Tanzimat*, had been closed to contact with literatures other than Persian and Arabic, canonized literature (the *Divan* poetry and prose) had reached the point of stagnation, while the lower strata (popular/folk literature) remained equally incapable of generating innovation.” (18) It was therefore, the *Tanzimat* period — when Westernization gained momentum — that provided Ottoman intellectuals with an opportunity to introduce new genres such as the novel, the short story and drama. These new genres were heartily embraced; from the second half of the 19th century many literary works began to appear in these new genres. However, only a very limited number of works from this vast literary output have been rendered into English.

Thus there are several reasons for the imbalance between translations from Turkish into English. In the second half of the 19th century it would have been difficult for Turkish literature to export its products while in the throes of a transformation stimulated by the import of new literary models. The late 19th and early 20th centuries were marked by political and social chaos, with Turkish literature then serving as vehicle to disseminate writers’ ideas on the state of their own country, tempered meanwhile by Western concepts such as freedom, democracy, and nationalism.

At the end of the 19th c., the literary movement known as Wealth of Knowledge (Servet-i Fünun) consolidated the European orientation. The early decades of the 20th c. gave rise to the National Literature movement (Milli Edebiyat), which stressed autochthonous traditions. (Halman 1971a : 432)

From the works written during the backlash known as the National Literature movement, only two novels have been translated into English. Halide Edip Adivar first translated her own work *Ateşten Gömlek* (1922), a novel about the Turkish War of Independence, under the title *The Shirt of Flame* in 1924. She also wrote and published some of her works directly in English; they appeared in Turkish only later: *Sinekli Bakkal / The Clown and His Daughter*, *Türkün Ateşle İmtihanı / The Turkish Ordeal*, and *Mor Salkımlı Ev / Memoirs*. These novels — if not translations — were nevertheless instrumental in “first attracting attention to the literary, social, and political changes involving the source culture in the transition from the Ottoman to the Republican.” (Paker 2000 : 621) Adivar was hailed as “the first Turkish novelist and the first Turkish woman to take an active interest in politics,” (Billings 1924 : x) a suffragist and a national heroine, often-called “The Joan of Arc of Turkey.” (xii) In 1941 *Ateşten Gömlek* was retranslated and published in India as *The Daughter of Smyrna*. “Translations are produced for many reasons, literary and commercial, pedagogical and technical, propagandistic and diplomatic,” says Venuti. (1998 : 3) The retranslation of *Ateşten Gömlek*

was obviously related to political purposes; a novel like *Ateşten Gömlek*, set in a war of independence, was brought out in a new translation to stir national feelings of a people under British rule. In his preface, the translator Muhammad Yakub Khan states his intention clearly.

Needless to add that I venture to present to the public this English version of the patriotic fervour, sufferings and sacrifices of our Turkish brothers and sisters in the cause of national freedom and national honour in the hope that it may kindle something of that noble spark in the bosoms of the sons and daughters of India which is just now passing through the travail of a re-birth. (1941: viii)

It is here of note that a novel of all-time popularity, Reşat Nuri Güntekin's *Çalıkuşu* — although written in the same year as *Ateşten Gömlek* — was not translated until 1949 (by Sir Wyndham Deedes, who had actually served in the Ottoman army). Deedes published it under the title *The Autobiography of a Turkish Girl*. Then within two years he had translated another novel by Güntekin: *Akşam Güneşi* (1926) / *Afternoon Sun* (1951). In his foreword to *Afternoon Sun*, Deedes gives his reasons for the translation.

Some forty years ago I was seconded from the Army for service under the Ottoman Government, as it then was called, and ever since those days I have taken an abiding interest in that — oh! so lovely — country and its attractive people... I read three books by Resat Nuri Güntekin, one after the other. They delighted me (...). I think the chief attraction for me was the language (he writes beautiful Turkish) and his lively portrayal of places I seemed to know and people I seemed to have met! And then I wondered whether the books would interest the British public. (1951 : v)

Deedes believes that it is *Calikusu* which truly “revolutionised the novel in Turkey” because

“till then, Turkish novels had for the most part been too artificial in style to interest a wide public. *Calikusu* was the first Turkish novel about ordinary and real people written in straightforward spoken Turkish, without any claim to literary effect. It broke all records for Turkish best-sellers.” (vii)

Deedes further indicates that “from 1928 onwards, Resat Nuri Güntekin’s work changed (...). He abandoned romance for the study of social problems.” (vii) This does not mean, however, that he ever envisioned his translations as social messages.

To summarize, only 12 works appeared in translation[†] in the period between the post-*Tanzimat* and the establishment of the Republic. It seems that the turmoil of the period and the transformation Turkish literature was undergoing were not conducive to translation, so that again the majority of the translations represented Orientalist concerns.

Once the Republic had been established, Turkish society entered a phase of drastic change, pushing forward the goal of Westernization set long before. Literature once again became increasingly tied to this goal, as Kemal Karpat touches upon.

The history of the Turkish Republic and the history of contemporary Turkish literature are closely interwoven; indeed, when the Republic undertook to remold Turkish culture, it chose literature as a major

[†] For the number of the translated books per decade see the table and the chart on page 40.

vehicle of shaping individual and social thinking in the pattern of its ideals. (1960 : 287)

Radical and formative changes in Turkish society during the transition from monarchic rule to democracy in the form of the Republic included the abolition of the Caliphate and the introduction of secularism, not to mention a plethora of reforms ranging from the dress code to the alphabet.

The abolition of the Arabic alphabet and the substitution of the vernacular for the language of the upper classes, which was filled with Arabic and Persian words, helped greatly to reconcile the written and the spoken language, and reading became accessible for the first time to the large mass of people. (Karpaz 1960 : 287)

The establishment of the Turkish Language Society in 1932 was an ancillary of the alphabet reform; it launched further purification of Turkish from Arabic and Persian elements. Such attempts were by then already underway; writers advocating the National Literature movement had themselves begun to use the vernacular and stressed its necessity. The Turkish Language Society was a materialization of such endeavors, and provided a consolidation of efforts. In education, another nationwide plan was launched to educate the populace in isolated provinces of Anatolia: the Village Institutes were established in 1940. Then in 1951, a nonfiction account by a graduate of one of the Institutes, Mahmut Makal, was to mark a turning point in Turkish literature.

In 1940, a systematic translation project — in Even-Zohar's terms, "culture planning" (1994 : 1) — was initiated by the State; Western classics were to be translated under specific norms and principles. It was for this purpose that the Translation Bureau was set up. (see Tahir-Gürçağlar : 2001) With additional work being done by private publishing houses, translation once again assumed the canonical status within the Turkish literary system it had held during the *Tanzimat* period. Şehnaz Tahir-Gürçağlar has compared the percentages of books translated before and after the Bureau.

After 1940, translation increased its share within the total number of literary publications. 35.6 per cent of all literary books published in Turkey during this time (1938-1950) were translations. This was a vast increase compared to 17.2 per cent in the previous decade, i.e. 1930s. (2001 : 265)

The need felt for translations of Western masterpieces can be explained by the rationale of Even-Zohar quoted at the beginning of this chapter. The Turkish literary system was still "in the process of being established," (Even-Zohar 1990 : 47) and the radical changes in the alphabet, language, and literary traditions — the new preference for Western genres over *Divan* poetry and prose — created "turning points, crises, or literary vacuums" (47) in Turkish literature.

From 1940 to 1966 the Translation Bureau also undertook the translation of Turkish texts into French, English and German. The translations were published in the Bureau's journal *Tercüme / Translation*.

(see Özkan 2004 : 323-328) French was at first the language most popular, followed by English and German. In 1966 English first surpassed French in the current issues: 15 texts were translated into English, only 10 texts into French. Among a total of 99 translated texts, the great majority was poetry (93 poems as compared to only six short stories). The poets and authors translated include Akif Paşa, Ahmet Muhip Dranas, Cahit Sıtkı Tarancı, Orhan Veli Kanık, Fazıl Hüsnü Dağlarca, Cahit Külebi, Halit Ziya Uşaklıgil, Yakup Kadri Karaosmanoğlu, Oktay Akbal, Salah Bırsel, Ahmet Hamdi Tanpınar, Munis Faik Ozansoy, Behçet Necatigil, Ahmet Kutsi Tecer, Ahmet Haşım, Yahya Kemal Beyatlı, Oktay Rifat, Necati Cumalı, and Memduh Şevket Esendal. Most of these were already canonized names. Because, however, these translations were published in *Tercüme*, i.e. within the source literary system, they probably reached relatively few target-system readers. Nonetheless, there can be no doubt that *Tercüme* provided a solid platform for translators such as Talât Sait Halman, Nermin Menemencioğlu and Tahsin Saraç, all of whom remained in the future very active in translating from the Turkish literary system into other literary systems.

To return to the 1940s when gigantic steps were being taken in politics and society as well as translation, several books representing translations from Turkish into English were initiated outside the borders of Turkey. Modern Turkish poetry first appeared in English in 1946, with

Derek Patmore's translations in *The Star and the Crescent: An Anthology of Modern Turkish Poetry*. Among other works translated during the 1940s and 50s were, as mentioned above, two novels by Reşat Nuri Güntekin — *The Autobiography of a Turkish Girl* (1949) and *Afternoon Sun* (1951) — as well as a retranslation of *Ateşten Gömlek* (1941).

Then in 1952 Ahmet Kutsi Tecer's *Köşebaşı* (1947), which would not appear in book form until 1964 as *The Neighbourhood*, was rendered into English by Nüvit Özdoğru and performed at the University of Wisconsin, where Özdoğru was doing his graduate work. It became the first Turkish play in English to be performed in an English-speaking country (although previously — in 1933 — several plays had been published in English in an anthology titled *The Turkish Theatre*). That the problems and sentiments of all the characters in *The Neighbourhood* are universal and thus appeal to non-Turkish audiences is the reason given for the translation and production of this particular play, as stated in the preface of the much later publication, the first in a series of the best Turkish plays — a project undertaken by The Turkish Centre of the International Theatre Institute. It would seem, nevertheless, that the translation of the play (its universal appeal aside) was first and foremost prompted by the translator's association with a university.

It was also in 1952 that the first translations of Nazım Hikmet's poetry appeared in English. He is the Turkish poet whose works have

been most widely translated — Into “more than fifty languages around the world.” (Konuk 2002 : xi) Fondly referred to as just “Nazım,” he was a revolutionary poet who in 1921 abandoned “the fashionable forms of the day — the stanzaic patterns and the simple syllabic meters of traditional Turkish folk poetry.” (Halman 2002 : 10) It was “Free verse with alternations of short and long line, occasional rhyming and wide use of alliteration, assonance, and onomatopoeia, a staccato syntax (...) [that] were to remain the hallmarks of his art and his major influences on modern Turkish poetics.” (11) He was a communist, who because of his ideology spent many years either in prison or in exile. Until 1965 his poetry was banned within Turkey over extended periods. It is of note that Nazım’s poems were not included in *The Star and the Crescent*. The editor of the anthology, Derek Patmore, based this exclusion of “one of the best of the younger contemporary poets” on “reasons beyond his control.” (cited in Christie 2002 : 21)

The first of Nazım’s poetry translated consisted, in general, of love poems to his wife as well as those reflecting the longing he felt for his country while in exile. Even these, however, mirror his ideology as well. Whatever the reasons preventing Derek Patmore from including his poems in the anthology, Asoke Ghosh came up with the first selection of Nazım Hikmet’s poems in English, “interestingly [enough] in Calcutta in 1952.” (Paker 2000 : 621) Another selection, this time by Nilüfer

Mizanoğlu Reddy and Rosette A. Coryell, appeared under the pseudonym of Ali Yunus two years later in New York. The remainder of the English translations were all posthumous: *Selected Poems of Nazım Hikmet* (1967), *The Moscow Symphony and Other Poems by Nazım Hikmet* (1970), and *The Day Before Tomorrow* (1972) translated by Taner Baybars; *Things I Didn't Know I Loved* (1975), *The Epic of Sheikh Bedreddin and Other Poems* (1977), *Human Landscapes* (1982), *Rubaiyat* (1985), *Nazım Hikmet: Selected Poetry* (1986), *Poems of Nazım Hikmet* (1994), and *Human Landscapes from My Country* (2002) translated by Randy Blasing and Mutlu Konuk; and *Poems of Nazım Hikmet* (2002) and *Beyond the Walls: Selected Poems* (2002) with translations of Ruth Christie, Richard McKane and Talât Sait Halman. The majority of these selections were published in the USA and represent translations of Randy Blasing and Mutlu Konuk who specialized in Hikmet's poetry. They have played a crucial role in sustaining the worldwide reputation of the poet. *Beyond the Walls: Selected Poems* was recently published in the UK under the initiative of the translators Ruth Christie and Richard McKane, who felt that the translations by Randy Blasing and Mutlu Konuk were not easily accessible in Great Britain (Christie 2002 : 21).

Let us once more take a step back in time, now to 1954 and Sir Wyndham Deedes' publication of his translation of Mahmut Makal's *Bizim*

Köy (1950) under the title *A Village in Anatolia*. Makal was a Village Institute graduate whose memoirs on life in a Turkish village first appeared in 1948 in *Varlık / Existence* — a literary review that has played an important role in the Turkish literary system since its establishment in 1933. First published in book form in 1950, these memoirs “constituted one of the greatest events in the literary history of Turkey. The subsequent, ever-growing interest in the village has made it a favorite literary topic.” (Karpas 1960 : 40) Saliha Paker has also foregrounded the influence of *Bizim Köy* on Turkish fiction over the following decades: “It was Makal’s nonfictional account which really sparked the movement for rural fiction that was to become mainstream in the 1960s.” (2000 : 622)

Deedes’ translation appeared with a publisher’s note informing readers that “the English editor has added a commentary to the text and omitted certain passages, wishing to prevent misunderstandings which might arise in the minds of readers unfamiliar with Turkey,” (Makal 1954 : viii) a foreword by Professor Lewis V. Thomas, and an introduction by the editor Dr. Paul Stirling. A foreword and an introduction by two academicians indicate the considerable attention given to Makal’s nonfiction memoirs. In the foreword, Thomas expresses the “skopos” (Vermeer 1996) of the translation: “Given the increasing importance of Turkey in international affairs, together with the news that the Turks had a controversial best-seller, it was inevitable that *Our Village* would find its

way into foreign languages.” (1954 : xi) The translation was therefore commissioned to Sir Wyndham Deedes, who knew Turkish society well and had already translated two novels by Reşat Nuri Güntekin.

Many Turkish writers henceforth dealt with the Anatolian peasant and village problems in the way Makal had paved. Aside from Yaşar Kemal, however, no one has achieved an international reputation in this field. Turkish fiction — until the end of the 1980s — came to be internationally identified with the name of Yaşar Kemal (as he was the only Turkish author being translated into English). His epic novel *İnce Memed*, which made him a national celebrity in 1955, brought him his first international success after it had been translated as *Memed My Hawk* (1961) by Edouard Roditi. “His dynamic, streamlined plots, a narrative style that blends coarse descriptions with lyric formulation, a skilful use of myths and local color and vivid peasant characters of universal interest (Halman 1971b : 553)” have made him a popular literary figure frequently nominated for the Nobel Prize for literature since the mid-1970s. Except for *Memed My Hawk* and *İnce Memed II / They Burn the Thistles*, the latter translated by Margaret E. Platon in 1973, his other novels have been translated by his wife Thilda Kemal, without whose “powerful translations (in remarkably quick succession), it would have been difficult to sustain success for over 30 years.” (Paker : 621)

To update the scene in contemporary Turkish poetry, we should say that by the late 1960s individual poems of poets other than Nazım Hikmet had found their way into anthologies. By then, however, Turkish poetry had already progressed through two significant literary movements. Following Nazım Hikmet's revolutionary alterations in style, three poets — Orhan Veli Kanık, Oktay Rıfat, and Melih Cevdet Anday published a reactionary manifesto in 1941, suggesting that poetry should be simple and written in a colloquial language understood by the common man. This movement was called *Garip* (Strange). In the 1950s *Garip* met with strong opposition from Cemal Süreya, İlhan Berk and Edip Cansever, who advocated a surrealistic mode in poetry and named their movement the “Second New” — *Garip* now becoming the “First New.” The “Second New” became so powerful and influential that it won over even two of the founding fathers of *Garip*: Anday and Rıfat.

There were, of course, some poets who did not become engaged in either poetic trend. Fazıl Hüsnü Dağlarca was one of these; from the beginning of his literary career in 1934, he remained aloof of any poetic movement. During his long career he “produced a vast body of verse ranging from simple love lyrics to long epics, from metaphysical speculations to angry attacks on social problems, from the harsh realities of the Anatolian countryside to the war in Vietnam.” (Halman 1971a : 435) His poetry first appeared in English with the 1968 publication of *The Bird*

and I. This same year he won the Turkish Award of the International Poetry Forum. A second volume of his selected poetry in English was published in Istanbul one year later: *Quatrains of Holland* (1977). Both volumes were bilingual with the English translations of Talât Sait Halman (a prolific translator who deserves his due for taking the initiative to promote poets other than Nazım Hikmet).

Halman's translations of Orhan Veli Kanık appeared in 1971 and those of Melih Cevdet Anday in 1974 (poets who would again be translated in 1989 and 1980 respectively). However, their debut was rather belated considering the nearly twenty years that had passed since the *Garip* movement was in vogue. By then even the "Second New" had come to an end. This reflects a phenomenon very typical of Turkish literature appearing in English translation: a tendency to translate only canonized writers to the detriment of current Turkish literature. This trend also explains the numerous gaps in Turkish literature available to the English reader.

To a great extent, such gaps are gradually being filled by anthologies. Ali Alpaslan prepared *An Anthology of Turkish Short Stories* in 1973, and a collection of heroic stories dating back to pre-Islamic Turkish times came out in *The Book of Dede Korkut: A Turkish Epic* (1972) and *The Book of Dede Korkut* (1974). Talât Sait Halman then edited *Modern Turkish Drama: An Anthology of Plays in Translation* in

1976. This latter included *Susuz Yaz / Dry Summer* by Necati Cumalı, *Midasın Kulakları / The Ears of Midas* by Güngör Dilmen, *Deli İbrahim / İbrahim the Mad* by A. Turan Oflazoğlu, and *Keşanlı Ali Destanı / The Ballad of Ali of Keshan* by Haldun Taner. A collaboration of Nermin Menemencioğlu and Fahir İz in 1978 produced *The Penguin Book of Turkish Verse*, a comprehensive volume of poetry not only “successful in targeting a lay readership” but also promoting “a general interest (...) in the continuity of the Turkish poetic tradition up to the 1970s.” (emphasis mine; Paker 2000 : 620)

During the 70s, while Yaşar Kemal’s novels were being successively translated and receiving great acclaim, two other authors also appeared in English translation. Kemal Bilbaşar’s prize-winning novel *Cemo* (1966) / *Gemmo* (1976), a village novel, was partially translated; the two sections dealing with the peasants’ struggle against the landlords were rendered, while a third section depicting Mustafa Kemal’s land reform was not translated. In the foreword the translators inform the reader of the deletion but give no explanation as to why they chose not to translate it. The second author is Aziz Nesin, considered the master of Turkish humor. It was not his short stories or novels, however, that were translated but his memoirs: *Istanbul Boy: Böyle Gelmiş Böyle Gitmez: The Autobiography of Aziz Nesin, Part I* (1977); *Istanbul Boy: Yol (The Path): The Autobiography of Aziz Nesin, Part II* (1979); *Istanbul Boy:*

Yokuşun Başı (The Climb): The Autobiography of Aziz Nesin, Part III. Their translation was undertaken by Joseph J. Jacobson. Nesin's short stories first appeared in English only in 1991: *Turkish Stories from Four Decades by Aziz Nesin*. It was Louis Mitler who introduced his short stories. In 2000, then, the fourth and final part of his autobiography came out in English. Since then several collections of his short stories have been published in English: *Dog Tails; Hayri The Barber: Surnâme*, and *Socialism Is Coming: Stand Aside*, translated by Joseph S. Jacobson; and *Out of the Way! Socialism's Coming*, translated by Damian Croft. It would appear that the undertaking of Joseph S. Jacobson has found the most response to Aziz Nesin's oeuvre among the English readership.

During the 1980s, Talât Sait Halman continued to edit anthologies in translation: *Greek and Turkish Poets of Today* (with Yannis Goumas) in 1980, *Contemporary Turkish Literature: Fiction and Poetry* in 1982, and *Living Poets of Turkey* in 1989. As the themes and titles of the anthologies suggest, contemporary literary works were targeted.

In 1988 the work of Turkish women finally appeared in English for the first time since the 1920s: *Twenty Stories by Turkish Women Writers*. (Halide Edip Adivar was the only woman whose works had previously been translated.) It was Nilüfer Mizanoğlu Reddy who translated and edited this anthology consisting of twenty short stories. A later edition with the addition of two short stories then appeared in 1994: *Short Stories by*

Turkish Women Writers. Reddy, in her introduction to the anthology, summarizes the social position of Turkish women from Ottoman times to the 1990s and has the following to say about women's writing in Turkey:

Since the 1960s, there has been an upsurge of "women's literature" in Turkey. The new generation born after the proclamation of the Republic has finally taken a place of honor in what had been a male preserve. The new woman writer expresses her feelings, thoughts and intimate experiences with unprecedented candor. At the same time, her work reflects the larger social context and provides a critique of political and economic problems. (1994 : ix)

These two anthologies constitute a response on behalf of the Turkish women authors who have been underrepresented in English translation. In the same year that the first edition of Reddy's anthology appeared, Celia Kerslake's translation of Aysel Özakin's novel *Genç Kız ve Ölüm* (1980) — about three generations of women — appeared as well: *The Prizegiving* (1988).

Sait Faik Abasıyanık and Haldun Taner's stories were published in book format in the 1980s. Abasıyanık's stories appeared as *A Dot on the Map* in 1983, translated and edited by Talât Sait Halman. Abasıyanık, considered one of the masters of the genre, wrote about the common man he'd observed in his wanderings through Istanbul as a "flâneur." (Halman 1983 : 3) One purpose in translating these stories of Abasıyanık (which date back to the 1940s) was to "provide pleasurable reading and to give the reader insights into mid-twentieth century Turkish life and

fiction.” (xiii) The satiric and humorous stories of Haldun Taner were translated by Geoffrey Lewis, who made the following observation about Turkish short fiction in his introduction to *Thickhead and Other Turkish Stories by Haldun Taner*:

The short story is the genre in which Turkish writers have most excelled since the 1930s. One possible reason for this is that during the decades of economic difficulty, when paper was scarce, it was hard to find publishers for full-length novels, whereas there was a steady demand for short stories from newspapers and magazines. (1988 : ix)

Lewis’ goal was to introduce “one of the most popular of all Turkish writers” (x) to the English readership. His observation underscores another important point as well — that the Turkish short story has been underrepresented in English.

Long underrepresented within the enormous literary output of Turkish literature was also the “dervish tradition” of mystic and religious folk poetry called *Tekke* literature, chiefly represented by Yunus Emre, whose oral poetry of the 13th century represented a pure Turkish. It coexisted with *Divan* literature, the poetry of the Ottoman court. Although “Canonical examples from the oral poetry of Yunus Emre, whose poems were radically different in outlook, diction and prosody from the courtly tradition, had been included in the *Penguin Book of Turkish Verse*,” (Paker 2000 : 620) Yunus Emre’s poetry first found extensive representation in English through Halman’s *Yunus Emre and His Mystical*

Poetry (1981) — followed by *The Drop That Became the Sea: Lyric Poems of Yunus Emre* (1989) translated by Kabir Helminski and Refik Algan. Two other collections of Yunus Emre's poetry were subsequently published in 1992 and 1993 respectively: *The City of the Heart: Yunus Emre's Verses of Wisdom and Love* translated by Süha Faiz and *The Poetry of Yunus Emre, a Turkish Sufi Poet* translated by Grace Martin Smith.

In 1996, the work of another folk poet, the seventeenth century bard Karacaoğlan, was translated into English and published in a bilingual collection titled *Poems by Karacaoğlan: A Turkish Bard* translated by Seyfi Karabaş and Judith Yarnall. His poetry is different from that of Yunus Emre. "There is no mystic abstraction, and very little moralizing, in Karacaoğlan's work. His love poetry is of a very different order than that of the dervish tradition." (Karabaş and Yarnall 1996 : iii) With this collection of Karacaoğlan's poetry, we can say that another gap in the translation of Turkish literature into English was filled.

Beyond a doubt the last decade can be considered the most productive period in the translation of Turkish literature into English. In 1990, Orhan Pamuk, who remains at present the Turkish writer most frequently translated into English, made his debut on the translation scene with his third novel *Beyaz Kale* (1985) / *The White Castle* translated by Victoria Holbrook. It did not take long for this postmodern

historical novel to attract the attention of literary critics. His next two novels *Kara Kitap* (1990) / *The Black Book* (1994) and *Yeni Hayat* (1994) / *The New Life* (1997) were rendered into English by Güneli Gün. *The New Life* caused a polemic between the translator and its English reviewers and critics. This was the first time the quality of a translation from Turkish literature into English seemed to be of any concern to the critics. Pamuk is, of course, an author whose work has been attributed many accolades and awarded prestigious literary prizes. In Turkey it is now Orhan Pamuk who is nominated informally for the Nobel Prize. It seems that British and American literatures have also embraced the recent Turkish novel, quite distinct from the traditional village novel.

Translations of novels by Latife Tekin, Bilge Karasu and Adalet Ağaoğlu also corroborate a turn in the choice of the source texts translated. This turn demonstrates a trend toward the “urban novel” which bears “the stamp of the ‘intellectual’ left-wing author, chiefly concerned with the tensions brought about by social change, political conflict, and by a republican ideology based on Westernization.” (Paker 1993 : 11) In the 1980s, Latife Tekin “developed a figurative style which is vigorous and innovative by rejecting ‘realism’ in favour of a highly metaphorical perception of reality in which fantasy is an essential element.” (12) Her style and the magical realism she employs seem to have proved instrumental towards her popularity abroad thanks to the successful

transfer into English of her first two novels. Her second novel, *Berci Kristin: Çöp Masalları* (1984), which addresses the problem of the shantytown, was translated into English by Ruth Christie and Saliha Paker as *Berji Kristin Tales from the Garbage Hills* (1993), and her first novel *Sevgili Arsız Ölüm* (1983) / *Dear Shameless Death*, translated by Saliha Paker and Mel Kenne, appeared in translation in 2001. According to Paker, *Dear Shameless Death* has “some affinity with Marquezian fiction;” however, it remains “unique in the way a Turkish writer was exploiting fantasy which was not a means of escapism but of reconstructing an individual experience that was authentic and indigenous.” (9)

Bilge Karasu, whose works are marked by a very complex and sophisticated style, was first rendered into English in 1994 after his novel *Gece* (1985) / *Night* won the international Pegasus Prize. Güneli Gün collaborated with the author in the translation of this novel; then in 2002 another work by Karasu *Troya’da Ölüm Vardı* (1963) / *Death in Troy* (the translation of Arom Aji) appeared in English.

Adalet Ağaoğlu’s *Üç Beş Kişi* (1984) / *Curfew* which focuses on how seven people in different cities of Turkey spent one evening in 1980 just before the military coup, came out in translation in 1997. Although not a novel that had received any literary prizes nor a milestone in Ağaoğlu’s literary career (contradicting a general tendency to select works regarded

as the best in the authors' oeuvre), the translator John Goulden was attracted by the content of the novel, as he notes in his notes to the translation.

The novel offers a fascinating picture of Turkey between the past... and its new westward-looking future (...). It also brings out the tension between the two big cities, Istanbul and Ankara, and the provinces; between the worlds of agriculture and industry, and between Turkey's traditional culture and the western pop culture (...). (1997 : xi)

We may thus say that there was a boom in the translation of the Turkish novel during the 1990s. Until then it was generally poetry that had been most popular. Among poets represented by complete volumes in the 1990s we may list Oktay Rifat, Can Yücel and Ece Ayhan. In *Voices of Memory* (1993) Oktay Rifat's poetic journey receding into the *Garip* movement is reflected in translation. Can Yücel's unique poetry was rendered into English by Feyyaz Kayacan Fergar in *The Poetry of Can Yücel: A Selection* (1994), and the poetry of Ece Ayhan (from the "Second New" movement) was introduced by the translator Murat Nemet-Nejat in *A Blind Cat Black and Orthodoxies* (1997).

Several anthologies with specific aims were also prepared during the 1990s. *Ottoman Lyric Poetry: An Anthology* (1997) makes Ottoman *Divan* poetry more accessible, also providing a critique of E.J.W. Gibb's translation strategies.

Short Dramas from Contemporary Turkish Literature (1993), edited by Suat Karantay, has proved instrumental in familiarizing the English readership with Turkish plays, an area neglected since 1976 (when Halman's anthology of four plays appeared). *nar:' 96: A Selection* (1996) is a compilation of short stories in English edited by Saliha Paker and Senay Haznedaroğlu.

An Anthology of Turkish Literature, edited by Kemal Silay, represents the outcome of educational concerns. Teaching courses on Turkish literature in English translation, Silay felt the need for an anthology providing samples from each of the many different periods of Turkish literature, and this anthology of his represents the most comprehensive sampling of Turkish literature now available in English, including even excerpts from the Orkhon inscriptions dating back to the 8th century, when the Turks lived in Central Asia.

Since the beginning of the new millennium, let us note first of all that translations of works by women writers have increased, among them three books by Buket Uzuner — *Mediterranean Waltz* (2000), *A Cup of Turkish Coffee* (2001) and *The Sound of Fishsteps* (2002); *The Other Side of the Mountain* (2000) by Erendiz Atasü; *Dear Shameless Death* (2001) by Latife Tekin; *A Summer Full of Love* (2001) by Füzuran; and *The Messenger Boy Murders* (2003) by Perihan Mağden.

Then Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* (1961) — one of the modern classics of Turkish literature — was at last translated by Ender Gürol, appearing in 2001 under the title *The Time Regulation Institute*. In 2003 the English translation of one of Orhan Pamuk's novels, *My Name is Red*, won a prestigious literary prize — the international IMPAC Dublin Literary Award. The novel, already a bestseller in Turkey, was reported to have “sold a *surprising* (emphasis mine) 160,000-plus copies in its English-language editions since 2001.” (Goldsmith : 2003) The most recent anthology of Turkish poetry titled *Eda: An Anthology of Contemporary Turkish Poetry* compiled by Murat Nemet-Nejat, appeared in 2004.

It appears that from now on the translation flow will gain impetus; we have begun to see advertisements promising forthcoming English translations of Turkish literature, among them Pamuk's *Kar / Snow* , Elif Şafak's *Bit Palas / Flea Palace* and Bejan Matur's *Rüzgâr Dolu Konaklar / Winds Howl Through the Mansions*. Elif Şafak, like Pamuk, is a novelist employing postmodern literary techniques in her work. Bejan Matur is one of the most highly praised poets in Turkish literature today.

Over the last quarter of a century or so, still other English translations in book form have been published in Turkey (some already mentioned above). Because of their publication in the homeland, however — within the source literary system — they have limited, if any distribution

abroad so that they (like the translations in the journal *Tercüme*) remain largely inaccessible to readers of the target literary system and remain facts of the source literary system rather than of the target system. Noteworthy among these are *To Go To* (1964) by Özdemir Asaf; *Quatrains of Holland* (1977) by Fazıl Hüsnü Dağlarca; *The Clogs* (1982) and *Sea Rose* (1991) by Necati Cumalı; *I, Anatolia* (1991) by Güngör Dilmen; *The Poetry of Can Yücel* (1994); *A Flower fMuch As Turkey* by Ergin Günçe; *Ward 72* (1993), *The Prisoners* (2003), *Gemilé* (2003), *My Father's House* (2003), and *The Idle Years* (2003) by Orhan Kemal; and *Mediterranean Waltz* (2000) by Buket Uzuner.

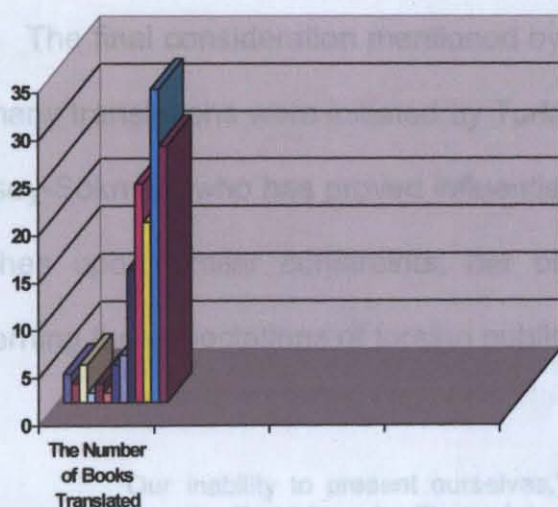
1.3 Summary and Conclusion

As the overview above indicates, translations from Turkish literature into English have been increasing. The table and the chart below indicate the number of books translated per decade. As we see, the quantity of translation began increasing only in the 1960s. Despite a slight decrease in the 1980s, the past decade (the 1990s) represents the most active period for translational flow from Turkish into English. The present decade, however, gives promise of even more volumes. The works in translation appearing in the first three years of the present decade already number two-thirds of the total published during the 1990s. The

total number of volumes of Turkish literature translated into English nevertheless remains only 138 — quite unimpressive when one considers that it reflects a period of nearly 120 years.

The Number of Books Translated per Decade

Decades	The Number of Books Translated
1880-1890	3
1890-1900	2
1900-1910	4
1910-1920	1
1920-1930	2
1930-1940	1
1940-1950	4
1950-1960	5
1960-1970	14
1970-1980	23
1980-1990	19
1990-2000	33
2000-2004	27



■ 1880s ■ 1890s ■ 1900-1910 ■ 1910s ■ 1920s ■ 1930s ■ 1940s ■ 1950s ■ 1960s ■ 1970s ■ 1980s ■ 1990s ■ 2000-2004

When we take a look at the Turkish literature translated into English for its scope rather than its quantity, the first thing we notice is that there are many writers and poets of literary merit who are not represented. By no means does this imply, however, that the source texts have been selected randomly. Let us consider the following explanation of Saliha Paker:

What has been selected for translation in fiction and poetry are works that achieved a certain distinction (e.g. as prize-winners or bestsellers) in modern Turkish literature. But due to shifts in the norms that govern literary taste in Turkey, as well as those (like judging a novel 'not Turkish enough') that govern the academic or more general expectations of British and American readers and publishers, numerous writers of great literary merit, like Yakup Kadri Karaosmanoğlu, Sabahattin Ali, Ahmet Hamdi Tanpınar, Oğuz Atay, Yusuf Atılgan not to mention the remarkable representatives of the boom in women's writing, have failed to attract the individual attention they deserve. Another important constraint affecting translation has been the continuous change in spoken and literary Turkish since the 1930s. This has no doubt played a very important part in deterring many non-native speakers of Turkish from undertaking translations of novels and plays. (2000 : 623)

The final consideration mentioned by Paker here helps explain why so many translations were initiated by Turkish translators. Publisher Müge Gürsoy-Sökmen, who has proved influential in promoting Turkish authors, touches upon similar constraints; her observations reveal the norms governing the expectations of foreign publishers in general.

"Our inability to present ourselves," the lack of competent translators from the Turkish and editors who can read Turkish may all have their effects (...) I decided in the late 80s to start promoting the works of the authors we published, believing that the agents were not working with enough dedication and that lack of sufficient promotion was the only

reason why Turkish literature was not acknowledged (...). I soon realized however that "good literature" was not the only thing you needed to "sell" in the international market. There is a "norm" in the literature market, which means being a part of the West, and if you are not coming from the "norm language" you have to be interesting in some way: You cannot be writing good literature on a par with your Western counterparts. When I brought my authors to their attention, some "European" publishers seemed interested enough in publishing "something" from Turkey. Did I have Turkish women writers with good stories to tell? This, I understood soon, meant good literary documentaries of family violence, wife-beating, harassment from the violent Orient (...). If you get through this prejudice barrier, you meet the "quota." It is no coincidence that after receiving very good reviews from publishers' readers and hopeful notes from their editors, I received from one big publishing house in Germany and another in France the same words of rejection for Latife Tekin: "We have already published one/two Turkish authors this year," naming me authors whose works have no resemblance whatsoever to those of Tekin. I was tempted to say, "Oh, yes, you are right. Who wants two oriental dishes in one dinner party!" (2002)

The European quota problem mentioned by Müge Gürsoy-Sökmen overlaps with a general tendency of British and American publishers observed by Lawrence Venuti. His research on translation patterns in the British and American publishing industries indicates that "the number of translations from English towers over the number of translations made from European languages. British and American publishers, in sharp contrast, translate much less." (1998 : 160) As to why this is true, he continues,

The enormous earnings from foreign rights sales don't increase the number of translations into English because British and American publishers are keen on financing domestic bestsellers, a trend that has continued unabated since the 1970s. (161)

This trend is doubtless related to Saliha Paker's above-quoted remark that many of the Turkish texts chosen for translation into English were either bestsellers or prizewinners.

Assessing the choice of the texts that have appeared in English, we should also consider trends in other literatures into which Turkish literature has been translated. Johan Soenen's research on the image of Turkish literature in Flanders, for example, reveals the following:

Whereas in the past Flemish readers (and perhaps their European neighbours) used to equate Turkish literature with the fairy tale world of the Orient, nowadays, and more especially, since the military coup in 1971, they are represented with a totally different image, owing to increased media attention to Turkish issues and the 1980 to 1990s boom in translation of Turkish literature. (2000 : 47)

Soenen further observes that it was "the scarce availability of translated Turkish literature to 19th and early 20th century Western Europe readers, in particular" that led "the average reader" to picture Turkish literature as belonging "to the world of the *Thousand and One Nights*, the Arabic world, and the world of Islam." (39) He also argues that "this opinion was [incidentally] reinforced by the works of a number of modern Turkish authors who continue to be strongly influenced by the tradition of oriental fairy tales: Nazım Hikmet, Yaşar Kemal, Sadık Yemni, and Bekir Yıldız (...)." (40) It is only since the beginning of the 20th century, he states, that "the likelihood of Turkish translators being translated has depended on the themes their works deal with. Novels deemed interesting for

translation were those which dealt with the issues communicated to the world through the media, after the military coups of 1971 and 1980, and since Turkey's struggle for acceptance into the European Union." (41) Furthermore, the authors thereafter preferred have been those who

had at some stage been political prisoners and/or had seen their work banned in their homeland as a result of their critical attitude towards the state, police, and armed forces. Nazım Hikmet, Feride Çiçekoğlu, Aziz Nesin, Erdal Öz, Sevgi Soysal, and Duygu Asena all belonged to this group of writers. (42)

Likewise favored have been those who "were persecuted or otherwise thwarted, as they campaigned for freedom of speech, human rights, and democratic reforms (...). Many of these writers went either voluntarily or were forced into exile: Yücel Feyzioğlu, Nedim Gürsel, Aysel Özakin, Fakir Baykurt, Ahmet Sefa, Yaşar Kemal, et al." (42)

Except for Nazım Hikmet, Aziz Nesin, Yaşar Kemal and Aysel Özakin, the names enumerated have not yet appeared in English in book format. Only a few volumes of Aziz Nesin's short stories have appeared in English translation, and only one of Aysel Özakin's novels. This would suggest that there has been no distinct tendency in Turkish literature in English to translate socially committed works or those of authors having suffered persecution. It would seem that the emphasis was rather on literary quality and the recognition granted both the writer and the work itself.

Initiatives were often taken by translators whose aim was to introduce Turkish literature abroad. Outstanding is the devotion and hard work of Talât Sait Halman as a translator. Another exemplary translator is Thilda Kemal, whose role in familiarizing the English-speaking world with the novels of her husband Yaşar Kemal cannot be denied.

The latest translations and those promised as forthcoming indicate an increasing interest in Turkish literature. The following words are from Saliha Paker:

At the end of the 20th century, greater receptiveness towards international writing in English and an expanding interest in all cultures are encouraging signs for translators interested in earlier masterpieces as well as works that represent new Turkish writing.” (2000 : 623)

When we look at the total picture, we notice that the selection of the source texts is not systematic. Among the works translated from Turkish into English are mostly bestsellers, together with works of literary merit which did not become bestsellers. However, we also see titles which are neither bestsellers nor landmarks in the literary careers of their authors. A case in point is Adalet Ağaoğlu's *Curfew*. Reşat Nuri Güntekin's *Afternoon Sun* constitutes another example. Erratic selections are also to be observed among the works of a specific author. Usually not every work of a canonized author will be translated. The appearance so far of only two novels by Latife Tekin in English illustrates this point. Another trend is that the translations are generally by small publishing houses or by

university presses, neither of which are after big profits. With the translations of Orhan Pamuk's and Yaşar Kemal's novels, and the poems of Nazım Hikmet, however the situation is different. Prominent publishers such as Faber and Faber, Collins Harvill and Persea Books have published their works. Pamuk's novels have been steadily translated. The translation rights of his last three novels were sold before they had even appeared in Turkish. It seems that everything Pamuk produces will continue to be translated into English.

As a final word, Turkish literature in translation offers a wide field rich in possibilities for research. The translations themselves can be studied both individually and as a whole to clarify not only when and why they were done, but by whom and how well — and *why* they have been selected for publication. This chapter is intended only as an introductory background to the topic of this particular thesis.

CHAPTER II
ORHAN PAMUK'S CAREER
AND
LITERARY FEATURES OF HIS NOVELS

2.1 Orhan Pamuk's Literary Career

Orhan Pamuk was born in Istanbul in 1952 into a prosperous family of engineers. He finished Robert College (an American high school in Istanbul) and then enrolled in the Architecture Department at Istanbul Technical University, from which he exmatriculated after three years in order "not to build apartment houses" because to Pamuk the latter implied "a kind of lifestyle and architectural approach" which "destroyed the old texture and historical image of Istanbul."^{*†} (Pamuk 1999 : 277) He entered the Institute of Journalism at Istanbul University not to be a journalist but just to delay his military service and obtain a university degree. (49) In contrast to most Turkish literary figures, Pamuk continued to write full-time, dedicating his career to literature. In his foreword to *Öteki Renkler: Seçme Yazılar Ve Bir Hikâye* / Other Colors: Selected Essays and a Story, Pamuk points out that he writes about ten hours a day at a table in his room. Murat Belge describes Pamuk's approach.

What distinguishes Orhan Pamuk from most other Turkish writers is that for him the activity of writing is a mode of existence. By this I do not

[†] Translations of quotes marked with asterix are mine.

mean to say that Orhan Pamuk is more committed to the vocation than others. It is not so much a matter of the degree of commitment, but rather the form of it — his way of defining, limiting and specifying himself first and foremost as “a writer.” To most writers, writing is self-expression, a passion usually, a gesture to cope with life and reality and an effort to produce meaning. To Orhan Pamuk these and other motivations may also be relevant, yet for him writing is a job, a career. His relationship to writing is cool, cerebral, and impassionate. It is an objective predicament that becomes identical with his personal life, directing his preferences, choices, etc. (1996)

It was poetry, in fact, that first aroused Pamuk’s interest in literature. He reports that when he was eighteen years old, he indulged in poetry for six months. He had his poems published but then gave up for “technical reasons he would never explain.”* (1999 : 151) Today he is a novelist respected worldwide.

Yet it did not prove easy for him to earn his current reputation. He received his first award in a short story contest organized by the Municipality of Antalya. In an interview Pamuk has said that “this award made him believe that he would become a writer.”* (Yılmaz : 2003) Writing on a ten-hour-a-day schedule, he finished his first novel, *Karanlık ve Işık* / Darkness and Light — now known as *Cevdet Bey ve Oğulları* / Cevdet Bey and His Sons — in 1978. It was the co-winner of the Milliyet Publishing Novel Award for 1979. As Pamuk himself has related, in order to get this novel published, he had to spend three frantic years. He even considered posting ads such as “For Sale: A Novel with an Award” in arts magazines so as to find somebody to publish it. (1999 : 128) He

reminisces on the eight-year-period from his start at writing to the publication of his first novel as follows:

I began writing my first novel at the age of twenty-two and I wrote two-and-a-half novels in eight years without being able to publish them. In these eight years, I disciplined myself to remain faithful to my table and my work. During these eight years; not only did I write, but I also read prolifically and became better acquainted with novels published around the world. (...) I believed in my skill and what is more, in my patience (...). At long last my book was published. I frequently joke, saying that it is not hard to get my books published abroad; they do it right away, while in Turkey I had to wait eight years to have my first book published.* (1999 : 49-50)

In 1983, then, *Cevdet Bey ve Oğulları* won the Orhan Kemal Novel Award. Certainly the literary awards this unfortunate novel received were the precursors of Orhan Pamuk's current literary success. Fethi Naci — one of the leading critics of Turkish literature — in his review of *Cevdet Bey ve Oğulları* says: "I ask that Orhan Pamuk not resent me because I call him a writer of 'talent.' There is only one way for a 'writer of great talent' to turn into 'a great novelist': more successful new novels."* (1999 : 647) These new and successful novels would, no doubt, appear within a short time.

In the literary milieu of the 1970s, when Orhan Pamuk started writing, the dominant novel type was the village novel — "novels reflecting the economic and social problems of the peasants and focusing on social conditions rather than individuals, considering the individual as a 'tool' for depicting these conditions."* (Naci 1999 : 30) As previously mentioned, Mahmut Makal's *Bizim Köy / A Village in Anatolia* published in 1950

marked the beginning of the village novel in the Turkish literary system. In 1960 Kemal Karpat wrote the following on the birth and the rise of the village novel in Turkish literature:

With Mahmut Makal, the schoolteacher who writes stories of village life, the Turkish peasant won a permanent place in his country's literature. There are definite limitations imposed on literature by this romantic realism that now leads so many Turkish writers to concern themselves almost exclusively with village life, peasant psychology, agrarian reform, folkloristic poetry and peasant arts and crafts. It is, however, the Anatolian peasant that remains in Turkish life the great human problem that obsesses all serious politicians, educators, thinkers and artists. It is hardly reasonable to expect Turkish writers to write psychological works about a middle class such as the one that inspires French writers — who belong to it and cannot escape from it." (1960 : 297-298)

For years the village novel remained the principle genre and realism the main trend in the Turkish novel. Until the 1970s the life of the middle class (generally referring to the "intellectuals" or the "bureaucrats" in Turkish society), the inner world of the individual and any trends departing from realism had scant chance in Turkish literature. Only in the 1970s did they become a literary concern. When Orhan Pamuk was beginning his literary career, such writing — by Oğuz Atay, Bilge Karasu, Adalet Ağaoğlu, Latife Tekin, Pınar Kür, Sevgi Soysal, and Aysel Özakin, among others — was flourishing. Yıldız Ecevit regards the turn from the realistic village novel to the new literary trends as "an aesthetic revolution in the post-1970 Turkish novel."* (2001 : 83) She describes and evaluates this phase in the Turkish novel as follows:

The Turkish novel generally follows a *realist* course; *sociality* has always been its main tendency. The Turkish writer first focuses on the *opposition between the East and the West*, and next s/he makes *the paradox of the oppressor and the oppressed* the chief motif of his/her novel. S/he does not consider the inner world, paradoxes, dreams and aspirations of the individual in the text. In our society, which opened to the West with the *Tanzimat* and then experienced the enlightenment with the radical reforms of the Republican era, it is understandable that literature has not been receptive to the inner world of the individual and to the fantastic/romantic/formalist trends. As a necessity of Westernization Turkish literature long clung tightly to the realist/rationalistic/determinist/positivist principles and the needs of the society. For a century the literature of Anatolia, a paradise of fantastic fiction with its epics, myths and tales, turned its back on such features. The *realistic* aesthetics were so eagerly received in Turkish literature that sometimes it was nearly forgotten that *realism* and *romanticism* were simply literary trends. They were deemed a *category of assessment*: While a literary work was praised for being “*realistic*,” the word “*romantic*” was frequently used to denote that a work was *aesthetically worthless*. Thus in the first half of the 20th century modernist perspectives could not enter Turkish literature easily. Texts that failed to underline social problems and focused on *form* have been left out in our literature for years (...). *Individualism* and *formalism* in the novel have been judged as an almost *criminal* aesthetic attitude in Turkish literature (...). Modernist/postmodernist perspectives in the real sense of the word show up only in the 1970s. Turkish novelists first apply the innovations the Western novelists realized in the aesthetic level in the first decades of the 1900s in the 1970s (...). In a country where best-sellers were texts about *bare reality*, and political memoirs and documentaries on the recent past were widely popular, the transmission of the novel's aesthetics from the *concrete* to the *abstract* was painful. The new novelists creating their works by stepping out of what is considered traditional received little attention for a long time. They are typically young writers who know foreign languages and thus have the opportunity to follow the innovations in Western literature.* (83-85)

Orhan Pamuk followed the path of these young writers. He admired Oğuz Atay so much that he wrote an essay on him that he submitted to the literary magazines of the day; it was, however, never published. (Pamuk 1999 : 190) From Oğuz Atay he had learned that Western novel techniques could be utilized productively. While writing *Cevdet Bey ve Oğulları*, Pamuk was thus very aware of the modern literary scene.

I began writing *Cevdet Bey ve Oğulları* in 1974. At that time, the prevailing fictional mode in Turkish literature was the village novel. Let me explain it with an anecdote. While I was writing *Cevdet Bey ve Oğulları*, someone not closely involved in literature asked me: "You're writing a novel, but do you know anything about village life?" To him, a novel had something to do with the village. The village novel had become so important over the last forty years of Turkish literature that he could easily come to this conclusion. Such a phenomenon is rare in the history of world literature. That this literary mode prevailed from the 1930s to the 1970s even though Turkey had become urbanized during this period is something that needs to be considered.* (1999 : 105-106)

It seems that Orhan Pamuk's use of modernist/postmodernist techniques would prove helpful in his integration into other literary systems. However, this preference was to meet with strong reaction within the Turkish literary system.

Pamuk's second novel *Sessiz Ev / The Silent House* was published in 1983. Different from the first in technique and structure, *Sessiz Ev* also became a success. With this historical novel Pamuk stepped into postmodernism. *Sessiz Ev* won the 1984 Madaralı Novel Award, and within the year Pamuk received a letter from Gallimard in France offering to publish a French translation of *Sessiz Ev*. At the time Pamuk was unaware that Thilda Kemal and Münevver Andaç had suggested this to Gallimard. (1999 : 98) It was a great opportunity for him. Münevver Andaç translated *Sessiz Ev* as *La Maison du Silence*, and in 1991 the French translation won the Prix de la Découverte Européenne. This prize was, in fact, the second international recognition Pamuk had received for translations of his novels; his third novel *Beyaz Kale* (1985), translated

into English by Victoria Holbrook as *The White Castle* and published by Carcanet Press in England, then won the *Independent Award for Foreign Fiction* in 1990.

As the first work which made Pamuk's writing accessible to English-language readers, *The White Castle* evoked considerable interest and was reviewed in prestigious literary magazines. In *The New York Times Book Review*, Jay Parini wrote, "a new star has risen in the east." (1991 : 73) In *The New Republic* Paul Berman called Orhan Pamuk "extravagantly talented." (1991 : 36) Pamuk's debut in English was thus more ostentatious than that in Turkish.

It was Orhan Pamuk's fourth novel, *Kara Kitap* (1990) that evoked an unprecedented critical response in the Turkish literary system, sparking many literary debates. He wrote this novel in New York, where he spent some three years, during which time he also participated in the International Writing Program at the University of Iowa.

Kara Kitap is a complex postmodern novel open to many interpretations; its complexity has deterred even the most adamant readers, some of whom have criticized the long and complex sentences, finding them ungrammatical and claiming that Pamuk has not yet mastered Turkish. (see Yücel 1990 and Balabanlılar 1990a) On the other hand, there were also critics who praised Pamuk as an author who has proved able to innovate on Turkish syntax. (see Brendemoen 1996 and

Kutlu 1996) Some critics even condemned certain harsh reviews as mediocre. (see Şahin 1990a and 1990b) Pamuk himself was irate; explaining that “he does not write in the primer style of ‘Dick comes and Jane goes.’ Had he, he would have written *Kara Kitap* not in four years, but in one. His novels, especially *Kara Kitap*, can never be understood with a dictionary of pure Turkish in one hand and a grammar book in the other.”* (Balabanlılar 1990b) These polemics over *Kara Kitap* brought Pamuk so far into the limelight that whatever he does and writes evokes the interest of the media.

While writing *Kara Kitap*, Orhan Pamuk was asked by the well-known Turkish film director Ömer Kavur to produce a film script inspired by a story in *Kara Kitap*. The outcome was *Gizli Yüz / The Hidden Face*. Later — in 1994 — *Kara Kitap* appeared in English translation by Güneli Gün under the title *The Black Book*. It provoked much discussion in English as well, with reviews and critical essays about the novel demonstrating that Pamuk was gradually becoming an international literary figure.

The year *The Black Book* was launched, Pamuk became an object of scandal in Turkey. He was said to have left his publisher Can Yayınları and contracted with İletişim Yayınları for the unbelievable sum of eight billion Turkish liras. The news appeared in the daily *Milliyet* under the title “The Gigantic Transfer in the World of the Novel” on June 16, 1994.

Pamuk denied the eight-billion-transfer fee. That such gossip would circulate about a writer who had changed his publisher was unusual in Turkey at the time; it meant that Pamuk was slowly coming into the limelight.

After completing *Kara Kitap* Pamuk began the novel he would later bring out as *Benim Adım Kırmızı / My Name Is Red*. Halfway through the process Pamuk surprisingly started writing *Yeni Hayat / The New Life*, which he finished in 1994 and launched with an unprecedented advertising campaign. Billboards in Istanbul now bore the celebrated first sentence of the novel — “I read a book one day, and my entire life changed.” Such marketing strategy was innovative at the time in the Turkish literary system. The response of the reader was positive, however; *Yeni Hayat* became the fastest-selling book in Turkish literary history, going at the rate of one copy per minute at the traditional Istanbul Book Fair. The reviewers and critics were again busy with a Pamuk novel. While some were sifting through the text for all possible interpretations, others were skeptically questioning its bestseller status. Of course it was selling quickly, but was it being read? This was a question with which the critics would henceforth continue to haunt Pamuk.

At the time Pamuk, well aware of the dispute, was providing his readers with clues to *Yeni Hayat* via interviews, in which he also stressed that he was “an author suffering from the misfortune of being popular.”*

(1994b : 12) The English translation — *The New Life* — appeared in 1997, the work of Güneli Gün, who had also translated *The Black Book*. While Pamuk was again accorded much praise by his foreign critics — and compared to masters of world literature such as Jorge Luis Borges and Italo Calvino, Güneli Gün was discredited for her translation by some British critics. As pointed out in the introduction, the quality of a translation from Turkish literature into English had for the first time aroused dispute. İsmail Ertürk found this polemic quite ironic: “I think nothing could be more ironic than what has befallen the translator of an author whose use of [native] Turkish is claimed to be improper.”* (1999 : 246)

In 1998 Pamuk finished the novel he had interrupted to write *Yeni Hayat*. This novel, *Benim Adım Kırmızı / My Name Is Red*, was the outcome of his aspiration to write about miniaturists. As a child of only seven, Pamuk had dreamed of becoming an artist himself. (Pamuk 1999 : 162)

The novel represented several “firsts” in Turkish literature. It broke all records with a print-run of over 50,000 copies, and its translation rights had been sold before it had even been published in Turkey. Like his previous novel, it was advertised on the billboards, and again the media was “inundated with” Pamuk interviews — which certainly helped the reader in the interpretation of the novel. This time he most thoroughly

utilized all forms of the media and found himself the object of polemics in both literary and non-literary circles.

Many complained that Pamuk's novels were too difficult to read and that the sales figures must have been exaggerated. (see Çölaşan 1999) The author was also accused of being disrespectful to Atatürk, founder of the Turkish Republic. (see Kışlalı 1999a, 1999b) Speaking out in defense of Pamuk, his proponents asked how anyone could criticize an author whose books they had not even bothered to read through to the end. (see Batur 1999 and Sertabiboğlu 2002) While the Turkish literary circles were preoccupied with issues such as *Benim Adım Kırmızı*'s sales figures and the readability of Pamuk's novels in general, the author himself was working together with his translator on the English translation of the novel. After the British critics' harsh attack on Güneli Gün's translation of *The New Life*, Erdağ Gökner was selected and commissioned from a group of renowned translators among whom were Victoria Holbrook, Güneli Gün and Aron Aji. (Demircioğlu 2000 : 2) *My Name Is Red* came out in 2001 and sold 160,000 copies. No sooner had it appeared that it was on the agenda of the critics and reviewers. *The New York Times Book Review* featured *My Name Is Red* on the cover page. In 2003 it was nominated by three libraries — the Universitäts-und Landsbibliothek Bonn; Hartford Public Library (USA); and Bibliothèques Municipales Geneva Switzerland — for the world's most lucrative literary prize: the International IMPAC

Literary Award (100,000 Euros: 75,000 of which went to Pamuk, and 25,000 to Göknar).

One year after *Benim Adım Kırmızı* appeared in Turkey, Pamuk published a volume containing a selection of his essays and interviews on issues ranging from literature and the arts to social and political problems within the nation — as well as a novella. In this book, entitled *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* / Other Colors: Selected Essays and a Story, Pamuk reveals much about himself. Both in the acknowledgement and in the foreword, Pamuk stresses that what he has included in this work should show his true colors.

With fortuitous — if coincidental — timing, Pamuk's seventh novel, *Kar / Snow*, appeared on the shelves of bookstores during the snowiest days of 2002. It is a political novel that takes place in today's city of Kars — a city in northeastern Turkey (far from Istanbul where his previous novels were set). Although a political novel, Pamuk argues, it "is not like those Marxist political novels written in the 1950s and 60s; it claims to be totally different, most importantly because it does not speak for any political stance."* (Erciyes 2002 : 14) However, it thus inherently leaves itself open to the disapproval of various political spheres. Therefore, the content of the book was discussed more than its literary features. (see Aldoğan 2002, Laçiner 2002, Çelikkan 2002, Türkeş 2004, and Şenel

2002) Just like *Benim Adım Kırmızı*, it was promoted with a campaign well planned by Pamuk himself, his publisher and his advertiser.

Unlike *Benim Adım Kırmızı*, *Kar* was publicized in television commercials as well. Like the former novel, its translation rights had been sold before it even came out in Turkey. *Kar* was translated by Maureen Freely and published in March 2004. In the meantime, Pamuk had been accused of plagiarism in *Beyaz Kale*. (see Yıldız 2002, Küçük 2002, and Kavlak 2003) It was alleged that he plagiarized from an anonymous early Spanish source that first appeared in Turkish in 1996 as *Pedro'nun Zorunlu İstanbul Seyahati*. Hilmi Yavuz (although he considers Pamuk a mediocre writer who owes his fame to his orientalist attitudes and the ingenuous strategies of his literary agent Andrew Wylie) here defends Pamuk, claiming that he has made use of intertextuality — which should not be confused with plagiarism. (see Yavuz 2002a, 2002b)

Pamuk's most recent work, *İstanbul: Hatıralar ve Şehir / İstanbul: Memories and the City* was published at the end of 2003. In this autobiographical work he describes his youth in relationship to his ideas and feelings about İstanbul. Again Pamuk used the media for the promotion of the book; some excerpts were published before it appeared on the market. This time criticism was restricted mainly to the way in which it was publicized. In a review in the literary monthly *Virgöl* Mustafa Arslantunalı complained that “the rain of promotion prevents the reader,

who wants to discover a new book by his favorite author on his own (...) will delay reading until the rain stops.”* (2003 : 58) He continues:

The downpour — let's call it a downpour — of information, interviews, praise and promotion will not only prevent you from discovering the book itself but also a prominent author, one who does not owe his fame to reticence at all, who does not refrain from delivering a strong second blow to the joy of discovery, for he talks on and on in cooperation with almost all of the media. Ah! Where is the old idea of leaving it to the reader? He [Pamuk] digs into every bit of the text, deciphers every trick in the book, furthermore presenting the summary, main theme and golden keys of the book in the headlines and on prime-time TV programs.* (2003 : 58)

Another critic, A. Ömer Türkeş, likens Pamuk to a pop star because of his advertising campaigns. He writes the following:

Orhan Pamuk's life story flavored with scenes from Istanbul — *İstanbul: Hatıralar ve Şehir* — was launched via an advertising campaign as large as his novels. Pamuk's striking poses gushing out from every sort of mass media, ranging from weekly magazines and dailies to television news and programs with cultural and daily themes (...). We must agree that the operation was successful. The intellectuals took their hats off to his talent in manipulating the media. Unfortunately, the thin but definitive line distinguishing an object of culture from other objects has been erased a little bit more; what is left is the image of a showman lying on Ayşe Arman's famous sofa[†] — the image of a model presenting the winter creations on *Aktüel*'s front page — in short, the image of a pop star.* (2004 : 92)

While the advertising campaign for his book was in full swing, the author announced the following in an interview:

[†] Ayşe Arman is one of the top popular interviewers in Turkey. The interviews were broadcast on December 14 and 15, 2003. They marked the beginning of the advertising campaign for *İstanbul: Hatıralar ve Şehir*. A photograph in which Orhan Pamuk is lying on a red sofa accompanied the interview.

The book contains observations not only on Istanbul but on the Turkish nation as well—and on the whole of Turkish culture: the way we think, the way we live, and why we act the way we do. The book is rich in considerations applicable to anthropology and sociology.* (Söğüt 2004 : 36)

There is little doubt that this book too will be translated. A rumor is circulating that it will appear in the USA — with a few additions by Pamuk — as a coffee table edition. Currently Pamuk is working on his eighth novel, tentatively billed under the title *Masumiyet Müzesi* / Museum of Innocence.

An impressive aspect of Pamuk's literary career is the number of awards he has received — mostly foreign awards. Since 1984 Orhan Pamuk has not received a single literary award in Turkey. Here is a list of his awards and nominations:

- | | |
|------|--|
| 1974 | 12 th Festival of Antalya Short Story Contest |
| 1979 | Milliyet Publishing Novel Award for <i>Cevdet Bey ve Oğulları</i> /
Cevdet Bey and His Sons |
| 1983 | Orhan Kemal Novel Award for <i>Cevdet Bey ve Oğulları</i> /
Cevdet Bey and His Sons |
| 1984 | Madaralı Novel Award for <i>Sessiz Ev</i> / The Silent House |
| 1988 | Nomination for the Prix Medici (given to the best foreign
novel), for <i>Sessiz Ev</i> / The Silent House |
| 1990 | <i>Independent</i> Award for foreign fiction for <i>The White Castle</i> |

1991	Prix de la Découverte Européenne for <i>La Maison du Silence</i> / The Silent House
1995	Prix France Culture for <i>Le Livre Noir</i> / <i>The Black Book</i>
2002	Primio Grinzane Cavour for <i>Il Mio Nome è Rosso</i> / <i>My Name is Red</i>
2002	Prix du Meilleur Livre Etranger for <i>Mon Nom est Rouge</i> / <i>My Name is Red</i>
2003	IMPAC Dublin Literary Award for <i>My Name is Red</i>

Let us consider other well-known authors who received or were nominated for the same international literary awards listed above. In recent years, for instance, the French prize for the best foreign novel that Pamuk received for *Mon Nom est Rouge* has been presented to Elias Canetti, Nikos Kazantzakis, Günter Grass, Gabriel Garcia Marquez, J.R.R. Tolkien, Mario Vargas Llosa, Anthony Burgess, Nabokov, and Salman Rushdie. Among the nominees for the IMPAC Dublin Literary Award we have V. S. Naipaul, Nadine Gordimer, Doris Lessing, Mario Vargas Llosa, Hanif Kureishi, Amy Tan, and Joyce Carol Oates.

Pamuk is now expected to win the Nobel Prize for literature. His editor from Random House, George Andreou, said in an interview, "Pamuk would have won the Nobel Prize if he had written more politically."* (2001)

It is Pamuk's own observation in one of his most recent interviews that perhaps most succinctly pinpoints his position in the Turkish literary system:

I haven't been awarded any prizes in Turkey since the age of 35. I began to receive harsh and spiteful criticism, and I now don't expect to get good reviews any more. For the last few books they haven't even criticised what I have written; instead, they criticise the marketing campaign." (Wroe 2004)

Pamuk also actively contributes to periodicals and newspapers both within Turkey and abroad. His book reviews and essays on politics and literature appear in the *Times Literary Supplement*, *Der Spiegel*, *Frankfurter Allgemeine Zeitung*, *Express*, *Cumhuriyet*, *Milliyet*, *Öküz*, etc.[†] Obviously he is a prolific writer fully engaged in the literary world. Yıldız Ecevit interprets Pamuk's writings in *Öküz* as an attempt to popularize himself, partially to efface the highbrow image he represents in Turkish literature. With reference to Leslie A. Fiedler's essay entitled "Cross the Border-Close the Gap" (regarded as the manifesto of postmodern literature and wherein Fiedler argues that the gap between high-brow and trivial literature should be filled), Ecevit writes:

Pamuk's other attempt out of the fictional arena in order to *cross the gap* is his contribution to *Öküz*. This marginal periodical, which claims to be "A Monthly Magazine of Cultural Gymnastics," and where homosexuals and prostitutes express themselves freely; where sexuality is reflected in

[†] For a complete list of writings by Orhan Pamuk, see pages 426-428 in *Öteki Renkler Seçme Yazılar ve Bir Hikâye*.

grotesque pictures and where names such as Camus and Tanpınar pop up next to marginal issues, is perhaps the only medium of the media Pamuk directly writes in. He makes important explanations about himself and his art in *Öküz*.* (2001 : 137-138)

Orhan Pamuk's literary career may be summarized as a career of hard work, success, and literary debates. Pamuk, as we have seen, has worked very hard to become a successful writer. Extensive and meticulous research preceded each of his books. The awards and the acclaims his novels have received leave no doubt of his success. The debates in Turkey — especially on the nonliterary level — have been a *sine qua non* in his career. The following observations by Yıldız Ecevit on the prevalent objections to postmodernist literature among those advocating a realist outlook in the Turkish literary system greatly clarifies the polemics and debates related to Orhan Pamuk and his works.

At the end of the 1980s and early 1990s (...) postmodernism occupies the literary agenda as much as it does that of sociology and economy. The representatives of the realistic perspective denounce especially the newly flourishing postmodernist meta-fictional texts and their free artistic dimension as examples of artistic irresponsibility and aesthetic deterioration. The criticism generally centers around one particular writer, Orhan Pamuk, who has been on the rise since *The Black Book* (1990), *The New Life* (1996), *My Name is Red* (1998) — these novels have become the focus of the postmodernist debate in the Turkish literary arena. Journalists, professors of medicine, readers, men of letters, Kemalists, socialists, moralists, etc. have joined the debate. Everybody is criticizing ardently all the elements in these texts (where opposing values are put together to serve aesthetic form) that do not fit their criteria (...). It is an unending war that starts over and over again as strongly as it has left off.* (2001 : 61)

2.2 Literary Features of Orhan Pamuk's Novels

2.2.1 *Cevdet Bey ve Oğulları* / *Cevdet Bey and His Sons*

Cevdet Bey ve Oğulları is a family saga bearing some traces from Orhan Pamuk's own family. It begins in 1905 and ends in 1970, thus covering a relatively long span of time — a period that serves to portray the modernization of Turkey. Cevdet Bey is a Muslim merchant in Ottoman-Turkish society where merchants were nearly exclusively Jews, Armenians or Greeks. He makes a considerable fortune, which his successors unfortunately squander in risky enterprises. As Pamuk says, "*Cevdet Bey ve Oğulları* tells the story of a family trying to emulate the capitalist families of the West."* (1999 : 130) Pamuk, inspired by following Thomas Mann's *Buddenbrooks* through several generations, wished as well to write such a family saga, blending in the story of his family. To write it, he had to research the past; thus, he perused "the old newspapers, gossip columns, and novels on fashionable society (128) as well as the memoirs of Ottoman pashas who served as ambassadors — and the plans for the development of the Ottoman state, the publication of which had been financed by the designers themselves."* (129) Another influence of Western literature on *Cevdet Bey ve Oğulları* is, as Pamuk himself says, the emphasis upon "the young characters, with hints of his

own interpretations of Sartre and Camus when he was in his twenties.”*
(130)

This novel is the only one of Pamuk’s that follows the realistic tradition. It is a novel very complex in structure. Fethi Naci characterizes the fictional structure as follows:

In each chapter, the characters and their lives are depicted in great detail (...). In the novel as a whole, you cannot see the forest for the trees; yet when the novel finishes, you understand the trees have fulfilled their mission: A forest stands before you. It is as if each chapter is a quantitative accumulation. Turning the quantitative into the qualitative, i.e. what Orhan Pamuk wants to tell you in the novel, becomes concrete only in the last chapter.* (1999 : 644)

2.2.2 *Sessiz Ev* / The Silent House

Sessiz Ev focuses on one week in the lives of three siblings visiting their grandmother: one historian (Faruk), one revolutionist (Nilgün) and one aspiring to become a capitalist (Metin). The story takes place in 1980 in a small town near Istanbul. It is narrated by five characters: Faruk, Metin, the grandmother Fatma, her faithful dwarf servant Recep, and Recep’s nephew Hasan. Through the stream-of-consciousness technique, the reader is taken on a journey into the secrets of the family’s past. The grandfather is a physician exiled to this small town outside Istanbul during the reign of the last Ottoman sultan. He is a positivist and an atheist. When he finds he cannot practice among the peasants of the town, he devotes himself entirely to writing an encyclopedia that could rapidly

bridge the wide gap between the East and the West. He is obsessed with the idea of enlightening the East, which has lagged behind the West. He thinks in the novel:

When I complete my forty-eight-volume encyclopedia, all the main ideas and words that need to be uttered will have been said; I will fill that unbelievable conceptual gap in one stroke; every one of them will be utterly bewildered.* (Pamuk 1983 : 93)

However, once the newly founded Turkish Republic adopts the Latin alphabet, his efforts prove in vain.

In contrast to the grandfather, the grandmother is conservative, a religious woman. The historian son Faruk is — like his father — a man taken to drink; he contemplates on how to write history as it really is. He is in favor of describing events rather than looking for relationships between them (an approach that parallels Pamuk's style in the novel, for the characters simply describe their acts and feelings). When Faruk pessimistically concludes that "there is no way to put history or even life as it is into words,"* (1992 : 149) Pamuk seems to be reiterating what he himself has done in the novel.

In this work Pamuk also touches upon the political acts of the Turkish youth in the 1980s. Two opposing groups — communists and fascists — are juxtaposed with a third: those from prosperous families taken to dancing, drinking, rallying and enjoying themselves by fooling around.

Sessiz Ev, written in a modernist tradition and employing stream-of-consciousness, suggests Pamuk's willingness to experiment with different forms in future novels. In an essay entitled "Portrait of a Writer: Orhan Pamuk," Murat Belge asserts that in this novel,

It has been left up to us to make up our own picture of what was happening through the internal monologues of a number of characters whose psycho-sociological formations were meticulously portrayed by the author. (1996)

2.2.3 *The White Castle*

Different again, *The White Castle* is a historical novel set in the 17th century. Taking its length into consideration, *The White Castle* may be considered a novella.

A young Venetian scholar sailing from Venice to Naples is captured by Turkish pirates. He is taken to Istanbul and handed over to a man called Hoja as a slave. This Hoja is a scholar like himself. They resemble each other physically as well. The slave will be liberated on the condition that he teaches Hoja everything he knows about the sciences of astronomy, medicine, engineering, science and the like — those things that render the West superior. Throughout the novel, as knowledge is exchanged, the identities of the two characters merge as well. Thus the master-slave relationship has generally been interpreted as a symbol of relations, a subject tackled in Pamuk's earlier novels as well — albeit

within the framework of Westernization in Turkey — as Fethi Naci has observed.

Orhan Pamuk has a common and steady focus in his three novels even though the formats have changed: the East-West dichotomy. The distinction is that in the first two novels, the issue is treated only from the perspective of Turkey. In *The White Castle* (...) the problem is not dealt with only in terms of our country; the East and the West are compared as two separate cultures; their similarities and differences are discussed.* (1999 : 648)

The East-West theme encompasses an identity problem as well. Hoja asks himself the question “Why am I what I am?” In order to answer it, they agree to write down everything about themselves. From this point onward the identities of Hoja and the Venetian intermingle to such an extent that the reader sometimes has difficulty in distinguishing who is referred to. The point at which Hoja and his slave end up exchanging their identities forms a climax where the postmodern is the most emphatic. Pamuk’s following novel, *The Black Book*, would even more definitively place him in the postmodern tradition (and in an American vein), as Fethi Naci states.

Orhan Pamuk is not satisfied with a change of format in *The Black Book* (1990) and he introduces a new trend in the novel. Thus far literary novelties have been imported to Turkey exclusively from Europe. Orhan Pamuk is ending that “tradition” and is importing “postmodernism” from America.* (1999 : 37)

According to Murat Belge,

The White Castle (1985) was erected on terrain already highly "post-modernized," but here the writer was re-constructing the ways of thinking of people who lived in a past age. *The Black Book* (1990) and *The New Life* (1994) are clearly in the post-modern tradition of novel-writing. (1996)

In *The White Castle*, Pamuk uses the theme of the Doppelgänger to create two characters who resemble one another as twins might. This theme represents a recurrence of the identity problem. Pamuk remarks on why he has made use of the theme of the Doppelgänger.

At the heart of the novel lies the tale of twins. Twins appear frequently both in Eastern and Western cultures, for instance in Hoffmann in German literature and in *The Thousand and One Nights* of the East. It is the theme of the "Doppelgänger." (...) this serves to underscore a perennial identity problem rather than make reference to a current issue.* (1999 : 135)

Although the East-West problem is paramount, there are other dimensions as well. Pamuk emphasizes that *The White Castle* is a story of friendship.

The relationship between Hoja and his slave refers indirectly to the East-West problem. Yet it is a thirty-year relationship of two helpless but ambitious people in loneliness, under pressure, and exposed to the brutality of others.* (136)

The master-slave relation is reciprocal. In real life Hoja is the master of the Venetian; in knowledge, however, the Venetian is the master of Hoja. Each party struggles to prove his superiority, and strangely enough the

struggle sometimes turns into collaboration. For instance, they work together to please their patron the sultan with scientific discoveries.

The novel is almost free of dialogue. It is presented as a manuscript found and rendered into modern idiom by the historian Faruk of *Sessiz Ev*. The manuscript — following his preface — is narrated in the first person singular. Although the narration is begun by the Venetian, toward the end the reader is left puzzled because of the interchange of identity.

2.2.4 *The Black Book*

Considered one of the most complex novels in Turkish literature, *The Black Book* at first appears to be the search of a young lawyer (Galip) for his missing and beloved cousin/wife Rüya in the streets of mystical Istanbul. This is, however, no more than the skeleton of the novel, to which Pamuk gives flesh through a variety of traditional, postmodern, and fantastic literary elements. Galip begins his search for Rüya in the streets of Istanbul; she has disappeared for no apparent reason. Rüya's half-brother Jelal is a well-known journalist, an idol of Galip's. Galip, who cannot do without reading Jelal's column every day, soon realizes that what appears in the column has previously been published. He learns that Jelal has not been to his office for nearly a week. It then occurs to

him that Rüya might be with Jelal. He closely follows Jelal's column to find out where they might be. These passages, which at first seem hardly relevant to the novel, in fact supply Galip with clues, in the light of which he assumes that Rüya and Jelal are hiding in Jelal's flat in an apartment building called City of the Heart (Şehr-i Kalp). However, he finds the place deserted and moves in himself. Little by little he takes on Jelal's persona and begins writing Jelal's column. One night, as he returns to his/Jelal's flat, he learns that Jelal has been murdered and Rüya found dead in a store; this is the end of the novel.

Rüya, who remains an elusive character throughout the novel, was very fond of murder mysteries; her sole ambition was to write a detective novel even the author of which never discovers the culprit — and this is indeed exactly what Pamuk has done. At the end of *The Black Book* the reader remains in the dark about the murder(s).

The genre that Pamuk has employed in addition to that of the murder mystery is journalism. He uses the two in alternate chapters. As Esim Erdim points out in her doctoral thesis on *The Black Book*, the way Pamuk has employed the two genres is distinct from their traditional usage.

The detective novel and the newspaper column are international genres, but it would not be no exaggeration to say that the way Pamuk uses them transforms them into culture-specific formats; i.e., the detective novel where the murderer is never apprehended but someone is found guilty anyway and is finally executed could be labelled as the "Turkish

detective novel,” and only in Turkey could a newspaper columnist become such a prophetic figure, voicing the issues that he does. (1999 : 86)

We must realize that the newspaper columnists are very influential in Turkish society. Writing on nearly any topic conceivable, they shape the ideas of the Turkish people. Jelal fulfills this specific task of Turkish newspaper columnists. Esim Erdim interprets the role of the newspaper columnist in the novel as reflecting “the need for a leader” among Turkish readers and the employment of a mystery that remains unsolved as a “comment on the political situation in Turkey where the murderers of journalists have a way of not being apprehended.” (86)

Journalists and murderers are only two of numerous referents in the richly textured novel. Many elements carry strong connotations. The name Galip, for instance, recalls the Turkish mystic Sheik Galip and Jelal, the famous 13th century Sufi poet Mevlana Jelaleddin Rumi. As Sooyong Kim points out in her article interpreting *The Black Book* within the framework of Sufi mysticism that the form of *Hüsn-ü Aşk*, which Pamuk adopts, serves as a model for Galip’s search for Rüya; parallel to the interior journey to self-discovery in this allegorical tale Galip’s quest for his lost wife results in his understanding of his own selfhood. (1996 : 235-236) The City of the Heart, the name of the apartment building, is an allusion to yet another tale in which there is a journey to the Land of the Heart (Diyar-ı Kalp). Pamuk supports his point on the interior journey by

alluding to another mystical allegory called *Mantık ut-Tayr* by Farid ud-Din Attar. He also allocates one chapter to the story of Mevlana and his beloved Shems. According to Kim, Mevlana's own experience shapes the Celal-Galip relationship (236), and demonstrates on a concrete level the paradox of being oneself and another. (237)

The daily details concerning Istanbul, the Sufi tales and newspaper columns, the quotations preceding each chapter (taken from sources as varied as the Sufi mystics to Lewis Carroll, Gérard de Nerval, and Turkish writers such as Halit Ziya and Ahmet Rasim make *The Black Book* "a collage-novel and an anthology of texts."* (Atakay 1996 : 41) Pamuk himself explains his objective in using the collage as a technique.

In *The Black Book* I have finally realized what I have for years wanted to do. It is a kind of collage. Fragments from history, the future and the present, as well as different stories seemingly unrelated to each other (...). Juxtaposing them is a good method to point out a meaning that needs to be perceived and implied. In painting, the difficulty of collage lies in the fact that the third dimension does not disappear because of the perspective. Collage in the novel, however, not only saves the book from the monotonousness of a linear story but also gives it a third dimension. A dimension of history, future or present (...).* (1999 : 139)

The Black Book has also been described as an encyclopedic novel and Hülya Adak explicates why: "inclusive information transfer" and "process of learning"* (1996 : 276) are two characteristic features of the encyclopedic novel. *The Black Book* transfers considerable information to the reader with "a wide range of allusions to works deemed masterpieces of the Islamic literary tradition and Western literature."* (277) The

information transfer is realized in line with the principle of “atemporality and circularity in the narration.”* (284) In the encyclopedic novel the past, present and future are synchronic and atemporality is often reflected by the stream-of-consciousness technique. The latter is frequently employed in *The Black Book*, with Galip and Jelal often engrossed in thoughts transcending linear time. (285) The encyclopedic novel tells the reader about the author’s and the protagonist’s education and development. (287) “Galip’s process of education (Bildung) is parallel to the process of education in Sufism.”* (288) Adak also characterizes similarities between the encyclopedic novel and encyclopedias themselves. An encyclopedia is episodic and fragmentary, with taxonomy and the attention paid to each episode more important than the entirety and the unity of the work. In *The Black Book*, emphasis is on the formation of each chapter rather than the external plot combining them. (288) Another encyclopedic element in the novel is the frequent use of the passive voice to add objectivity. (291)

The long and complex sentences in *The Black Book* began a controversy over Pamuk’s use of Turkish. Bernt Brendemoen, who has examined the sentences from a linguistic perspective, observes first of all that “the style of Jelal’s columns is quite different from the chapters narrating the development of the plot and Galip’s quest.”* (1996 : 129) Secondly, it is the first half of the novel in particular that abounds with long and complex sentences. The reason for this, Brendemoen argues, is

that “the author tries to reflect the tension in the feverish quest of the protagonist with this kind of sentence.” (129) Pamuk often inverts the subject and the verb to create specific effects. Brendemoen also points out that Celal’s narration employs a more traditional style of prose, adhering more closely to the SOV sentence structure than does that of Galip. Furthermore, once Galip starts writing Jelal’s column, the journalistic style also changes, becoming closer to that of Galip’s narration. (131) Pamuk has the following to say about his sentences in *The Black Book*:

I consider what I have done in *The Black Book* as creating a narrative texture suitable to the disorder, colors and chaos of life in Istanbul. I think the long and dizzying baroque sentences twisting themselves about have sprung from the chaos, history, present richness, indeterminacy and energy of the city.* (1999: 138)

Berna Moran, a well-known Turkish critic and scholar, regards *The Black Book* as metafiction and touches upon another dimension of the novel:

The Black Book is a novel “focusing on how to tell a story rather than on the story itself” (...). A variety of issues pertaining to literature are considered in *The Black Book*: fiction and reality, copy and original, imitation and authenticity, intertextuality, and attitude of the reader (...).* (1996 : 84)

Pamuk frequently contemplates the act of writing in general. He dealt with the problem of how to write in his previous novels via his characters. In

Cevdet Bey ve Oğulları, it is Cevdet Bey's grandson Ahmet who is an artist. In the novel he says.

If I draw my grandfather's picture, I have to do it by imagining and making up things (...). Then, it will be more realistic! Because these foolish details misguide a person. Where is the whole? I have to make a whole; I have to make it up.* (1983 : 603)

In *Sessiz Ev*, it is Faruk, the historian. As mentioned above, he theorizes on writing history without considering cause-and-effect relationships between events. In *The White Castle*, Hoja and the Venetian indulge in writing about themselves. However, this problematizing reaches a peak in *The Black Book*. The main point Pamuk questions both overtly and covertly is intertextuality. While the quotations preceding each chapter are overt references to intertextuality, Pamuk has Galip say the following:

I am thrilled to remember the story of a lover who becomes someone else upon getting lost in the streets of Istanbul, or the story of the man looking for the lost mystery and meaning in his own face, which make me embrace with increasing ardor my newly found work which is nothing more than retelling these old, very old — ancient — tales, ending up with me coming to the end of my book. (1994a : 399)

Describing his work as “nothing more than retelling these old, very old — ancient — tales,” is also a reference to the intertextual character of his novel. As for covert intertextuality, Berna Moran's discoveries are a case in point. He has found specific hints to some of the great works of

Western literature such as Dante's *Divine Comedy* and Bocaccio's *Decameron*. (1996 : 86)

Kara Kitap also dwells upon the East/West theme and the identity problem closely related to it — Orhan Pamuk's favorites. This time, both the form and the content of the novel reflect these themes. Anecdotes such as the "Master Bedii's Children" and the "The Story of the Prince" individually touch upon the East/West theme. Furthermore, the novel tells about the East in postmodern techniques: ancient Eastern tales are told within the framework of a postmodern novel — a Western form. Therefore, what Pamuk does in *The Black Book* can be designated as a synthesis between the East and the West.

2.2.5 *The New Life*

Billed as the fastest-selling book ever in Turkey, *The New Life* — like *The Black Book* — is again a complex novel — and once more about the quest of a young man. The protagonist/narrator Osman is a university student living at home with his mother. In the hands of a fellow student named Janan he spies a mysterious book that promises a new life to its readers — a book that promises to change the life of whoever reads it. Later we learn that the name of the book is *The New Life*. When Osman reads it, he too is enchanted by it. He falls in love with Janan, who

unfortunately already has a lover by the name of Mehmet; indeed it is Mehmet who has given this magical book to Janan. Mehmet then disappears; it is implied that he may have been murdered, shot down in Taksim Square. Osman and Janan set out in search of Mehmet and the life the book promises.

Osman abandons his life in Istanbul: his mother and his education. With Janan, he embarks upon numerous bus trips through the Anatolian countryside until she too disappears. During their trips, they see many traffic accidents and occasionally find themselves in a state of inertia — between sleep and wakefulness—desiring to perish in some violent crash. They learn too that Mehmet is alive and has changed his name to Osman.

Meanwhile, opponents of the book are killing off the book's readers. The man in charge is Dr. Narin (Dr. Fine), who turns out to be the father of Mehmet (whose real name is actually Nahit Narin). Dr. Narin, who believes he has lost his son because of a book, is trying to destroy all copies, using spies with aliases such as Omega or Seiko. As they report to him, we learn that the author of this mesmerizing book is the narrator Osman's uncle Rıfki Hat (Ray), a retired railman. He is assassinated by one of Dr. Narin's agents. Meanwhile Janan marries and moves to Germany. The narrator, still in love with Janan, marries as well and finally finds Mehmet/Osman, who has usurped his name. Osman kills him on the

grounds that he had been Janan's lover. Returning by bus, he dies in an accident and passes on into a new life. "I knew it was the end of my life," (1997 : 296) he says at the end of the book. This ending — which one might describe as a postmodern trick — has been interpreted by some reviewers as a clue implying that the narrator is in fact Orhan Pamuk. For instance, Ramazan Gülendamlar writes:

(...) but everyone knows that nobody can write a book after his/her death. In that case, it seems that the narrator — Osman — is Orhan Pamuk. As a matter of fact, Pamuk describes the novel's hero as "*semi-autobiographical*." Like the narrator, Pamuk studied at Istanbul Technical University, and after dropping out to write, lived with his widowed mother while trying in vain for eight years to find a publisher. (1999 : 30)

Ahmet Oktay mentions the same:

(...) because the last sentence of the book entails "I absolutely had no wish for death, nor for crossing over into the new life" (p. 296) and because nobody could write a book after death, we conclude that the narrator is alive and, in fact, the Nahit/Mehmet/Osman who has rewritten *The New Life*, is Orhan Pamuk (...).* (1995)

The title — *The New Life* — first denotes the book written by Orhan Pamuk, and then refers as well to the book said to be written by Uncle Rıfkı in Pamuk's book. It also recalls Dante's *La Vita Nuova*, since both Rıfkı Hat (Ray) — and consequently Orhan Pamuk — mention it as inspiration: a "new book" promising a "new life" to its readers — narrated by someone who recalls that he used to eat New Life Caramels. In his

review of *The New Life* Mustafa Ever takes a look at the connotations of the title from a semiotical perspective: “*The New Life* is a signifier with double signifieds. One of the signifieds is Dante’s *La Vita Nuova*; the other is the new life (contemporary or modern life) written in lower case which we hope to live factually.”* (1995 : 44) He makes a further observation on other implications of the title, noting that “the signifieds frequently change, even replace each other.”* (44)

A similar semiotic relation can be seen in the image of the angel found on the wrappers of New Life Caramels. The manufacturer of the candy apparently had Marlene Dietrich in *The Blue Angel* in mind. The image of the angel invoked is also a reference to Rilke’s *The Duino Elegies*, another work said to have inspired *The New Life*. This image can be interpreted as a postmodern element. As Yıldız Ecevit claims, postmodern writers have a tendency to bring paradoxes together in peaceful combination — the *angel* image in *The New Life* is an example that “combines the paradox of sacred figure and pornographic image with no problem.”* (2001 : 73)

Another source of motivation for Pamuk in *The New Life* is the German romantics. In an interview he says:

The German romantics of prose have an affinity with death; they quest for the absolute and yearn to create a “poetry” reaching far out of this quest to a nonexistent platform. This is a book written with these yearnings.* (1999 : 147)

This desire to create a “poetry” in prose like that of the German romantics is reflected in the language of the novel. The descriptions of the traffic accidents and of the protagonist Osman’s love for Janan are highly poetic. As Pamuk himself will declare, he has poetic ambitions in this book:

While I was writing this novel, I decided to be a poet. I mean, I decided to act partially with my intuitions and partially as if somebody were whispering to me. In fact, I do not mean the whole of the novel but some parts of it — the parts where the traffic accidents are described, and where the protagonist has fallen in love and wanders about all alone. These parts I wrote without plan or program. As they might say, my muse said to me “hey!” and then I simply wrote that way. (1994b : 12)

The poetic language overlaps with the surrealistic aspects of the novel. As the summary of the plot suggests, the real and the surreal go hand in hand in *The New Life*. The bus trips and traffic accidents, for instance, are facts of real life. We find realistic descriptions of provincial Turkey juxtaposed with the macabre crashes told in grotesque detail. Dr. Narin, with his spies and conspiracies are as real as they are fantastic. In this surrealistic atmosphere, the characters become more elusive. Mehmet becomes Osman and Nahit, Janan disappears, and as a final twist the narrator turns out to be someone else. Pamuk has in fact carefully calculated all these details, however haphazard they may initially strike the reader.

The allusions to Dante, Rilke and the German romantics in *The New Life* clearly foreground intertextuality. With its multilayered structure, the novel is apt to still yield other interpretations besides those mentioned here. This is effectively reflected in the words of one reviewer: “It can be read or ‘treated’ as a love story, a novel with a critical outlook or as a mystical novel. However, it will remain something more than all that.”* (Ever 1995 : 44)

2.2.6 *My Name is Red*

My Name is Red, with which Pamuk truly attained worldwide fame, is a murder mystery set in 16th century Istanbul. In 1591 the Sultan of the Ottoman Empire secretly commissions a book to be illuminated by the best miniaturists of his day — a book to be sent to the Venetian Dodge to impress him with the glory and wealth of Ottoman power. However, the book is to be illuminated in the European manner — i.e. employing perspective. The master miniaturist put in charge of this secret project, Enishte Effendi, commissions four court artists nicknamed Elegant, Olive, Butterfly and Stork. They are not allowed to know for and with whom they are working. As they proceed with their tasks under the supervision of Enishte, it slowly dawns on them that their creations are heretical in that they employ perspective and create personal styles, both forbidden in the

Islamic art of the miniature. The idea is never to represent real life, but to illuminate stories so as to bring their morals to the fore and to picture life as Allah sees it from above. Thus a miniaturist was never to cultivate a style of his own; style would represent a personal flaw. Elegant, who voices his uneasiness about this heretical book, is mysteriously killed, and not long afterwards Enishte is assassinated. The Sultan demands that his murderer be found. Black, Enishte's nephew, becomes involved in the investigation. He has recently married Enishte's beautiful widowed daughter Shekure, and before consummating his marriage he must find the murderer. Therefore Black visits the three miniaturists and listens to their stories. He also examines the paintings completed so far. Each story and painting provides some clues about the murderer. The miniaturists are proud of their stylized art, which seems to be a trait that will not reveal the murderer's identity. The still unidentified murderer provokes Black and the readers with the words "Try to discover who I am from my choice of words and colors, as attentive people like yourselves might examine footprints to catch a thief." (2001a : 17) Accepting the invitation, the reader is drawn into a luring detective mystery, a love story and a treatise on style, artistic devotion and the Islamic art of miniature.

Into the mystery Pamuk incorporates serious discussions on subjects such as style in Eastern and Western painting. Yıldız Ecevit, who analyzes *My Name is Red* in terms of the postmodern techniques it

employs, qualifies it as “a text combining *highbrow/artistic* and *entertaining/trivial* features,”* (2001 : 130) and adds:

The main fictional principle of this text is *pluralism*; it is a structure most of the time composed of *paradoxes* — and at times *paralellisms*. Love and sexuality, the concrete and abstract, drawing and writing, art and life, the East and West, the blind and the clear-sighted, humanism and theocratism, life and death, the murderer and the murdered, art and murder, God and the devil, soul and matter, dog/horse/tree and human being, Black and Shekure, Husrev and Shirin, yesterday and today, the autobiographical and the fictional, pornographical idiom and verses from the Koran, red and purple. (...) Despite the bloody events it entails, *My Name is Red* is a *pluralist/multilayered* text where all such *paradoxes/paralellisms* are experienced with the joy of a carnival.* (130)

The pluralist approach is also seen in the multiplicity of narrators. The twelve narrators of the novel range from animals (including a dog), to colors. Some narrators — the murdered ones — address the reader from the afterlife. The narrators/characters air their ideas freely, and the reader thus hears the same events from various perspectives. This same technique Pamuk employed in *Sessiz Ev* as well. The characters in *My Name is Red* employ the interior monologue much as do the characters in *Sessiz Ev*. Unlike the characters of *Sessiz Ev*, however, they interact with the reader; they are conscious of the reader watching them and sometimes address him or her. Pamuk relates this feature of the novel to the art of miniature.

If some attention is paid, it will be seen that the people in the minatures look within and also to the eye looking at them, in other words to the audience. When Husrev and Shirin come together, they look at each other. Yet, their gaze does not meet since their bodies are half turned to

us. My characters speak both to each other and to the reader while they tell their stories. They say both “I am a picture and represent something,” and “Hey reader! I am speaking to you.” The miniatures remind us that they themselves are pictures. While reading my novel, my readers are aware that they are reading a novel.* (1999 : 159)

Yıldız Ecevit points out yet another relationship between the characters and the miniatures.

My Name is Red is an epic miniature painting; it becomes a whole by (...) lining up *two dimensional* characters without any spiritual depth, who generally introduce themselves with “*My Name is (...)*” However, in this *miniature* novel, Pamuk does not create a sultan — or a main character — drawn in huge proportion. The figures in the novel are generally the same size as they are in a miniature. Nonetheless, he allots more chapters to Black and Shekure — who represent *Husrev* and *Shirin* in the miniature and *draws them bigger*.* (2001 : 145)

This novel — like Pamuk’s other novels — is again in dialogue with other texts written before it. References to Eastern love stories about Husrev and Shirin, Leyla and Mejnun, and Ferhat and Shirin are instrumental in portraying Black and Shekure’s love. Yavuz Selim Karakışla claims that the plot resembles that of Umberto Eco’s *The Name of the Rose*. He enumerates parallelisms between the two novels.

The miniature atelier replaces the monastery in *The Name of the Rose*, and the background is Istanbul. The miniaturists replace the monks. Aristo’s “lost book” is Enishte’s “secret book.” The Christian sects opposing each other are replaced by the fundamentalist Erzurimis, the murdered monks by the murdered miniaturists, and the quotations from the *Bible* by the verses from the *Koran*. William coming from far places to settle the murders is replaced by the “nephew” Black who has just returned from Iran. There are marvelous detailed descriptions of the Imperial Treasury in *My Name is Red* instead of the great library scenes in *The Name of the Rose*.* (1999 : 41)

The verses from the *Koran* quoted in the epigraph and within the novel are other intertextual elements. In *The Black Book* for the first time Pamuk has incorporated verses from the *Koran*. Yıldız Ecevit, reminding us that “Western writers have utilized the *Bible* for thousands of years in their texts at various levels,” considers the use of the *Koran* “as an aesthetic element, ripped from its sacredness by Pamuk as an innovation in Turkish literature.”* (2001 : 155)

The novel turns around one main theme — the problematic of style in the arts. Pamuk is again theorizing on an artistic/literary issue. Artists caught between the Eastern and Western manner of painting point to the East/West problem. Having an individual style or not poses the identity problem on the textual level. Like Pamuk’s previous novels, *My Name is Red* simply presents these problematics without providing any recipe for their solution.

2.2.7 *Kar (Snow)*

Snow is a political novel interwoven with a love story (as in his other novels, Pamuk includes a love story). Set in the 1990s in Kars — a distant province on the Turkish-Armenian border — *Snow* presents a microcosmos of Turkey. The protagonist Ka — his nickname taken from the initials of his name, Kerim Alakuşoğlu — is a poet and former leftist

who has just returned to Turkey after living in exile in Germany for twelve years. A journalist friend working for the daily *Cumhuriyet* asks him to write an article on the forthcoming municipal elections in Kars expected to entail fierce competition among Islamic fundamentalists, Kurdish groups and leftists. He is also to write about the suicide epidemic among the young women not allowed to go to school because they cover their hair with headscarves. He accepts the offer in order to find and marry his beloved İpek, who is now living in Kars. After he arrives, snow seals the city off from the world outside, school principal who forbids female students to wear headscarves is assassinated, and Sunay Zaim, the owner of a theatre group in the city at the time, enacts a bloody coup d'état during one performance. Ka suddenly finds himself in the midst of political clashes. He is an apolitical person, searching for love and happiness only. For four years he has been unable to write poetry, but his muse suddenly returns; nineteen poems come to him. He writes them all down except for one. Wandering under the snow, Ka finds similarity between the snowflakes and people. He draws a schematic snowflake and writes the titles of his poems on the axes, which he believes reveal the hidden symmetry of his life. This snowflake metaphor is an attractive feature involving the reader in the novel. In addition to political clashes, displayed are, as Pamuk declares in an interview,

(...) different issues concerning Turkey: poverty, depression, unemployment and problems of cultural identity on the one hand; inclination to violence, eagerness to become a hero, the desire to be saved by love, religion, politics and great ideas and thus being unable to understand other people on the other.* (Yılmaz 2002: 24)

Snow is an answer on the part of Pamuk to those who criticize him for not caring about the more tangible social issues of the day.

Pamuk, who emphasizes in his interviews that “*Snow* does not intend to make any propaganda or offer any political lessons,”* (Eryılmaz : 2002) has a descriptive approach in this novel. He thinks that “the task of the novelist is to bring all the persuasive arguments forth and compare the assertions.”* (Sazak : 2002) In fact, in all of his novels Pamuk has presented insights into the subject in question rather than didactic accounts.

As a last point, *Snow* also displays a *sine qua non* feature of Pamuk’s writing — intertextuality; he quotes from Robert Browning, Stendhal, Dostoyevski and Joseph Conrad in the epigraph. The idea of a city cut off from the outside world by the snow is inspired by a Turkish play by Cevat Fehmi Başkurt titled *Buzlar Çözülmeden* (Before the Ice Melts).

2.3 Summary and Conclusion

This overview of Orhan Pamuk's career in general and the literary features of his seven novels in particular indicate that he is indisputably a remarkable writer of high literary quality. As we have seen, it was not entirely easy for Pamuk, to build up a successful reputation. He is one of the few writers in the Turkish literary system who has devoted himself to full-time writing. Pamuk deems writing as a job and a career. Knowledgeable about the literary market, Pamuk has been active at every level in the production of his works. Not only does he write, but he promotes his books as well and provides assistance during the translation process.

His background, characterized by an education in the English medium and self-familiarization with other Western and Eastern literatures, has proved an invaluable asset. His knowledge of English enables him to express himself in the international literary arena through interviews, articles and reviews in literary periodicals and other media. Moreover it has enhanced his familiarity with the techniques of the Western novel, and enabling him to keep up with literary innovations and trends throughout the world.

Pamuk's entire oeuvre — crowned with prestigious awards — is the result of meticulous work and research. In his novels he marries Eastern or Turkish themes with Western literary forms and trends, achieving a synthesis in both form and content. His favorite theme is the East/West

problem. The identity issue, the malaise with Westernization in Turkey, modernity versus tradition, and his conscientious approach to the act of writing emanate from this main theme. The Westernization of Turkish society has long been on the agenda of many Turkish writers. However, Pamuk deals uniquely with that issue; national issues acquire a universal character, thus appealing to a wide international audience.

Pamuk employs modernist and postmodernist techniques. Like most postmodernist novelists, he makes use of intertextuality, pluralism, fragmentary and metafictional narration, stream-of-consciousness and grotesque elements. He generally weaves them into a plot focused on a particular quest. At the intertextual level, his novels abound with references to both Eastern and Western literature. Although his writing is cerebral, complex, and open to multiple interpretations, he incorporates simple, everyday features as well. Every element in his novels is calculated. As Murat Belge notes,

His novels resemble meticulously constructed edifices in which all elements are functionally interdependent. They support and reflect one another, comment on and modify each other in an impeccable order. Nothing warps, no single block of stone is laid haphazardly or without structural purpose. (1996)

Thus his works require attentive reading. Furthermore he has experimented with different styles and techniques in each of his novels;

he has written historical novels, detective mysteries and most recently a political novel.

What is most peculiar about Pamuk's literary career is the criticism provoked in Turkey by his advertising campaigns. The complexity and highbrow aesthetic traits of his novels have also frequently received harsh criticism, with his success on the market almost exclusively accredited to the inventive marketing strategies employed in the promotion of his novels. When an author produces postmodern works in a literary system where the orthodox poetics have long been realism, the writer will undoubtedly meet with some reaction. Pamuk's novels, approached with different poetological parameters than those inherent in their very formation, were bound to elicit severe criticism. However, what is more natural than the promotion of a literary work by its author, especially when his writing is a full-time job?

The following chapter presents an in-depth study of the factors active in translational journey of Pamuk's works. The analysis to be carried out within the framework of the reviews and criticism, which have appeared in English, will be crucial in answering why Pamuk's novels have been considered worthy of translation into English and why Orhan Pamuk is the Turkish writer whose works are most readily translated.

CHAPTER III
AN ANALYSIS OF THE FACTORS ACTIVE
IN THE TRANSLATIONAL JOURNEY OF
ORHAN PAMUK INTO ENGLISH

3.1 The Corpus

Orhan Pamuk's novels have gained a significant place among the relatively few translations from Turkish into English. They (except his first two novels) have been regularly translated and have received favorable criticism. The literary outlook and literary techniques of Pamuk presented in the previous chapter are different from those of Yaşar Kemal, the only other Turkish novelist whose works have been regularly translated up to the 1990s. As one reviewer remarks, "if an English publisher considers it worth translating a Turkish novel, there must be a very good reason for it." (Hensher 2001 : 29) Then what are the reason(s) underlying the avid translational activity from Turkish into English triggered by Pamuk's novels? What data serves to explain this? A preliminary study of the problematic revealed that considerable space in the English media has been granted to Pamuk, his novels and the translations. Such reviews and criticism overlap, as indicated in the introduction, with what Gideon Toury lists among "extratextual sources of data" for "the reconstruction of

translational norms”: the “statements made by translators, editors, publishers, and other persons involved in or connected with the activity.” (1995 : 65) Within the framework of the present thesis they can be used to trace, again in Tourian terms, “the translation policy referring to those factors that govern the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time.” (58) Therefore, certain factors operative in the selection of Orhan Pamuk’s novels for translation may be uncovered in a corpus of reviews of his books, in critical essays on Pamuk and his novels, and in interviews conducted with him.

Such a corpus is also justifiable through André Lefevere’s notion of “rewriting.” (1992 : 2) Lefevere considers “the production of the kind of criticism (...) mostly in the guise of biographies and book reviews” (4) by critics and reviewers as one type of rewriting. He argues that rewriters, among them critics, reviewers, teachers and translators,

are, at present, responsible for the general reception and survival of works of literature among non-professional readers, who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves. (1)

He further points out that

rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with the realities they competed with, but the images always tended to

reach more people than the corresponding realities did, and they most certainly do so now. (...) the power wielded by these images, and therefore by their makers, is enormous. (5)

Considering the great amount of literature in the English press on Pamuk and his novels in line with Lefevere's outlook, it is obvious that critics and reviewers have rewritten him, creating an image for him and his works. The approach here focuses on what this rewriting manifests about the factors functional in the decision to translate Pamuk's novels; it is not directly interested in the author's image per se.

The corpus[†] is divided into two sub-groups: reviews and critical essays on Orhan Pamuk's works; and profiles, news and interviews. The total number of items in the corpus is 131. The first group is composed of 104 reviews (brief as well as lengthy) and critical essays; the second contains 27 items. The main principle in the ordering of the data chronological. To avoid bias, all the items available have been included without consideration of where they appeared — whether on personal websites or in prestigious literary publications. Some have proven inaccessible because they date back to years unavailable in the publication archives. The data are presented chronologically wherever possible; those of uncertain date are listed at the end. The following table shows the distribution of reviews for each novel:

[†] For the corpus see Appendix II.

Title of Novel	<i>The White Castle</i>	<i>The Black Book</i>	<i>The New Life</i>	<i>My Name Is Red</i>	<i>Snow</i>
Number of Reviews	9	18	21	33	23

The increase in the number of reviews per novel can be interpreted as a clear indication of the attention paid to Orhan Pamuk. His latest novel which appeared only recently in translation — *Snow* — continues to be reviewed and it seems that it will occasion even more reviews than its predecessors. A closer examination of the data demonstrates that Pamuk has generally received favorable reviews: 85 out of 104 favourable; six unfavorable. Another nine reviews tend to be favorable but contain certain negative remarks. Another four critical essays can be described as neutral; they are included in the corpus because the critical points they raise are instrumental in showing how Pamuk and his novels are portrayed.

An in-depth study of the corpus reveals three factors as the whys and wherefores of Orhan Pamuk's translational journey into English. Almost every reviewer, interviewer and critic has touched upon these

three factors: First, the literary value, secondly, meritorious juxtaposition of dichotomies in Pamuk's themes (East/West, ancient/modern and the like), and finally the author's social and political awareness. Pamuk's ideas vis-à-vis human rights, freedom of expression, terrorism and Turkish politics enjoy considerable space in all commentary concerning him. Sometimes he has been interviewed simply for his views on political issues in Turkey. The following section discusses each of three factors with reference to statements by Pamuk's critics and reviewers.

3.2 The Literary Value of Orhan Pamuk's Novels

The literary features in Orhan Pamuk's novels have already been discussed in the previous chapter. Here, the views of critics and reviewers on Pamuk's literary merit will be presented. Critics and reviewers seem to follow a general pattern in introducing Pamuk and his novels, frequently emphasizing his bestseller status. His knowledge of both Eastern and Western literatures and his participation in the renowned International Writing Program at the University of Iowa are specifics the reviewers enjoy underlining. When discussing the literary features of his novels, the reviewers frequently compare Pamuk with prominent Western literary figures. His style, literary techniques and themes are frequently foregrounded.

3.2.1 Orhan Pamuk's Bestseller Status

Achieving a bestseller status, as pointed out in the overview of Turkish literature in English in the first chapter, has proved a decisive factor in the transfer a literary work into English. As Lawrence Venuti's study on translation patterns in Anglo-American culture reveals, there has been a trend "urging publishers to concentrate on selling translation rights instead of buying them," (1995 : 14-15) with the consequence that "very few translations are published in English;" (12) foreign books published are generally bestsellers in their home systems, for no publisher wants to launch a book that might incur a financial loss. Venuti says that

British and American publishers have devoted more attention to acquiring bestsellers, and the formation of multinational publishing conglomerates has brought more capital to support this editorial policy (an advance for a predicted bestseller is now in the millions of dollars) while limiting the number of financially risky books, like translations. (14)

Pamuk's novels have achieved bestseller status in Turkey. According to the figures Pamuk quotes in an interview, his first novel (*Cevdet Bey and His Sons*, 1982) sold 2,000 copies in Turkey in the first year. The second (*The Silent House*, 1983) sold 8,000 copies; his third novel (*The White Castle*, 1985) sold 16,000 copies and the fourth (*The Black Book*, 1990) 32,000 copies. *The New Life* (1995) sold 164,000 copies. *My Name Is*

Red (1998) enjoyed the largest first print-run in Turkish publishing history. (Wroe 2004) The print-run alone for *Snow* was 100,000. Although his first three novels sold considerably well, it was *The New Life* which consolidated Pamuk's bestseller status. Thereafter, Pamuk's novels offered potential for a large readership in English.

However, there was one drawback: In Venuti's words the novels are "highbrow" texts "that display formal self-consciousness and would therefore seem to be too highbrow to appeal to different cultural constituencies, even in their native countries." (1998 : 153) The notorious domestic criticism of Pamuk's novels has been that they are widely bought but left unread. Venuti argues, however, that such highbrow foreign texts can become "the highbrow bestsellers" (152) by undergoing proper preparation for the Anglo-American culture:

The foreign text becomes a translated bestseller because it is not so foreign as to upset the domestic status quo: the production process, from editing and translating to promotion and marketing, shapes the text for mass consumption by addressing dominant values in the domestic culture. (155)

To illustrate his point, Venuti selects Umberto Eco's *The Name of the Rose*, Patrick Süskind's *Perfume* and Peter Hoeg's *Miss Smilla's Feeling for Snow*. The point here is not that translations of Pamuk's novels have undergone such procedures to become "highbrow bestsellers" in the Venutian sense (which might be the subject of another study), but simply

that foreign source texts of high literary quality — like Pamuk's — can enjoy a considerable rate of consumption when translated.

This practice of choosing bestsellers is observable in the reviews and interviews in the corpus under study. Almost all the reviewers touch upon Pamuk's bestseller status as a good reason to buy and read his books, as well as to have his forthcoming output translated. The interviewers introduce him as Turkey's best-selling novelist. The following excerpts demonstrate how they voice it. However, it is to be noted that in the reviews on his first novel in English, his literary reputation rather than his market share is emphasized.

The White Castle offers Anglophone readers their first chance to become acquainted with the writing of Orhan Pamuk, who over the past decade has established himself as Turkey's foremost novelist and one of the most interesting literary figures anywhere. (Altinel 1990 : 1088)

The White Castle is the first book by Orhan Pamuk to be published in the United States, but he is well known in Turkey and not unknown in Europe. (Updike 1991 : 102)

With *The Black Book*, the reviewers begin to highlight that Orhan Pamuk sells quite well in Turkey.

What possibly can Pamuk's other two novels be like — the latest [*The Black Book*] of which, by the way, is currently a best-seller in Turkey and the object of polemics in the newspapers? (Berman 1991 : 39)

Well, for starters, not only does Pamuk's work sell quite briskly at home (...). (Gün 1992 : 59)

In this most Westernized country of the East, *The Black Book* has been both a best seller and the object of condemnation, (...). (Innes 1995 : 425)

Now in his early 40s, Turkish novelist Orhan Pamuk is bemused by the fact that he's an avant-garde novelist and a bestselling author in a repressive culture. *The Black Book* sold over 80,000 copies when it was published in Turkey four years ago. (Marx 1994)

Only a few reviewers are aware of the British and American publishers' calculated interest in the financial success of Pamuk's novels. They think that Carcanet Press ventured to publish an unknown author, but happened to make the right decision and that the foreign publishers concerned themselves with the success of Pamuk's novels at the perfect time.

There were no American takers for *The White Castle*. Carcanet, a small but prestigious British firm, published it with Victoria Holbrook's translation, and after it was a success in England, Braziller snapped it up. (Stone 1994 : 37)

Carcanet Press bravely translated *The White Castle* in 1990, before its American hurrah, and Faber published the paperback. (Mannes-Abbott 1995 : 41)

When the novels finally began to appear in print, they were an immediate success in Turkey and foreign publishers soon showed interest. His third novel, *The White Castle*, was published in hardback in England by the independent imprint Carcanet. Faber & Faber bought the paperback rights. His latest book [*The New Life*] is being translated into English after selling 180,000 copies in Turkey, nearly a publishing record for that country. (Smith 1995)

Güneli Gün, in her answer to what she calls “the drubbings” from the British reviewers for her translation of *The New Life*, exposes the financial interest of the publishers as well.

The translation of *The New Life* was originally commissioned and paid for by an American publishing house (Farrar, Straus and Giroux). It is almost always an American publisher who buys the rights from a foreign author like Orhan Pamuk and pays for the translation; if the book looks like a winner, then an English publisher buys the translation at a reduced rate and reprints it kit’n caboodle (that is, the spelling, idiom and attitude intact), because copyright law makes it illegal to “British” the text. (1999 : 14)

The New Life astonished the reviewers with its high saleability. One review heralds *The New Life* as a “Vertiginous Turkish Bestseller.” (Lazard 1997)

(...) *The New Life*, a sparkling allegorical novel of culture and consequence that has been a runaway bestseller in the author’s homeland, Turkey. (Wright 1997 : 23)

Certainly, Turkish readers have embraced Pamuk’s writing, making *The New Life* the fastest-selling book ever in Turkish history, and reviews in Britain and America have been extremely positive. (Gourlay 1999 : 86)

In the following excerpt, the reviewer seeks an explanation for the high sales figures:

(...) and now imagine that the latest novel by such a writer — a deep, allusive, difficult, richly textured novel — sells 200,000 copies in his native country; becoming, in fact, the fastest-selling novel in that country’s history. (...) For the first 80-odd pages of *The New Life* I found this last fact — Pamuk’s saleability — the most staggering. What kind of reading public hands such success to such a book? For I was finding it heavy going. Are the readers inordinately sophisticated, far better than

decadent Westerners at picking up nuance and meaning? Or are they so starved of prose that they would achieve similar relief from the copy on cereal packets? The truth is much nearer the first proposition than the second. (Lazard 1997)

The New Life's immense domestic readership is a subject in one critical essay that addresses the relationship between the popularity of Orhan Pamuk and Umberto Eco as well as the inherent difficulty of reading their works. About *The New Life* the critic says the following:

Readers, curious to find out what made these novels so significant on the Turkish literary scene and so appealing to the Western taste, have been eager to acquire the works of this famous author. Their curiosity, however, quickly led to disillusionment stemming from the impossibility of distinguishing a given work from its publicity and criticism. The audience was never quite able to read any of Pamuk's works in solitude, free from the heated discussions and advertisement campaigns that appeared daily in the press media. (Bakioğlu 2002 : 2)

The following excerpts are from reviews of *My Name Is Red* and *Snow*. They indicate that the foregrounding of Pamuk's bestseller status is still at work. The IMPAC award seems to have been integrated into this process.

Faber have long stood by Pamuk, and it is to be hoped that a novel of this quality [*My Name Is Red*] gathers for him a fraction of the gigantic readership he commands in Turkey. (Hensher 2001 : 30)

Orhan Pamuk is the most popular living Turkish writer both at home, where his novels are unprecedented bestsellers, and in the West, where he has earned comparisons to Borges and Calvino. (Kirsch 2001 : BW 13)

Orhan Pamuk is a fifty-year-old Turk frequently hailed as his country's foremost novelist. He is both avant-garde and best-selling. (Updike 2001 : 92)

While the name Orhan Pamuk may not currently arouse great interest in American literary circles, his Turkish compatriots recognize him as one of their nation's most important thinkers. His work sells like nothing else in Turkey. (O'Toole 2002)

A native of Istanbul, Orhan Pamuk abandoned his architecture studies to write his first book, but struggled to find a publisher. That was over twenty-five years and eight books ago. He is now Turkey's best-selling novelist, one of Europe's most prominent writers and his work has been translated into languages across the globe. Last year, his novel *My Name Is Red* won the International IMPAC Dublin Literary Award, topping a shortlist that included John McGahern and Jonathan Franzen. (*Bibliofemme Reviews* 2004)

Author of half-a-dozen novels and winner of the 2003 IMPAC Prize, Pamuk's latest novel to be translated into English is *Snow*. (Chimonyo 2004)

Finally, Faber's blurb for *Snow* follows as a witness to the publisher's attention to the bestsellers.

Snow angered Islamists and Westernised Turks alike when it came out in early 2002 — and promptly sold more than 100,000 copies.

3.2.2 Pamuk's Acquaintance with Eastern and Western Literatures

As the second point in Pamuk's literary value that constitutes a rationale for his translational journey into English, we have his mastery of Eastern and Western literatures. The reviewers delight in writing about how and where he has acquired his knowledge most especially of Western

literature and how he displays it. The influence of his education at Robert College and his year as writer-in-residence in the International Writing Program at the University of Iowa is frequently voiced.

In his teens and early twenties, Pamuk steeped himself in French and Russian nineteenth-century fiction, and became a devotee of Georg Lukács. (Altinel 1990 :1088)

Born and educated in Istanbul, he studied the English classics there — Milton, Chaucer, Shakespeare, Coleridge — at Robert College, the cosmopolitan American secular university. Fluent in English, Pamuk has been a writer-in-residence in the USA. (Carver 1990)

But Orhan Pamuk — who has published four previous novels in Turkish, has travelled widely throughout Europe and the United States and has been a visiting fellow in the writing program at the University of Iowa — is his own man, too. (Lehmann-Haupt 1991 : B 2)

Educated at the prestigious Robert College (an extension of the American Ivy League in Istanbul), Pamuk can hear his work fall into place abroad. Besides, he has his finger on the pulse of world literature. While his compatriots are still tinkering with the secrets of the well-made modern novel, Pamuk has already graduated into postmodernism. (Gün 1992 : 59)

Pamuk, educated at a secular college in Istanbul, knows contemporary French, Russian and American fiction, he was a Visiting Writer Fellow at the University of Iowa in 1985. (Marx 1994)

It is clear from the epigraphs that Pamuk has used with each chapter [in *The Black Book*] that the unmistakably bookish writer has digested the best of both Western and Eastern literature. (Miron 1995)

Pamuk's own Western influences are strong. Educated at an American secular school in Istanbul, he was also a visiting fellow at the University of Iowa, and is clearly steeped in European and American classics. (Innes 1995 : 426)

Pamuk himself, now in his 40's, began as a literary Westernizer, though set against the oppressiveness and corruption of Ataturk's heirs. He gorged on European and American literature, studied at the Iowa Writer's Workshop and adopted a contemporary blend of modernist and postmodernist techniques. (Eder 2001 : 7)

He grew up in a prosperous, bookish household in Istanbul where French literature was better known than the *Koran*. (Lavery 2003 : B 3)

John Updike goes one step further and clearly relates Pamuk's literary success in *The White Castle* to the program at the University of Iowa.

Pamuk evidently knows all the tricks Western literature has to teach. He steeped his youthful self in classic French and Russian fiction, and studied the English classics at Istanbul's Robert College, an American secular school. Fluent in English, he spent part of 1985 as a Visiting Writer Fellow at the University of Iowa. Of books I have read, *The White Castle* most closely resembles, in its shimmering tone, effortless gymnastics, and confusingly doubled hero, *Arabesques*, a novel by another Near Eastern visitor to Iowa, the Palestinian Israeli Anton Shammas. Can it be that literary historians of the future will have to speak of "the Iowa school" of global magic realism, and ponder the stylistic relation of Grant Wood's geometric landscapes to the exotic visions of Third World intellectuals? (Updike 1991 : 102)

Güneli Gün, who cherishes the idea that Pamuk is part of the postmodern tradition, disagrees with Updike.

As John Updike somewhat biliously points out in his *New Yorker* essay on Pamuk and the Czech Ivan Klima (2 September 1991), it might be the Iowa International Writing Program that fosters a global voice. True, Pamuk has put in an almost obligatory stint at Iowa; but the global voice is more likely to be tied to world economics, I suspect, than to Midwestern schools playing host to world writers. (1992 : 63)

Alan Ryan actually deems the Iowa writing program detrimental to Pamuk, and in fact emerges as the only reviewer within the corpus of the study who thinks that Pamuk was not influenced by the program.

He also studied in the U.S. at the Iowa's Writers Workshop, but it seems not to have hurt his writing. (Ryan 1997)

Some reviewers see the phases of the Western novel reflected in Pamuk's novelistic evolution.

Pamuk's development, though, mirrors the development of the novel as a form in its native West; around a set of interrelated themes he has produced not just four striking books but, in a way, the Turkish novel in its entirety. (Altinel 1990 : 1088)

An adept of the Western literary tradition, Pamuk has already in his career virtually recapitulated the history of the modern European novel. His first novel, *Cevdet Bey ve Oğulları*, published in 1982 and still not translated into English, is a multi-generational Bildungsroman. He followed it with the absorbing *Sessiz Ev*, available in French as *La Maison du Silence* (Gallimard), which uses the modernist device of multiple narrators to pick apart a wealthy, Westernized Istanbul family. *The White Castle* inaugurated his postmodern turn with an elegant, somewhat contrived fable of confused identities alluded to in *The Black Book* as "a novel on the subject of a pair of look-alikes who had exchanged lives, a book that was considered by his readers to be 'historical.'" (Brenkman 1995)

Several interviewers flavor their accent on Pamuk's literary knowledge with descriptions of his library.

What substitutes for live encounters is the world of books — for Pamuk, the "great consolation." His reading is feverish, encyclopedic; he cross-questions visitors about favorite authors like a boy trading baseball cards. The Contemporary American section of his library looks like a plugged-in New Yorker's shelves — not just one but three volumes each

by Mona Simpson, Harold Brodkey, Nicholson Baker. (Eberstadt 1997 : 33)

A boyish fortysomething with impeccable English — the product of three years of “not doing anything, actually” as a visiting scholar in Iowa — an apparently inexhaustible supply of herbal tea and an impressive library housed in marvellous glass-fronted bookcases (...). (Wallace 1999)

The view is one great delight of this flat that he keeps for writing. The other is the mass of books lining the walls, thousands of them, roughly arranged by topics from Japanese fiction to French philosophy. I think for a moment that Pamuk has all my favourite books, then I realise he probably has everybody's favourite books. (Cottrell 2003)

Pamuk's vast insight into the Eastern literary tradition does not receive as much comment as his acquaintance with Western literature. The inspirational Oriental sources of his novels are explained only when the novels demand them. Among the few remarks made are the following:

Pamuk draws on the numerous Arab and Persian romances of star-crossed lovers and to a greater extent on the word-playing parlour games of the Ottoman court and literary elite. (Irwin 1995 : 21)

Equally at home in the traditions of ancient Islamic literature and Western postmodernism, he's the first Turkish novelist to win spectacular success in Europe and the United States. (Schwartz 2001 : 23)

His use of the Eastern tradition is equally virtuosic, and a joy to participate in. (Davis 2001 : 6)

He uses the techniques of classical Islamic literature both to locate his story in a tradition of local narratives and to create subtle ironies. (Fisher 2002 : 32)

In an interview when Pamuk is asked about the writers and artists who have influenced him, he too lists more names from the Western literary tradition.

I am forty-eight, and at this age the idea of influence makes me nervous. I'd rather say that I learn and pick up things from other authors. I've learned from Thomas Mann that the key to pleasures of historical fiction is the secret of combining details. Italo Calvino taught me that inventiveness is as important as history itself. From Eco, I've learned that the form of the murder mystery can be gracefully used. But I have learned most from Marguerite Yourcenar; she wrote a brilliant essay about the tone and language in historical fiction. What inspired me most for *My Name Is Red* were the Islamic miniatures. Thousands of little details from countless miniatures that I've looked at took their place in the novel. (*The Borzoi Reader Online* 2001)

That reviewers and interviewers have paid more attention to Pamuk's familiarity with Western literature seems to indicate that they consider him a novelist as valuable as a Western author. So it is no surprise to read remarks such as "Pamuk is the Turkish novelist of his generation best equipped to navigate the mainstream of contemporary European literature." (Finkel 1999 : 38)

3.2.3 Comparison with Prominent Literary Figures of World Literature

Another sign that Pamuk's literary value is appreciated by reviewers and critics is their frequent comparison of him to prominent authors in the West. They find certain affinities and parallelisms between the

techniques, characters and themes of Pamuk and those of outstanding Western authors. Among the wide range of writers (and poets) mentioned are Thomas Mann, William Faulkner, Virginia Woolf, Umberto Eco, Italo Calvino, Jorge Luis Borges, Gabriel Garcia Marquez, Salman Rushdie, William Shakespeare, Gustave Flaubert, Vladimir Nabakov, Marcel Proust, Dante, Baudelaire, T.S. Eliot, Lewis Carroll, and Paul Auster. Aside from Latin American writers who hold a considerable place in World literature, the non-Westerners Pamuk has been compared to are relatively few. The reviewers phrase the similarities and relationships they detect elegantly. Tom Le Clair from *The Nation* declares that "Pamuk's literary uncle is Nabokov." (1997 : 38) Jay Parini from *The New York Times Book Review* assumes that "Jorge Luis Borges and Italo Calvino preside over *The White Castle* like beneficent angels," (1991 : 73) and Guy Mannes-Abbott from the *New Statesman & Society* writes that "*The Black Book* is like a 400-page extravaganza by the Argentinian master [Borges]." (1995 : 41) The following selection of excerpts offers many more comparisons. Each reviewer proposes a distinct literary figure helpful in elucidating Pamuk's work.

This beautiful, elegiac book [*Sessiz Ev / The Silent House*] employs live narrators, each viewing the action from a different perspective, and clearly owes more to the modernist experiments of Faulkner and Virginia Woolf than to the nineteenth century and Thomas Mann. (Altinel 1990 : 1088)

A role-reversal tale, it [*The White Castle*] has affinities with Borges's "Story of the Warrior and the Captive" and Flaubert's unwritten Eastern story, "Harel Hey," which would have shown the transformation of a "civilized" man into a barbarian" and vice versa; and with the splendid scene in *Vanity Fair* in which Rawdon Crawley appears dressed as a Turk during a game of charades at one of his wife's soirees, and where a Westernized Turkish ambassador is among the guests. (Altinel 1990 : 1088)

His first novel, *Cevdet Bey and Sons* — completed when the author, born in 1952, was twenty-six — is a spacious work of realism, a saga of three generations of an upper-class Istanbul family comparable to Thomas Mann's precocious *Buddenbrooks*. Its successor, *The Silent House*, (...) as it moves through the consciousness of five different narrators, suggests, rather than early Mann and the nineteenth-century realists, the circling multiple perspectives of Woolf and Faulkner. The modernist manner has yielded, in Pamuk's third novel, *The White Castle*, to a postmodern atmosphere of fantasy and cleverness; the Borgesian, Calvinesque narrative (found in an old archive by, a preface establishes, one character from *The Silent House*, and dedicated to another) tells of a seventeenth-century Christian slave from Italy and a Muslim master who resemble each other as closely as twins and eventually swap identities. (Updike 1991 : 102)

Pamuk in his dispassionate intelligence and arabesques of introspection suggests Proust; (...). (Updike 1991 : 104)

One almost hears echoes of Baudelaire reverberating in T.S. Eliot, as the mannequin poet turns to utter a cry of despair. (Parla 1991 : 452)

Galip is like Lewis Carroll's Alice undergoing impertinent questions from the likes of the Caterpillar and the Red Queen. (Eder 1994 : BR 3)

His manipulation of traditional storytelling techniques suggests the intricate leg-pulling of Calvino and Borges, though his amalgamation of Western and Eastern influences never descends into the hermetically sealed jollity of John Barth's postmodern Orientalism, which appropriates but never integrates the East. (Marx 1994)

Often compared to Anton Shammas, Italo Calvino, Jorge Luis Borges and James Joyce, Pamuk here [in *The Black Book*] brings to mind Lewis Carroll cross-pollinated with a Turkish mutation of Philip Roth at his postmodern wackiest. (Miron 1995)

Pamuk's first (and untranslated) novel *Cevdet Bey and His Sons* (1982), an account of the lives of three generations of a wealthy Istanbul family, was a realist novel in the manner of Thomas Mann's *Buddenbrooks* or Mahfouz's *Cairo Trilogy*. (Irwin 1995 : 21).

Thomas De Quincey's opium-driven pursuit of the prostitute Anne through the streets of London becomes, retrospectively, a prefiguration of Galip's rather odd way of trying to track down his wife. Dante Alighieri's transposition both of Florentine factional politics and of his love for an unattainable woman into the after-life provides more material for Pamuk's postmodernist game. (Irwin 1995 : 21)

Setting Rumi, Sheik Galip, Dante and De Quincey aside, what Pamuk's novel [*The Black Book*] most closely resembles is Paul Auster's *New York Trilogy*. Pamuk shares Auster's intelligence, metaphysical preoccupations and astringent literary style. He also partakes of Auster's problems. (Irwin 1995 : 21)

The New Life is another volume in the postmodern library of books about books, or to be more precise, books about the experience of reading books. In this wing of the library, *The New Life* sits a little distance from Borges's *Labyrinths* and a little closer to Nabokov's *Pale Fire* and Pavic's *Dictionary of the Khazars*. (Paddy 1998 : 249-250)

Like Salman Rushdie, Pamuk uses Islam as a synonym for metaphysics in much the same way thinkers such as Derrida and Nietzsche have used Christianity as a synonym for (and a symptom of) Western logocentrism. (Almond 2003 : 81)

Like Umberto Eco's *The Name of the Rose*, *My Name Is Red* combines down-and-dirty intrigue with scholarship and a postmodern sensibility. Like Calvino, Borges, Kafka and Eco (to all of whom he's been previously compared) Pamuk is a writer who is able to combine avant-garde literary techniques with stories that capture the popular imagination. (Coleman 2001)

Readers may be reminded of Umberto Eco, but Pamuk has a lighter, playful touch, more in the vein of Italo Calvino or Jorge Luis Borges. (Schwartz 2001 : 23)

My Name Is Red is Shakespearean in its grandeur — there are betrayals, ruses and farce, historical allusions, and an old man who blinds himself with a needle. Guilt thumps throughout like Poe's telltale

heart; righteous justification for murder seeps through in a most Raskolnikovian fashion. (Todaro 2001)

Pamuk's clever ending, in which he identifies himself as the author, resembles an O. Henry twist as closely as it mimics a standard Islamic narrative device. (Ianneli 2001)

This intellectual mystery will appeal to fans of Eco, Pears and Perez-Reverte. (Pearl 2001 : 300)

One of the most beautiful passages in a book that abounds in them is the near-Rilkean discourse of Master Osman, the head miniaturist and a stubbornly mystical traditionalist. (Eder 2001 : 7)

My Name Is Red weighs in, with its appended chronology, at more than four hundred big pages and belongs, in its high color and scholarly density, with other recent novels that load extensive book learning onto a detective-story plot: A. S. Byatt's *Possession* and Umberto Eco's *The Name of the Rose* and *Foucault's Pendulum*. (Updike 2001 : 92)

In the proud fashion of Joyce finishing *Ulysses*, Pamuk has dated *My Name Is Red* at the end: "1990-92, 1994-98." (Updike 2001 : 95)

Pamuk's device for arranging his material recalls the allegories of writers such as Durrenmatt and Boll. (Evans 2004 : 53)

Blue is flamboyant in his crafty way, but outmatched in flamboyance by Sunay Zaim and his wife Funda Eser, a pair of strolling players who have performed in tiny towns across Anatolia, spreading the word republicanism in sketches. They reminded me of Dario Fo and Franca Rame, who have been mocking Italian governments for more than three decades. (Bailey 2004)

Pamuk's master here is Dostoevsky, but amid the desperate students, cafés, small shopkeepers, gunshots and inky comedy are the trickeries familiar from modern continental fiction. (Buchan 2004)

Orhan Pamuk's profound new novel, *Snow*, a Dostoyevskian political thriller (...). (Miano 2004)

Similarities attributed to the Eastern literary tradition are as follows:

Mr. Pamuk is a storyteller with as much gumption and narrative zip as Scheherazade. (Parini 1991 : 73)

The flow of seemingly unrelated tales suggests a *Thousand and One Nights* kaleidoscope, (...). (Adams 1995 : 113)

He has drawn comparisons to Nabokov, Borges, Ballard and Kafka, and the author himself tips his hat to Dante, Rilke and Jules Verne, as well as the Islamic philosophers Ib'n Arabi and Nesati Akkalem. (Gourlay 1999 : 86)

An English friend of mine, calling at Orhan Pamuk's house in Istanbul on some cultural business, found herself turned away with the firm message, "Mr. Pamuk never rises before 4 P.M." (...) When my attractive friend was turned away from his house, he may have been communing in his bed with Scheherazade. (Thomas 1997)

Difficult to place in any modern history of Turkish fiction if only because of their originality, novels such as *The White Castle* and *The Black Book* seem to combine the thought-games of Jorge Luis Borges, the narrative tricks of Italo Calvino, and the medieval esoterica of Umberto Eco with the kind of cynicism and satire of Turkish institutions and mores found in another of Pamuk's predecessors, Aziz Nesin. (Almond 2003 : 76)

The Black Book's scholarly and compendium-like presentation of Islam, however, carries with it more significance than a mere indication of the Argentine's [Borges] influence on Pamuk's style. (Almond 2003 : 87)

Besides frequently pointing out correspondences, the reviewers and critics try to draw attention to and make sure that Pamuk's work as unique.

That unattainable castle suggests Kafka, of course. The echoing word patterns recall Nabokov. The interplay of science and fantasy makes

one think of Italo Calvino. But Orhan Pamuk — who has published four previous novels in Turkish (...) — is his own man, too. (Lehmann-Haupt 1992 : B 2)

This game of mirrors in which the survival of literature is at stake is familiar from other modern fantasists like Italo Calvino, Jeanette Winterson, William Gass and especially Jorge Luis Borges. But Pamuk seems more dangerous. (Innes 1995 : 425)

Borges's presence may loom large in this book, but the teasing, impish spirit is Pamuk's own. (Innes 1995 : 427)

In part, these comparisons simply point up an interesting overlap between a whole sequence of novels published during the last 10 years, all from very different cultures; but also, paradoxically, they alert us to what is most original in Pamuk's work. For none of them have quite the note of sly, generous, rueful humanity which makes *The Black Book* so consistently engaging across its span of 400 otherwise demanding pages. (Coe)

The stunning opening chapter, which details Osman's experience of reading the eponymous novel [*The New Life*], echoes Calvino's *If on a Winter's Night a Traveler*. Osman's subsequent quest for the new life leads him to a number of conspiracies (one bent on destroying the book itself) that read like plots by Pynchon and Eco. Finally, Osman's fascination with bus accidents as the apocalyptic means into the new life feels much like *Crash*-era Ballard. Despite these similarities, Pamuk weaves these voices and ideas into a unique style that addresses particular concerns of contemporary Turkish culture. (Paddy 1998 : 249-250)

The interweaving of human and philosophical intrigue is very much as I remember it in *The Name of the Rose*, as is the slow, dense beginning and the relentless gathering of pace. The two titles are close enough to suggest that Pamuk is admitting his own debt to a Frankish innovator. But, in my view, his book is by far the better of the two, I would go so far as to say that Pamuk achieves the very thing his book implies is impossible. (Freely 2001 : 41)

My Name Is Red," like every other intellectual murder mystery of the past 10 years, invites comparison to Umberto Eco's *The Name of the Rose*, but the similarities are superficial. The uniqueness of Pamuk's

novel is that it is so unique — in subject matter, in the style of storytelling, in outlook. (Walton 2001)

Critic Ian Almond, questions this process of drawing comparisons with Pamuk. According to Almond, “the term ‘postmodern,’ along with a variety of comparisons to Borges, Calvino, and Gabriel Garcia Marquez, seems to have been pasted onto Pamuk by most Western critics.” (Almond 2003 : 77) However, he, too, did not avoid referring to Borges, Calvino and Marquez.

Whether or not the comparisons are artificial, one intention of the reviewers and critics seems to hint at the literary quality of Pamuk’s work, an important factor in his translational journey into English.

3.2.4 Other Accolades to Pamuk’s Literary Value

This section includes other remarks on Pamuk as a great writer. They emphasize his originality, acclaim his postmodern qualities and deem his novels as timely projects. Not only do they recommend his novels to the readers, but envision him as a Nobel Prize candidate. Two quotations the reviewers express their feelings as follows:

Orhan Pamuk, said to be contemporary Turkey’s brightest literary comet, recently made his initial pass across my consciousness. Having just read *The New Life*, Pamuk’s third novel to be translated into English after *The White Castle* and *The Black Book* I’m dazzled, delighted and eager to read more. (Cryer 1997)

Pellucid, elusive, infinitely suggestive and poignant, it [*The New Life*] is as though Borges had sustained one of his crystalline fictions for the length of an entire novel. I have never read anything less clumsy. Everyone should read Orhan Pamuk. (Emck 1997 : 44)

The subsequent excerpts display still more appreciative adjectives the reviewers and critics employ to describe Pamuk's literary features:

There are novelists who entertain us with their inventiveness and novelists who entertain us with our own inventiveness, Pamuk, with his easy Cartesian cerebralness, manages to do both. (...) As a philosophical meditation, *The White Castle* is curious and engrossing. As a novel of love, however, *The White Castle* turns suddenly vivid and unpredictable. (Berman 1991 : 39)

So in addition to the intrinsic interest in these novels, their entertaining quality, the fascination of their topical themes, and their tendency to excite a certain madly, enjoyable spirit of theoretical spritz in the reader, something else attracts attention. That is the author. The man is extravagantly talented. He is prolific. (Berman 1991 : 39)

Pamuk is a writer who struggles under enormous self-assignments; in the background of each novel there is the undoubted presence of a big project that places all his novels on that precarious line between research and creativity. (Parla 1991 : 453)

What is complex about the work [*The Black Book*] is the structure: a chimerical narrative (polyphonic, polyvalent, allusive, obscurantist, unreliable) in which chapters of the story are interspersed with chapters that are in the form of newspaper columns. No less complex is the content: a labyrinthine quest through Istanbul which encompasses an encyclopedia of Turkish life, past and present, with its cultural delights as well as its public shames. (Gün 1992 : 59)

Elaborated with a dizzying wealth of discursiveness, distraction and literary baiting and switching, it [*The Black Book*] often bogs down under its own abundance. It will dazzle and then, with an effect akin to snow-blindness, it goes indistinct. It disappears into its own virtuosity and reappears. It remains distant from the reader like someone who talks fast and well and doesn't look you in the eye and suddenly, with

disconcerting effect, looks you in the eye. It is a trying book and worth trying. (Eder 1994 : BR 3)

Mr. Pamuk's novel [*The Black Book*] is exciting. It gives both the imagination and the intelligence thorough exercise. (Adams 1995 : 114)

Pamuk confirms here, with lovely intellectual bristle a narrative vigour, that he is one of the world's finest writers. (...) His writing is astonishing for its scale and sentences, its depth and weave. *The Black Book* is what writing is for. (Mannes-Abbott 1995 : 41)

The success of Pamuk as a novelist lies in the skill with which he explores the metaphysical echoes of certain sadnesses — homesickness, aimlessness, unhappiness in love — a skill which transmutes sequences of concrete events and sufferings into speculatively postmetaphysical parables. (Almond 2003 : 75)

Combining a timely critique of the relationship between reading and cultural identity with a timeless and moving narrative of the search for happiness, Pamuk's novel [*The New Life*] has a headlong intensity, a mesmerizing prose style and the dreamlike quality of a vision. (*Publishers Weekly* 1997 : 93)

The Black Book slithers through a dizzying maze of genres — detective story, political and historical commentary, parable and fable. In part, it is an unabashed ode to the joy of writing, our "our sole consolation." (Miron 1995)

Orhan Pamuk is, indisputably, a major novelist, and *My Name Is Red* a fabulous, baffling, exciting novel. (...) It is utterly unlike, however, the Western traditional historical novel or the intellectual thriller. (...) It is a wonderful novel, dreamy, passionate and august, exotic in the most original and exciting way. (Hensher 2001 : 30)

This novel [*My Name Is Red*] is then formally brilliant, witty and about serious matters. But even this inclusive description does not really capture what I feel is the book's true greatness, which lies in its managing to do with apparent ease what novelists have always striven for but very few achieve. It conveys in a wholly convincing manner the emotional, cerebral and physical texture of daily life, and it does so with great compassion, generosity and humanity. (Davis 2001 : 6)

First published in translation in August 2001, Turkish writer Orhan Pamuk's novel [*My Name Is Red*] is a timely study of both the intellectual tensions between Christianity and Islam and a philosophical debate about artistic vision. (Hughes : 2002)

Snow has already been a bestseller in Turkey — given Pamuk's stature as a novelist and the novel's content, it could hardly fail to be. But what makes it a brilliant novel is its artistry. Pamuk keeps so many balls in the air that you cannot separate the inquiry into the nature of religious belief from the examination of modern Turkey, the investigation of East-West relations, and the nature of art itself — and, by implication, life, for the stage(d) coup is certainly deadly, and art and life mimic one another with hideous, occasionally hilarious, persistence. All this rolled into a gripping political thriller. (De Falbe 2004 : 46)

Those readers who love, as I do, his previous novel *My Name Is Red*, should be warned that *Snow* is radically different and contemporary. Pamuk is not in the business of offering his public more of the same exotic thing. (Bailey 2004)

By the author's own admission, *Snow* is a "political novel," but it reaches significantly further than that. In a recent interview, Pamuk recalled his thoughts prior to embarking on what he saw as an "outmoded" form: "how to make this old thing (the political novel) new again? The answer? To weave the politics into a literary fabric so inventive, so intriguing and so masterfully structured that it feels integral, not artificial. This isn't a political argument dressed up as fiction. It is a dexterously crafted tale of an individual, the Westernized Turkish poet Ka (...). (Elmhirst 2004)

Originality is considered to be a *sine-qua-non* asset for an author and in line with this, reviewers tend to assert that Pamuk's work is authentic. They also try to demonstrate that his work appeals outside the boundaries of Turkey, that it has a universal character.

This bizarre, dazzling novel [*The Black Book*] turns the detective novel on its head, dislodging murder from its iconic status as the final mystery, and establishes Orhan Pamuk as one of the freshest, most original voices in contemporary fiction. (Smith 1995)

By merging a variety of Western genres — Bildungsroman, picaresque, mystery, Gothic — Pamuk achieves something fresh: a kind of visionary inquiry in the form of road confession. (Morrow 1997)

Orhan Pamuk has written that rare and difficult thing: a fiction of ideas. *The New Life's* unprecedented success in Turkey may have much to do with its witty and ingenious treatment of the country's unique transcultural ills. But Pamuk's achievement is also universal, bringing Western readers, in particular, to understand that the logic of kitsch, banality and greed threatens the civilization that purveys it as much as any other. (Wright 1997 : 23)

Despite its modernist tricks and its elegant allusions to other novels, its own cadences are closer to poetry. (...) By writing a book [*The New Life*] that captures this sadness, he has broken the spell — and put a uniquely Turkish sensibility at the centre of the world literary map. (Freely 1997)

Another literary feature of Pamuk which is foregrounded and plays a role in his translational journey is postmodernism. In fact, the English readership knows him only by his postmodern novels. His first two novels, which are in realist and modernist traditions respectively, have not been translated into English yet. According to Judy Stone, "Pamuk refuses to let his debut effort be translated, but a pirated edition exists in Syria." (1994: 36) Pamuk's refusal tends to indicate that he intends to be accepted in the postmodern tradition — the fashionable literary trend. What he says in another interview about *Cevdet Bey ve Oğulları* / *Cevdet Bey and His Sons* seems to justify his intention: "As soon as I finished it, I immediately felt it was old fashioned." (Halkin : 2004)

Many reviewers repeatedly remind us that he is a postmodern writer. Comparisons with other postmodernist writers, previously

elaborated upon, also support this point. Güneli Gün, in a mocking tone says,

While his compatriots are still tinkering with the secrets of the well-made modern novel, Pamuk has already graduated into postmodernism. (Gün 1992 : 59)

Tom Le Clair recounts trying to convince his friends that there *is* a postmodern Turkish novelist.

"Orhan Pamuk, a postmodern Turkish novelist," I tell friends who ask what I'm reading. They think I'm joking, making up an unlikely category out of my interests in fictional games and real Kurds. One friend says Orhan Pamuk is my invented alter ego, my "new life." (Le Clair 1997 : 38)

John Brenkman admits that he himself is sceptical about the postmodernism Orhan Pamuk has made him believe in.

I harbor grave doubts about three current ideas in discussions of contemporary fiction: that the novel's new international style is magical realism; that postmodernism provides the necessary form for late-20th-century narrative; that the act of writing fractures the self, exposing identity and desire as transitory scriptural effects. But reading Turkish novelist Orhan Pamuk's challenging, wonderful novel, *The Black Book*, almost makes me want to chuck my doubts and become a postmodern true believer. It exemplifies all three ideas and then some. (Brenkman 1995)

Sometimes the postmodernist properties of Pamuk's novels are more explicitly described.

One of Turkey's foremost novelists explore the ambivalent relationship between master and slave in this elegant, postmodernist twist on the theme of the Doppelgänger. (Steinberg 1991 : 212)

Dante Alighieri's transposition both of Florentine factional politics and of his love for an unattainable woman into the after-life provides more material for Pamuk's postmodernist game. (Irwin 1995 : 21)

Beneath the literary bravura and legerdemain, behind the cute postmodern exchanges with the reader, lurk wretched sadness and a nihilistic nightmare in Pamuk's Istanbul itself, "a grand place, an incomprehensible place," as fraught with puzzlement as the human heart. (Miron 1995)

A final point to be mentioned in this section is the Nobel Prize for Literature. Nomination for the Nobel Prize means that an author has achieved literary significance. Orhan Pamuk's name has already been voiced informally by several reviewers.

I had a hunch, as a watcher of the world literary scene, that here was a Turkish writer who was going to Make It. The Nobel, for example: for years the names of Yashar Kemal and Nazim Hikmet have been submitted, only to be turned down, as the Nobel Committee, one suspects, scratched its illustrious collective head and wondered what Turks see in those two writers; but here was Orhan Pamuk, a kid who was doing the right thing at the right time. (Gün 1992 : 62)

He is not an ideologue or a politician or a journalist. He is a novelist and a great one (nobody — other than a small committee of Swedes — could rule out a Nobel). (Eder 2001 : 7)

More than any other book I can think of, it [*My Name Is Red*] captures not just its past and present contradictions, but also its terrible, timeless beauty. It's almost perfect, in other words. All it needs is the Nobel Prize. (Freely 2001 : 41)

The author's high artistry and fierce politics take our minds further into the age's crisis than any commentator could, and convince us of every character's intensity, making *Snow* a vital book in both senses of the

word. Orhan Pamuk is the sort of writer for whom the Nobel Prize was invented. (Payne 2004)

3.3 Dichotomy: East and West in Pamuk's Novels

The point most praised in the reviews and interviews on Pamuk's novels is the themes employed. The ills of modernization in Turkey, the identity problem both at the individual and national level, and the differences between Eastern and Western cultures are in fact sub-themes which in the end point to his main theme: a synthesis of East and West. He juxtaposes the preconceived dichotomies relating to his sub-themes (for instance in *My Name Is Red* the Eastern and Western traditions of painting) and delights in playing with them, subverting them, and hinting at a possible synthesis between them. Pamuk has been asserting his main novelistic theme in his interviews since the very beginning of his translational journey into English.

There's an element in me which enjoys the role of victim, wallowing in Western Orientalism — which I take great ironic delight in — that sense of looking through the eyes of others, seeing one's own culture as an elegant, charming, exquisite failure. All my novels are about the gulfs and complicities between East and West. (Carver 1990)

Pamuk is well equipped with this leitmotif and in subsequent interviews he continues to explicate it. He declares that he is in favor of "hybridity" — a blending of polarities. For him hybridity is something inherent in Turkish society.

"What I care about is complexity, hybridity, the richness of everything," he insists. "Istanbul is geographically confused. So is the Turkish nation. 60 percent are conservative, 40 percent are looking for westernisation. These two groups have been arguing among themselves for 200 years. This situation of being in limbo, in between East and West, it's a lifestyle in Turkey." (Smith 1995)

“For Turkey,” says Pamuk, “this conflict between Westernisers and Islamicists is more a lifestyle than a debate. Turkey decided to be Westernised 200 years ago, and it’s still in the process. Most of the country’s struggles are located around that. In my book [*The New Life*] I wanted to turn them into a game, looking at them with irony. (Eberstadt 1997 : 33)

Accordingly, interviewers question him further to elucidate hybridity. For instance, in an interview conducted in 2000 Michael Skafidas asked the following:

Your books have always reflected the reality of a divided culture. Today more than ever Turkey’s two faces — Islam and secularism, East and West — are at war. Would you say that the very essence of your work has been about this huge, invisible wall that divides modern Turkey? (2000 : 20)

His answer is

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

In the same interview, Pamuk touches upon what he calls hybridization.

So I have this urge to be in places that no one has ever been before, mental spaces or ideological spaces or combinations. My instinct is that I should always try to put together things that previously had been thought to be incommensurate such as modernity, experimentalism and political Islam, resistance to consumer society and, say, post-modern thought and comic books. This hybridization, I believe, is the formula of the new life. And once you begin doing that you feel yourself to be talented or helped by God. Then a new electricity begins to shine between these two different things that no one thought could connect.

Something new appears then and it's dazzling. Everyone wants to be in that light. (21)

Pamuk deems himself a bridge; with a foot on both sides of the dichotomy, he denounces the clash of civilizations.

I want to be a bridge in the sense that a bridge doesn't belong to any continent, doesn't belong to any civilization, and a bridge has the unique opportunity to see both civilizations and be outside of it. That's a good, wonderful privilege. (Farnsworth 2002)

I think the naming, the understanding of the clash from the West is wrong, and from East, my part of the world, is also wrong. And in my novels I try to say, turn around this... all these... all generalizations about East and West are generalizations. Don't believe them, don't buy them. (Farnsworth 2002)

Maybe the only thing that I want to teach my audiences, both my Turkish audience and my international audience, is that this distinction between East and West is a very artificial thing. And even if it is not artificial, things from East and West can easily combine and make a new thing. If I can illustrate that in my reader's mind, make the reader visualize this new unique thing, then it is enough for me. (Wachtel 2003 : 267)

Pamuk, too, is critical about hybridity.

Hybridity is a good thing if it is done deliberately. It should not be an excuse for the loss of your culture. Hybridity is a good thing if it is a sign of democracy, and wealth, and if it indicates you can express your culture, your past, in any condition. But hybridity sometimes may turn out to be an excuse for erasing the local culture, or the resistance of the local cultures to so-called globalization; then you have to question hybridity. In itself hybridity is a concept that can be used to understand, but it is not absolutely a good thing or absolutely a bad thing. (Wachtel 2003 : 265)

Pamuk's novels are not only thematically but also stylistically hybrid. As mentioned in Chapter II, he blends Eastern and Western literary forms. In one interview, he says:

All of my novels are perfect productions of hybridity. I have put together Western postmodernists or whatever fashionable secular things I have learned from Western literature with traditional Islamic texts, with Sufi allegories and have produced a sort of hybrid texture, on which all of my plots and novels are based. (Wachtel 2003 : 265)

This is the synthesis Pamuk constructs between East and West. His reviewers and interviewers seem to approve. This claim to a synthesis between East and West and his hybrid position have been spotlighted in interviews conducted with Pamuk in relation to the view from his office. Their descriptions are very dramatic.

Turkey's leading novelist, Orhan Pamuk, works in a neighborhood of Istanbul that lies on the edge of the Bosphorus, the great waterway that divides Europe and Asia. (...) The bridge spans the Bosphorus and unites the European and Asian sides of Istanbul. Pamuk considers the bridge a metaphor for himself because it belongs nowhere, but has a foot on two continents. He knows East and West well, having lived most of his life in Turkey, and having also studied writing and literature in the United States. (Farnsworth 2002)

Religion is inescapable in Turkey — even for a self-described postmodern novelist. Mr. Pamuk's desk, for instance, looks out a picture window taking in a commanding view of this European city tumbling down toward the Bosphorus, and sprawling the whole vista is the dome of a mosque and two minarets that rise up from the hill just below Mr. Pamuk's balcony. This dazzling panorama — the meeting of high-rises and minarets, East and West, old and new — is also the backdrop for most of Mr. Pamuk's fiction, which is filled with obsessive characters searching for their true selves amid a world of bewildering conspiracies, real and imagined. (Ybarra 2003)

The view from the terrace offers a vision of earthly riches so sweeping and extravagant that if the Devil were trying again to tempt Christ after 40 days in the wilderness, I would recommend his doing it in Istanbul. The city seethes and glitters for miles on all sides, its hills laden with palaces and mosques and gilded domes. Its lights dance, reflected on the dark waters of the Bosphorus below. Hong Kong or San Francisco may be as picturesque, but neither can rival Istanbul for sheer drama. Here two continents begin and end. On the near side of the Bosphorus

lies Europe. On the far side lies Asia. And Turkey straddles the space between them, geographically, historically, and intellectually. The terrace, not far from Taksim Square in the heart of the city, belongs to Orhan Pamuk, widely considered Turkey's greatest living novelist. (Cottrell 2003)

The flat where Pamuk writes in Istanbul overlooks the Golden Horn and has views of the Topkapi Palace on one side and the suspension bridge that links Europe and Asia on the other. To the periodic accompaniment of a muezzin's call to prayer from the next-door mosque, he attempts to make sense of his unprecedented commercial success. (Wroe 2004)

Pamuk's spacious, book-lined office is directly above the Jihangir Mosque, situated on the hillside sloping down to the European bank of the Bosphorus. His secularly minded mother, who gave him the money for the apartment as a gift, deeply disapproved of his choice because of the minarets sticking up right in front of the building like two exclamation points after the word "religion." Foreign journalists, however, love to describe the view the minarets frame. Seagulls flutter picturesquely over the ferries and small yachts dot the water at the confluence of the Bosphorus, the Golden Horn, and the Sea of Marmara, separating the city's European coast from its Asian one. Like Pamuk himself, the view can symbolize, for those interested in such metaphors, a vision both reassuring and alluring, of the opposing East and West conjoined. (Halkin 2004)

The following excerpts are from reviews. Some reviewers refer to issues on the national level (Westernization, modernization, Turkish identity, etc.). Others point to the synthesis between East and West that Pamuk seeks to realize — something with a wider universal appeal. Several reviewers even refer to him as a "hybrid artist." (Davis 2001 : 6)

Adamantly, Mr. Pamuk's tale spirals in on the most basic human problem, the one Hoja puts at the top of his pad every time he sits down to write: "Why I Am What I Am." (Parini 1991 : 73)

At a moment when one despairs of there ever being a meeting of minds between the Muslim world and the West, *The White Castle*, a new novel by the young Turkish writer Orhan Pamuk and the first of his books to be

translated into English comes as a promising antidote. (Lehmann-Haupt 1991)

But the appeal of *The White Castle* lies deeper. It resides in the odd marriage of Western rationalism and Eastern religious faith that occurs, for example, when the narrator tricks the sultan into taking sanitary precautions against a plague that is sweeping Istanbul. (Lehmann-Haupt 1991)

The passion that steadily drives the tale [*The White Castle*] is intellectual and philosophical, concerning the interplay of East and West — of fatalistic faith versus aggressive science — and, at a deeper level, the question of identity. (Updike 1991 : 102)

Does this aspect of *The White Castle*, the story of intimate confused passion, suggest still more complexities of East and West? Can whole cultures, like individuals, fall confusedly in love, believing that the other 'has access to a way of life unknown and all the more attractive for its mystery?' Cultures can certainly fall into hatred. Undying animosities have kept Europe and the Islamic Middle East at each other's throats for no less than 1,300 years. But where there is hatred, might not there be also love, mixed in a little here and a little there, like sugar? The mutual fascination between the Christian-dominated West and the Islamic-dominated East is no small or simple thing. It is so powerful that people sometimes do want to abandon their own identity in a fit of self-loathing or desire for the other. (Berman 1991 : 36)

Pamuk returned to the theme of epistemological fissure between the Eastern and the Western systems of thought in his third novel, *The White Castle*, and transformed it into a Doppelgänger story of a captive Venetian scholar in opposition to Hoja, a Turkish savant. (Parla 1991 : 447)

His philosophical detective story [*The Black Book*] is, in fact, an evocation of the crippled consciousness and destructive reflexes of his fellow Turks: heirs of a traditional Eastern society, and engaged for three quarters of a century in a Westernizing project that still has not taken root. "In the land of the defeated and oppressed, to be is to be someone else," asserts one of the many figures — at once enigmatic and hysterically overwrought — whom the husband, Galip, encounters on his weeklong quest. It is the underlying theme of a book of disguises and transformations. Personal identity is unattainable when a nation's identity has been lost, and in neither case — so goes Pamuk's menacing comedy — can it be recovered. (Eder 1994)

Pamuk's only other novel to have been translated into English, *The White Castle* (1991), also takes up Turkey's identity problems and penchant for self-deprecation. (...) Pamuk proffers a teasingly cryptic answer to Hoja's inquiry "Why am I what I am?" The two men gradually absorb one another's prejudices and temperaments until, at the end, they swap identities. Pamuk seems to be saying that the self is elastic and that different combinations of the two cultures are possible, perhaps even necessary. (Marx 1994)

Two questions fester at the heart of *The Black Book* and *The White Castle*: Just how deep are Asian and European influences in Turkish civilization and identity, and how successfully can two look-alikes change identities? How permeable are the boundaries of self, and how convincingly can we change our identities? (Miron 1995)

Here [in *The Black Book*] we have not only an example of the wonderfully macabre imagery the novel abounds in but a couple of its incidental themes as well: death, of course, which permeates this black book like a fog; and also, with the picture of this most American of cars sinking in Eurasian waters, a literalized instance of the cultural collision of East and West. The issue of Turkish national identity, a political idea, will run steadily through the novel, in counterpoint to its dominant metaphysical theme. (...) The spine of the book is Galip's search for Ruya. He drifts through a long series of bizarre experiences, in bizarre settings, and at each stage we find reinforced the idea that personal as well as national identity is inherently unstable. (McGrath 1995 : XO6)

The flow of seemingly unrelated tales suggests a *Thousand and One Nights* kaleidoscope, but there is a single concern underlying the shifting surface, and that is the question of identity — What is it, what is its value, what stability does it have? (Adams 1995 : 113)

It is likely that only a Muslim or an Islamic specialist can grasp all the implications that the author has embedded in his brilliantly shifting text [*The Black Book*], but one of them must be Turkey's difficulty in maintaining national identity in its Janus-faced position as the western fringe of the Middle East and the eastern fringe of Europe. (Adams 1995 : 113)

The playful paradoxes of identity and effigy, of the person as impersonator, are given fuller scope when Pamuk connects them to the clash of East and West and to the layering of past and present in modern Turkey. (Brenkman 1995)

All this literary artifice has a purpose. It enables Pamuk to explore his great themes — identity, mystery, Westernization and Islamicization, and modernity — across two faces of agency in the modern world: the self and the masses. (Brenkman 1995)

For Pamuk delights in shredding preconceived dichotomies — East/West, sameness/difference, community/individual, fiction/reality, meaning/nothingness, certainty/ambiguity — considering them part of our universal quest for identity. (Innes 1995 : 425)

The Black Book is a fiction which tackles, again and again, the question of Turkey's shaky cultural identity as that identity comes under attack from European literature, hamburgers and Hollywood. As Galip learns, even Turkish body language has been changed by Western films. The identity of the individual is even more central to the book. (Irwin 1995 : 21)

Turkey, as a threshold of east and west where tradition and modernity are contested, is Pamuk's focus. (Mannes-Abbott 1995 : 41)

Pamuk's artistic accomplishment has been to play West against East, using the European novel's modernist tradition of formal experimentation in order to explore both his country's tangled Ottoman past and its contemporary politico-religious extremes. (Eberstadt 1997 : 33)

The Turkish novelist Orhan Pamuk has made an international name for himself by appropriating the techniques of the European novel to explore both his country's tangled Ottoman past and the religious extremism that may be its future. (Eberstadt 1997 : 33)

Pamuk's following novels — *The Black Book* (1990), *The New Life* (1994), and *My Name Is Red* (1998) — have all retained the same themes first glimpsed in *The White Castle*: questions of identity, of modernity, of the differences between Islamic and European attitudes to art and culture. His most recent novel *Snow* (2002) is a "political" novel in Pamuk's own terms, presenting an authentic view of contemporary Turkish society with its current conflicts and problems. (Almond 2003 : 76)

This will be a repeated motif throughout Pamuk's work — resurrecting East-West dualisms only to collapse them spectacularly the moment

they have convinced us. The sadness of one's selflessness, in this case, would be the sadness of defeat, the melancholy of losing one's identity to someone or something else. Pamuk, a writer often (and unjustly) accused of Western plagiarisms, poor Turkish and apish imitations of Borges and Calvino, is unsurprisingly obsessed with this notion of identity and its latent mendacity. (...) And yet the sadness inherent in *The Black Book* is not simply of having lost one's national identity to the cultural and economic centers of North America and Europe, but rather the melancholy impossibility of ever having an authentic identity at all. (Almond 2003 : 82)

Istanbul is the only city in the world that sits on two continents. According to its travel posters, it is where east meets west. This suggests a happy exchange that leaves both parties energised and enriched. In Orhan Pamuk's Istanbul, the story is rather darker. His characters belong to neither camp, but are wooed and tantalised by both in equal measure. Their hearts are divided, and so are their minds. They are living proof that east and west meet only to invert each other — until the best man wins. (Freely 2001 : 41)

The new one, *My Name Is Red*, is by far the grandest and most astonishing contest in Pamuk's internal East-West war. (Eder 2001 : 7)

Their [Black's and Shekure's] marriage is the union, always unfathomable and unsettled, of flat miniature and Renaissance perspective, of stylized image and individual portrait, of Eastern and Western. (Eder 2001 : 7)

His four novels published here, of which the best by far is *The White Castle* (1991), are curious variations on a handful of themes: Turkey's Ottoman past as a stage for the clash and cross-fertilization of East and West; the infinite, tortuous complications of individual and national identity; and above all, the magical properties of books. (Schwartz 2001 : 23)

My Name Is Red takes no sides between Eastern and Western attitudes; it recognizes the need for both and the value of their mingling. "Nothing is pure," Enishte says. "To God belongs the East and the West." (Schwartz 2001 : 23)

If anything is to promote understanding between two cultures that often see the other as antithetical, it will be a work like *My Name Is Red*. (Ilanelli 2001)

"To God belongs the East and the West," one of Orhan Pamuk's characters declares, quoting the Koran. Another replies: "But East is East and West is West." As this is Istanbul and 1591, the Kipling quotation is wonderfully anachronistic; penned by Mr. Pamuk, a paid-up post-modernist with an impish sense of humour, the anachronism is certainly deliberate. (*The Economist* 2001 : N/A)

Pamuk's empathy with the nostalgic beleaguered traditionalist who knows his world is passing is almost heartbreakingly persuasive, but the technique of his novel proclaims that he himself is a magnificently accomplished hybrid artist, able to take from Eastern and Western traditions with equal ease and flair. (Davis 2001 : 6)

Shekure imagines herself depicted as the Madonna, with Orhan suckling at her breast in the very center of the icon, and Shevket standing beside her: the picture of utter bliss. This half-Christian and half-Muslim portrait of a semisacred, semiprofane family is emblematic of the novel's [*My Name Is Red*] hybrid nature. (Gün 2002 : 226)

Yet beyond the murder lies the question of the cultural effects of the ideological collisions between East and West, exemplified in the ongoing debate about traditional Islamic art as opposed to the realism that was at the heart of the Renaissance. (Hughes 2002)

(...) Orhan Pamuk has been struggling to gain acceptance in a literary canon that is a cultural hybrid. In his usage of Eastern themes and characters in his novels written with Western narrative forms, Pamuk targets an audience that not only is knowledgeable of the Eastern literary tradition, but also has a clear understanding of the conventions of the Western canon. (Bakioğlu 2002 : 3)

Pamuk deftly combines Islamic themes and traditions with Western modernism. (...) Now, just over fifty, with novels like *The White Castle* [1985; Eng. tr. 1990], *The Black Book* [1990; Eng. tr. 1994] and *The New Life* [1994; Eng. tr. 1997], Orhan Pamuk straddles East and West. (Wachtel 2003 : 243-244)

Internationally acclaimed Turkish writer Pamuk vividly embodies and painstakingly explores the collision of Western values with Islamic fundamentalism. (*Kirkus Reviews* 2004 : 512)

Pamuk's over-arching concern in his work has always been the East-West conflict and its manifestations in Turkish society and in individual

lives. *Snow* more directly tackles the broad issues that polarize Turkish society even as it continues to plumb the mysteries of souls that are the inheritors of the country's unique geography, culture and history. (Kenne 2004)

Pamuk keeps so many balls in the air that you cannot separate the inquiry into the nature of religious belief from the examination of modern Turkey, the investigation of East-West relations, and the nature of art itself (...). (De Falbe 2004 : 46)

In his last novel, *My Name Is Red*, the great and almost irresistibly beguiling Turkish novelist Orhan Pamuk devised a breathtaking image for the schism in his country's soul between Westernization and the traditional values of Islam (...) *Snow*, translated from Turkish by Maureen Freely, deals with the same schism but its setting is political. (Eder 2004)

Apart from its universal appeal, the synthesis of East and West appears to be a timely issue in literature. Reviewers have related Pamuk's themes to current issues such as the terrorist attacks of September 11 and horrendous fundamentalist atrocities of the Taliban in Afghanistan.

Orhan Pamuk's novel is a philosophical thriller constructed around the clash between these two views of artistic meaning, which is also a chasm between two world civilisations. Great fiction speaks to its time; in the week of the American suicide bombings, this outstanding novel clamours to be heard. (Williams 2001)

My Name Is Red, like the best historical novels, is a super-parable, a novel of our time. As the Taliban destroys statues of Buddha thousands of years old and Bible thumpers burn art books and ban John Lennon, we realize that still for some, it is not McDonald's but Michelangelo who is the great Satan. (Levi 2001 : 1)

In addition to addressing the artistic, cultural, and political differences between the Ottomans and the Venetians, Pamuk also distinguishes between Turkish, Arab, Persian, and Chinese thought, philosophy, and art. This distinction among Muslims and other peoples of the Middle

East is particularly useful in the aftermath of Sept. 11, when the overriding tendency is to lump all Middle Easterners together. (Simons 2001)

In the wake of the September 11 atrocities, some booksellers have been eager to seize the prevailing fervour and stock their display windows with literature relating to Islam, Osama bin Laden, the al-Qaeda terrorist network, and the Taliban. While this is undoubtedly a means to a monetary end, it is also an admirable attempt to educate a public that until now has been content with only vague ideas about the second-largest religion in the world. Sadly, however, one particularly excellent work is often missing from these sales exhibits. (...) *My Name Is Red* addresses the sort of timeless, universal issues that make for superb literary fiction. (Ianelli 2001)

"To God belongs the East and the West," the book quotes the Koran, and this suggests its polemic. With the Renaissance historical tide turns finally and forever away from the arts of the East. A cultural clash that apparently echoes today. (Stefan-Cole 2001)

And it is thickly plotted: At the time of the murder, an Islamic fundamentalist cleric, or hoja, is on the rise preaching brimstone and hellfire: "A cleric by name of Nusret (...) had made a name for himself during this period of immortality, inflation, crime and theft. This hoja attributed the catastrophes that had befallen Istanbul in the last ten years — fires, the plagues that claimed tens of thousands, the endless wars with the Persians, at the cost of countless lives, as well as the loss of small Ottoman fortresses in the West to Christians in revolt — to our having strayed from the path of the Prophet, to disregard for the strictures of the Glorious Koran (...) tolerance toward Christians, to the open sale of wine and the playing of musical instruments." (Sound familiar?) Add coffee-drinking, opium use, and tolerance of sects like wandering dervishes — beggars with a penchant for hashish, and buggery — and you are pretty much where we are today. (Did I hear Mullah Omar calling?) (Stefan-Cole : 2001)

In setting the novel in a time when the Western and Islamic world were at a point of extreme conflict, *My Name Is Red* draws startling parallels with the current military and intellectual conflict between East and West but it is telling that the novel is prefaced with a quote from the Koran: 'To God belongs the East and the West.' (Hughes 2002)

Set in easternmost Anatolia in the 1990s, the novel [*Snow*] deals with the present-day shouting-match between East and West — a subject that is second nature to any native of Istanbul like Pamuk. A meeting of

Noises Off and *The Clash of Civilisations*, the work is a melancholy farce full of rabbit-out-of-a-hat plot twists that, despite its locale, looks uncannily like the magic lantern show of misfire, denial and pratfall that appears daily in our newspapers. How could Pamuk have foreseen this at his writing desk four years ago? (O'Shea 2004)

In *Snow*, Pamuk turns his gaze from the past to the present. And from art to politics: the struggles and disputes of contemporary Turkey, once the seat of the thriving Ottoman empire but now a small secular republic, belonging fully neither to the East nor the West, ill at ease with some aspects of modernity, and negotiating competing claims about its authentic identity. Versions of this problem abound across the world today. So *Snow* is very much a novel for our times. (Choudhury 2004)

This seventh novel from the Turkish writer Orhan Pamuk is not only an engrossing feat of tale-spinning, but essential reading for our times. (...) He deserves to be better known in North America, and no doubt he will be, as his fictions turn on the conflict between the forces of "Westernization" and those of the Islamists. Although it's set in the 1990's and was begun before Sept. 11, *Snow* is eerily prescient, both in its analyses of fundamentalist attitudes and in the nature of the repression and rage and conspiracies and violence it depicts. (Atwood 2004)

My Name Is Red came out in the US in the first week of September 2001. In it, Pamuk had written about problems that he has been preoccupied with for many years, but in the wake of September 11, they suddenly seemed to take on a new relevance. (Halkin 2004)

As a topic, the synthesis of East and West has the potential of raising allegations of orientalism and of writing solely for Western audiences. The reviewers and critics try to demonstrate that Pamuk does not have an orientalist outlook; rather, he employs orientalism in order to deconstruct it and foster an understanding between cultures. Maureen Freely in her interview with Pamuk in 1996 claims that Pamuk subverts the orientalist conventions in *The White Castle*:

Set in seventeenth century Istanbul, it is the story of an Ottoman astrologer who buys a Venetian scientist from pirates in the hope of plundering his brain. Because it reverses the fond conventions of Orientalism, it sits comfortably in the western literary tradition, but it is also sublimely and unapologetically Turkish. (1996)

Ian Almond in his analysis of the portrayal of Islam in *The Black Book* argues that

The Orient (...) was a source not of knowledge but *self-knowledge* for the Westerner, a means by which s/he (invariably He) could construct a "true" identity for himself through an immersion in the exotic. In its obsession with a very Orientalist East — Sufi stories, tales of Ottomans and Byzantine princesses, allusions to *The Arabian Nights*, and fragments of Islamic esoterica — *The Black Book* performs an interesting parody of this function. The secular Western hero of the text — a comfortably middle-class Istanbul lawyer — moves deeper and deeper into the book's Orient and its various hurufisms and messianisms, not to find his identity but ultimately to *lose* it. If the whole point of the constructed Orient of nineteenth century fiction was to give the non-Easterner (and implicitly the nonbeliever, the non-Muslim, the "Giaour") a self, in *The Black Book* we find this traditional use of the Orient quite subverted. (Almond 2003 : 84)

Almond adds,

To accuse Pamuk of "writing for the centre" in *The Black Book* would be to ignore the intimacy of its dialogue with Turkish culture on all levels; nevertheless, there is something labored and excessively informative in the novel's treatment of Islam which, consciously or no, excludes a certain audience. (...) Certainly, there is the uncomfortable possibility that non-Western writers such as Pamuk, David Maalouf, and Vikram Seth are learning to repackage and represent their cultures on a wider (and inevitably Western) audience. This may well take place at the cost of an admittedly deconstructible cultural authenticity, one which in *The Black Book* manifests itself in a portrayal of Islam which, although not quite Western, is certainly not Muslim. (87-89)

In her critical essay on *My Name Is Red*, Esra Mirze considers Pamuk among the non-Western novelists who have questioned orientalism. She

evaluates these novelists and their position by referring to Homi Bhabha, the leading critic on the hybridized nature of postcolonial experience.

To make up for the shortcomings of orientalism, non-Western novelists have sought ways to represent their experiences and traditions to reveal the complexity of their history. Occupying a 'Third Space,' a space which Bhabha defines as a location that allows for an emancipatory discourse without hinging on artificial binarism, these novelists offer a fresh perspective on the history of difference. Among them is Orhan Pamuk, an internationally acclaimed author from Turkey. His 1998 novel, *My Name is Red*, has been celebrated for its unique exploration of Ottoman miniature artists in the sixteenth century and their allegiance to Islamic traditions. This exploration, ultimately, can be seen as a response to the trap of orientalist binarism. (Mirze 2004 : 3-4)

Mirze further explains how Pamuk questions the orientalist outlook.

Pamuk's construction of a false dichotomy between Eastern and Western art is not an attempt to confirm orientalist stereotyping. Pamuk's orientalist constructions differ radically from Said's conceptualization of orientalism. Though Pamuk initially utilizes an East-West binary as a strategy to exhibit the difference between Ottoman and European identity, his real purpose is not to present this binary as an opposition between cultures and their misguided visions of each other. Rather, Pamuk employs orientalism as a way to oppose Eastern mentalities. (7-8)

Thus Pamuk's novels, centering around a possible harmony between East and West, appeal to a wide audience. This theme, addressing other timely questions such as personal identity and orientalism, emerges as the most decisive factor in Pamuk's translational journey into English.

3.4 Pamuk's Social and Political Awareness

Like most Turkish authors, Orhan Pamuk acts as a socially and politically committed writer. His novels satirize the failures of modernization and the zeal for Westernization in Turkey — erasure of tradition and the past for the sake of pure modernization — and the accompanying results: a Turkish society suffering an identity crisis, caught between the East and West. He also engages in social and political activities outside the literary realm. In articles for both the national and international media he voices his criticism of the Turkish State — for the lack of freedom of expression, democracy and human rights — as well as its policies on the Kurdish issue. In his interviews with foreign journalists, he does not refrain from making comments such as “Turkey is a savage country; there is no understanding for other religious, ethnic, linguistic communities. If Jesus Christ were a Turkish policeman, he would be corrupt within ten months. Every day shameful scandals are exposed in the newspapers, but nothing changes. I want to live in a society where people aren’t arrested for their thoughts.” (Eberstadt 1997 : 33) In 1998 Pamuk refused “State Artist” award. Furthermore, he signed petitions and joined the activities of other writers. In 1999 he made a call for democracy, undersigning a petition with Yaşar Kemal and other prominent Turkish intellectuals. In 2000 he was among those people who acted as intermediaries to help put an end to the hunger strikes in the prisons. In support of the Kurds he wrote a special preface to the Kurdish translation of *My Name Is Red*. In the

preface, he remarks on his pleasure at being read by Kurdish readers, who are as devoted to their language as the miniaturists in *My Name Is Red*[†] were to their artistic traditions.

Pamuk's criticism on social issues is not limited to the domestic front; Pamuk supported Salman Rushdie in 1989 when Ayatollah Khomeini issued a "fatwa" against Rushdie, calling for his death on the grounds that his novel *Satanic Verses* was blasphemous towards the Muslim religion. Together with twenty four eminent figures ranging from Jacques Derrida, Paul Auster, Susan Sontag to Naguib Mahfouz, Pamuk signed a letter in *The New York Review of Books* condemning Yasir Arafat for forbidding the sale of Edward Said's books in Palestinian bookstores in East Jerusalem. (see Pamuk 1996) He is also interested in global issues like the terrorist attacks of September 11 and the war in Iraq. In the wake of September 11, he wrote for *The Guardian* and *The New York Review of Books*; in his articles entitled "Listen to the Damned" (2001c) and "The Anger of the Damned" (2001b), he argued that "it is not Islam or poverty that succours terrorism, but the failure to be heard." (2001c)

At the beginning of his literary career Pamuk was not particularly outspoken politically. Now he has even been called a "political pundit" (2004) by the reviewer Margaret Atwood. In his initial novels he was only

[†] The preface is available at http://www.nefel.com/sor/orhan_pamuk_onsoz_turkce.htm.

inadvertently concerned with political and social issues. Pamuk, slowly becoming more socially involved, finally written a political novel: *Snow*. In an interview he tells how he became more politically inclined and what prompted him to write a political novel.

When I began writing books in the mid-seventies, (...) I wanted to be like Proust or Virginia Woolf (...). I was not political. In fact, my generation criticized me for being upper middle-class and apolitical. But after ten years, I was so popular people began to ask me things. My ideas were liberal, I was for democracy, and the Kurdish question bothered me, so I wanted to do things, sign petitions. More and more I found myself in politics. This was not my intention at the beginning but I turned out to be a person making political comments and criticizing the government for its violation of human rights (...). Then I said, I will try my hand at a political novel, an outmoded form. No one's writing political novels any more, but I will do it my way: pore over all the problems of Turkey, its anxieties about its identity, the rise of political Islam, Kurdish nationalism, Turkish nationalism, all the nationalist sentiments, feelings of inferiority, anger, anger of the damned, being poor, miserable and being aware of what's happening in the rest of the world. (Wachtel 2003 : 255-256)

Pamuk's social and political awareness has certainly drawn the attention of reviewers and critics. As observed in the introductory overview in Chapter I, sometimes the political stance of an author is a definitive criterion for translation. The Turkish writers who campaigned for democratic rights and were imprisoned or forced into exile by government limitation on freedom of expression were widely translated in certain literatures. This has not always held true for translations from Turkish to English. However, it emerges as a determining factor in the case of Pamuk, especially when one considers the substantial amount of

attention paid to his social and political concerns. Reviewers and critics mention the political components of his novels. In their praise of his social and political approach, they refer to Turkish history and the points he criticizes, such as the ills of Westernization attempts. They frequently emphasize how his work provokes both the fundamentalists and the “Westernized” Turks. His support for Salman Rushdie and his rejection of the title “State Artist” have received considerable praise. Sometimes they even voice concern as to whether he might be tempting trouble with his political and social views. The following excerpts from reviews and interviews demonstrate how the political elements of Pamuk’s novels have been touched upon:

The issue of Turkish national identity, a political idea, will run steadily through the novel [*The Black Book*], in counterpoint to its dominant metaphysical theme. (McGrath 1995 : XO6)

Since *The Black Book* is obliquely, not directly, political, it is left to the glib BBC interviewer, with her thumbnail sketch of the last Ottoman sultans, the clandestine Turkish Communist Party, Atatürk’s legacy and the rise of Islamic fundamentalism, to sum up the determining social forces in Istanbul in the late seventies. In the midst of Galip’s exposition of Hurufism, we are told of various kinds of people whose faces are no longer legible because the letters have been obliterated; among these are “Kurdish rebels where the letters on their faces had been burned away by napalm.” Earlier this year, Orhan Pamuk was taken to court for contributing to a book of essays on freedom of thought, and he was also subjected to public attacks for speaking out against the Kurdish war. (Parrinder 1995)

In this most Westernized country of the East, *The Black Book* has been both a best seller and the object of condemnation, not only for its overwrought sentences and postmodern style but also for its ambiguous politics and lightly mocking tone, which have angered leftists and

fundamentalists alike. (Undaunted by those who feel threatened by his books, Pamuk has written another, just out in Turkey, called *The New Life*. Apparently indebted to Dante and German Romanticism, it boasts a 22-year-old hero who reads a book that changes his life.) Though Turkish politics is always at least part of the fabric of Pamuk's work, literature rather than contemporary affairs is paramount in his latest fiction. (Innes 1995 : 425-426)

The parable [*The New Life*] may be directed explicitly at Turkey, sandwiched between East and West, its town squares sporting old statues of the great moderniser Kemal Ataturk, while its people are torn between enthusiasm for the old values of Islam and their addiction to the stale lures of the consumer society, but it works well enough for the rest of us, too. (Spurling)

Pamuk's artistic accomplishment has been to play West against East, using the European novel's modernist tradition of formal experimentation in order to explore both his country's tangled Ottoman past and its contemporary politico-religious extremes. His books, which interleave Proustian family sagas with dervish allegories and reportage on modern-day paramilitary cults, have roused a furore in Turkey. Older Turkish intellectuals bred on Mustafa Kemal Ataturk's secularist dogma accuse him of playing with religion; Islamists accuse him of blasphemy; old-time leftists accuse him of cashing in. And meanwhile, Pamuk's new prominence in the Kurdish rights movement and his opposition to the police brutality and harsh penal codes that keep Turkey an authoritarian state threaten to alienate his popular audience. (Eberstadt 1997 : 33)

Turkey, one of few true democracies in the Islamic world, enjoys some degree of freedom of speech, but Pamuk is dealing with weighty issues here [in *The New Life*] — Westernisation, Islamic fundamentalism, Turkish nationalism — and must tread carefully. As is common among artists in the region Pamuk uses metaphor, allegory and caricature to tell his illicit tales, to protest against repressive regimes and, above all, to satirise. (Gourlay 1999 : 86)

(...) and it looked as though it [*The New Life*] was also filleting Turkey like a kipper. It is a satire on a demi-police state, a country unsure whether to be secular or religious; and on anywhere else you like where history and commercialism are at war. (Lazard 1997)

What the book [*The New Life*] depicts is the provincial anger, the fury that fundamentalists base their strategies on and grow with. In the eastern part of Turkey, the people are poor. They make only \$400 a year. (Stone 1997)

With its fusion of literary elegance and incisive political commentary, Pamuk's previous novel, *The Black Book*, drew comparisons to the works of Salman Rushdie and Don DeLillo. (*Publishers Weekly* 1997 : 93)

Within the historical setting [of *My Name Is Red*], Pamuk is obviously alluding to current political and religious struggles between Islamic zealots and advocates of free expression in Turkey and neighboring countries. (Schwartz 2001 : 23)

Never one to flinch from the weighty issues of Turkey's past and present, Pamuk is here [in *Snow*] at his most political yet. (Gurria-Quintana 2004)

The author's high artistry and fierce politics take our minds further into the age's crisis than any commentator could, and convince us of every character's intensity, making *Snow* a vital book in both senses of the word. (Payne 2004)

While Pamuk's novels are anything but political, art and politics are artistically linked to each other in the world of his novels. (Gropp 2003)

The subsequent excerpts concern his political and social activities outside the novels.

Orhan Pamuk is a huge success in Turkey. When his last novel appeared, it sold so many copies so quickly that his publisher was forced to prove the figures in court. The case was a politically-motivated attack on Pamuk, a fierce critic of his government's human rights record, but that only highlights the singular scale of his success. (Mannes-Abbott 2001)

There are dozens of laws in Turkey limiting freedom of expression, I am told, including those against "thoughts inconsistent with Turkey's historical values." (...) Pamuk, too, is involved in his own trial. This second trial involves a recently issued anthology of articles, each of which on its original publication was charged with breaking a law. Now

more than a thousand people, including Orhan, have declared themselves "editors," making the anthology's publication "the largest act of civil disobedience in Turkey." (Eberstadt 1997 : 33)

(...) But if all this sounds a little abstract, a little bookish, there is another side to Pamuk, a political engagement. He made headlines in 1999, and risked prosecution, when he signed an international petition urging the Turkish government to give members of the country's Kurdish minority "constitutional guarantees" of their rights, and so rescue Turkey from the "shame" of past repressive policies. In the last five years, says Pamuk, he has become "more and more political." Attacks on his liberal views in the Turkish press have only made him "more angry and more involved," he says. "It is a son-of-a-bitch kind of anger and it turns out to be part of your life." (Cottrell 2003)

His opposition to the Rushdie fatwa and support for the Kurds means he is seen by some as a political renegade, but he remains outspoken. (Wroe 2004)

His outspoken stance on the broad human rights agenda, which has included women's and Kurdish rights, democratic reforms as well as environmentalism, has made him a lightning conductor for criticism. (Wroe 2004)

He, and two other Turkish novelists, Yasar Kemal and Aziz Nesin, were the first writers from a Muslim country to speak out against the fatwa issued against Salman Rushdie. (Wroe 2004)

Following the success of *The New Life*, he agreed to sell a Kurdish newspaper on the streets after the bombing of its offices by, it was generally assumed, government agencies. (Wroe 2004)

It [*Snow*] is Pamuk's sixth novel, and the first one to make contemporary Turkish politics its direct subject. (...) Pamuk had previously refrained from writing on overtly political subjects because of what he perceives to be the destructive effect that political over-involvement has had on the previous generation of Turkish writers. After winning international recognition, however, he began signing petitions regarding the war against the Kurdish guerrillas and the Turkish State's violations of human rights and freedom of expression. He went on to write articles on these subjects for the foreign press, which were angrily discussed in Turkish newspapers, and within a decade became a political figure in spite of himself. (Halkin 2004)

After a slow start with his first novel in 1982, Turkish novelist Orhan Pamuk has amassed a huge audience in Turkey, where he is as well known for his political views as for his writing, having been volubly critical of both the fatwa against Salman Rushdie and Turkish Government policy towards the Kurds. (Chimonyo 2004)

His declining the title of "State Artist" receives particular interest. In the reviews, this act is regarded as virtuous.

Turkey's most prominent young novelist, Orhan Pamuk, has turned down the coveted title of "state artist" awarded to him this month. He said that if he accepted it, he could not "look in the face of people I care about." Mr. Pamuk is one of 85 writers, actors, singers and other cultural figures who were chosen for the honor by President Suleyman Demirel. Several declined, saying they disapproved of the selection process or did not want to be associated with some others on the list. But Mr. Pamuk was the only one who said he was doing so for political reasons. (Kinzer 1998 : B2)

Orhan Pamuk, Turkey's best-selling novelist, has more than his fair share of critics. The country's Islamic intellectuals accuse him of exploiting religious and historical themes all in the name of Western postmodernism. (...) the government recently tried — and failed — to present him with its highest cultural accolade. (...) Pamuk's rejection of state honors is the most tangible example of why some find him disturbing and why still others find his low-key rebelliousness so attractive. (Finkel 1999 : 38)

He's written six novels, his work has been translated into twenty languages, and he's won major Turkish and international awards. But recently, he refused to accept the prestigious title of state artist. He was too busy criticizing his government for jailing authors, using force against the Kurds, and indulging in narrow-minded nationalism. (Wachtel 2003 : 243)

Apolitical most of his life, Mr. Pamuk has become increasingly involved in denouncing human-rights abuses in Turkey. He once refused a government award in protest. He insists that it is an author's responsibility to understand his subjects even if he detests their actions. (Ybarra 2003)

Mr. Pamuk has rejected official titles, as he did when the Turkish government tried to honor him with a state artist position five years ago. But he has willingly, even eagerly, accepted the celebrity status that his eight novels have brought him in Istanbul. (Lavery 2003 : B3)

Pamuk enjoys such widespread popularity that he was able to publicly support Salman Rushdie in the course of the fatwah, and even his harsh criticism of the Turkish government's Kurdish policy he survived completely unscathed. Nevertheless the Turkish government courted him by offering the highest cultural honour which Pamuk categorically refused to accept. (Gropp 2003)

Pamuk began to write controversial articles for German newspapers and, in the late 90s, he signed a statement with other writers and intellectuals calling the government's Kurdish policy "a huge mistake." The government offered him an olive branch with the accolade of "state artist," but Pamuk refused it, saying that if he accepted, he couldn't "look in the face of people I care about." (Wroe 2004)

Pamuk's criticism of Turkey's Westernization process is acclaimed as follows:

In both the novel's world and in contemporary Turkey, the presence of religious fundamentalists threatening violence is not to be discounted. If we consider the novel [*My Name Is Red*] to be in some way "about" Turkish identity, it is surely significant that Pamuk belongs to the first generation of Turkish intellectuals since Ataturk's revolution which has begun to explore the artistic heritage of the Ottoman courts as a significant, and not wholly negative, cultural legacy. (Davis 2001 : 6)

Modern Turkey's founder, Mustafa Kemal Ataturk, imposed a mix of nationalism and secularism on the country. He wanted Turks to turn their backs on the Ottoman past and become modern by imitating Europe. Yet Turks like Mr. Pamuk — post-Kemalists as well as post-modern — are daring to disobey him, rediscovering and reinventing their Ottoman and Islamic inheritance, and finding a strange image of themselves in history's mirror. (*The Economist* 2001 : N/A)

Though he is a staunch secularist, Pamuk is critical of the way Turkey has dealt with East-West differences over the past 80 years. The founder of the Turkish Republic, Kemal Ataturk, wanted desperately to

make Turkey more modern and Western, and Pamuk believes Atatürk moved too harshly against religion, leaving many people confused and lost. (Farnsworth 2002)

Culturally and politically Mr. Pamuk is a Westerner, but he is shattered to see his beliefs embodied in the methods used by the heirs of Kemal Atatürk who, grown dictatorial and often corrupt, have tried to force their secular code upon a vast Islam-bred rural and urban underclass (no turbans, fezzes or head scarves). (Eder 2004)

That he and his political novel *Snow* provoked criticism is illustrated in the following excerpts:

Despite being condemned by both the secular left and the fundamentalist right, Pamuk is by far the most popular writer of the country that straddles the Middle East and Europe. (Simons 2001)

The novel [*Snow*] did manage to offend both secularists and Islamists because of Mr. Pamuk's sympathetic portrayal of his characters. (Ybarra 2003)

When it first came out in Turkey in 2002, *Snow* angered Westernised Turks and Islamists alike. (Butlin 2004)

When the book [*Snow*] came out in Turkey it provoked the ire of both sides by showing that two sides are not enough — there are many hues of Islam. (Adair 2004)

(...) the novel [*Snow*] has proved impossible to ignore in Turkey, where it has infuriated Islamists and Westernised Turks alike. (Robson 2004)

Some reviewers applaud Pamuk's courage to write on dangerous controversial topics.

If you live in the United States, you won't risk your life by reading *The New Life*. But imagine the courage required to write it. If literary fiction is an endgame in our free and rich country, what kind of life could Pamuk's novel expect in a land of warring and anti-intellectual dogmatisms and high illiteracy? Just to end his fiction in an idyllic traditional town controlled by Kurdish rebels would cause the author some danger in a country where duly elected Kurdish parliamentarians are jailed for treason. (Le Clair 1997 : 39)

One wonders how religious factions in Turkey reacted to the Islamic content of *My Name Is Red*, which treats the Islamic afterlife in deadpan detail, including a "portrayal of Our Exalted Prophet's bewilderment and ticklishness, as angels seized him by his underarms during his ascension to Heaven from the top of a minaret," and which investigates, with what might seem blasphemous closeness, the sacrilege lurking in pictorial representation. (Updike 2001 : 94)

Mr. Pamuk's new novel *Snow* scheduled to be published in the U.S. next year, deals with Islamic fundamentalism and a military coup in a small town in Eastern Anatolia — the two touchiest subjects a Turkish author can tackle. The publisher was nervous enough to hide copies of the large first printing in different warehouses when the book was published in Turkey last year. "We thought it would be confiscated," Mr. Pamuk says. "But nothing happened." (Ybarra 2003)

Some even fear that his bravery might get him into trouble. This apprehension finds expression especially in the interviews.

"He has been courageous about human rights issues," says Freely, "and has been very lucky not to have spent time in prison for his views. Any classmate of ours who was remotely interested in politics ended up in prison at some time or other. The fact that he can get away with saying things about the state because of his international reputation makes the obligation greater for him to do so when he can." (Wroe 2004)

Pamuk's international reputation has come to protect him against a government crackdown, but even so his publishers were somewhat worried when *Snow* was due to come out in Turkey. Pamuk is against militarism and fundamentalism of any kind. While Kemalists felt he was being too pro-Islam, Islamic groups were equally displeased with Pamuk's book. "It took my breath away to see how many types of people he chose to insult at once," Freely told me. (Halkin 2004)

"When I read it," Prof. Jale Parla of Istanbul Bilgi University told me, "I thought 'this is it, he's in trouble.' The book was simply ignored by literary critics and intellectuals — perhaps because it is directed very straightforwardly against the military regime and its interference with democracy. Other novelists would still be interrogated for making half the comments that Pamuk made." (Halkin 2004)

Another sign of attention paid to Pamuk's political and social mindfulness is the questions posed to him in the interviews. Questions range from Turkish-Greek relations to the situation of fundamentalist Islam in Turkey. Sometimes they allude to his articles about the terrorist events of September 11 in order to illustrate his concern with global issues as well.

Censorship in Iran is one thing, but has he experienced censorship in his native country? "Not in my novels, no. When I write articles for newspapers, I know there are limits to what I can write (...)." (Wallace : 1999)

(...) But with his record of speaking out in newspaper articles and television interviews, on the Kurdish issue in particular, has Pamuk ever felt himself to be in physical danger? (Wallace : 1999)

Octavio Paz has said that without the reconciliation of faith with science in Islam, there will be great conflict with the vast relativist civilization that now stretches through most of Asia, across the Americas to Europe. Will Islam prove to be stronger than progress? (Skafidas 2000 : 22)

The Greek left has always disliked the fact that Americans are supposedly much friendlier to the Turks than the Greeks. It is a paradox because Greece is a deeply Americanized country whereas Turkey still holds strong on its religious and cultural traits. Is it a real paradox or an illusion? (Skafidas 2000 : 22)

In an essay on the September 11 attacks, you describe modern Islamic fundamentalism as the revenge of the poor against the educated Westernized Turks and their consumer society. Can you talk about the atmosphere in Turkey today and in the Islamic world around you? I see that it obviously does affect you personally, and now, as an artist, in your newest book, *Snow*, which has yet to be translated. (Wachtel 2003 : 256)

The new Justice and Development Party was chosen to lead Turkey into the new century. How do you regard the victory? Is it a challenge to secularism, or is it the confirmation of secular democracy? (Skafidas 2003)

At the same time Erdogan cannot legally be the prime minister of his own elected government, a surreal fact that complicates the process further. What will be the impact on Turkey, with Erdogan's party in power, if the United States goes to war with Iraq? (Skafidas 2003)

An article of his which sticks in my mind is one he wrote in September 2001 soon after the attack on the World Trade Center in New York. He describes meeting a neighbour on the street, an elderly man, who says to him. "Sir, have you seen, they have bombed America? They did the right thing!" Pamuk muses on what could prompt an old man in Istanbul to condone terror in New York, or a Palestinian to admire the Taliban, and he arrives at a formulation that does not quite blame the West, but which assigns it a contributory negligence. The basic problem, he says, is "not Islam, nor what is idiotically described as the clash between East and West, nor poverty itself. It is the feeling of impotence deriving from degradation, the failure to be understood, and the inability of such people to make their voices heard." The West has not tried enough "to understand the damned of the world." (Cottrell 2003)

3.5 Summary and Conclusion

This chapter has dwelt upon why Orhan Pamuk's novels have been chosen for translation into English. To find an answer, a corpus composed of reviews and critical essays on his novels as well as interviews conducted with the author himself is considered. Such a

corpus has been compiled because there is a substantial amount of writing by the reviewers and critics, who — as pointed out by André Lefevere — are empowered to manipulate the readers of a literary system.

In relation to Pamuk and his novels reviewers and critics foreground certain points that in turn provide us with the reasoning behind the translational journey of Pamuk into English. Three factors are discernible: the literary value of his novels, his treatment of the East/West dichotomy, and his sociopolitical awareness. The main points relating to the literary value of Pamuk's novels are the bestseller status of the author, his acquaintance with Eastern and Western literatures, and the many prominent literary figures of world literature he has been compared to. Furthermore he has been informally suggested as a candidate for the Nobel Prize in literature. As a postmodern writer, he has also received considerable accolade. Secondly come the themes of his novels, touching upon the opposition between East and West to reach a synthesis between them that he calls "hybridity." This hybridity of his has attracted the attention of reviewers and critics, who associate it both with national and global issues. Lastly Pamuk's political and social awareness is appreciated by reviewers and critics alike who seem to delight as much in his political and social criticism and activities as in the political elements of his more recent novels. With all these factors publicized in reviews,

interviews and critical essays, Pamuk and his novels have drawn the attention of the English readership.

CONCLUSION

This thesis is particularly concerned with the question of why Orhan Pamuk's novels have most readily been translated into English. When "of all the books translated worldwide, only 6% — and that is considered to be a generous estimate — are translated from foreign languages into English," (Wimmer 2002 : 9) the successive translation of Pamuk's novels represents a transfer of significance.

In order to determine the factors instrumental in the translational journey of Orhan Pamuk into English, a corpus of reviews and critical essays in English on Pamuk and his novels, as well as interviews with him, his editors and his translators, have been examined. The rationale for the corpus was André Lefevere's hypotheses concerning reviewers, critics and translators as "rewriters" who display considerable manipulative power in the reception of an author or a literary work in a literary system. All the rewriting on Pamuk by reviewers and critics should yield key information on such factors.

Chapter I of the thesis offers an overview of Turkish literature in English translation, for insight into what all has been translated from Turkish into English is necessary before considering the specific case of Orhan Pamuk and the criteria in the selection of his novels. In describing the translated Turkish literature in English vis-à-vis the translational

developments in Turkish literature, Itamar Even-Zohar's systemic perspective proved most fruitful. A close examination dating back to the late 19th century (when the initial translations from Turkish into English appeared), demonstrated no conspicuous systematic selection. There have been various criteria in play, including literary merit, bestseller-status, translator-initiative, and the political and social inclinations of the authors. Many Turkish texts were chosen for translation into English according to some or all of these parameters. For other texts, however, unpredictable criteria were at work. Therefore, each author necessitated individual consideration in terms of selection for translation into English.

Before considering the case of Pamuk himself, his literary career and the literary features of his novels are addressed in Chapter II. Appearing in the Turkish literary arena during the late 1970s, Pamuk first adhered to the urban fiction that had just begun to consolidate itself vis-à-vis rural fiction — the mainstream literary tradition at the time. Although his climb was not rapid, he won a substantial reputation as seen in his literary awards. After his first two novels — one in the realist tradition and the other modernist — he stepped into postmodernism and produced more controversial novels. The literary techniques he employed (including intertextuality, fragmentary and metafictional narration, stream-of-consciousness and the inclusion of grotesque elements) rendered his writing cerebral, complex, and open to multiple interpretations. He refers

in his novels to national issues such as Westernization and the problems it has created in regard to the Turkish identity. Then he relates these national issues to a wider theme with universal allure: the dichotomy between East and West. Despite the complexity inherent in his works, they became bestsellers. His advertising campaigns were no doubt instrumental in this success, and he has been harshly criticized for his promotion strategies by some reviewers and critics. Since 1990 Pamuk has been acclaimed by reviewers and critics for his novels translated into English. Furthermore, he appears as a versatile writer fully engaged in the literary world. In addition to novels, he has written reviews and critical essays for the international media.

Chapter III focuses on the central aim of the thesis: discovery of the factors active in the translational journey of Pamuk into English. The corpus (containing 131 reviews, critical essays, interviews, news and profiles) analyzed in this chapter foregrounds several points about Pamuk and his novels; these correspond to the three factors already mentioned: the literary value of his works, the juxtaposition of dichotomies in his themes (East/West, ancient/modern and the like), and finally his social and political awareness in regard to human rights, freedom of expression, terrorism and Turkish politics. His literary merit is ascertained by through the bestseller status of his novels, his familiarity with Eastern and Western literatures, his postmodern tendencies, and the eminent literary

figures of world literature to whom he is frequently compared: Paul Auster, Jorge Luis Borges and Gabriel Garcia Marquez he has been frequently compared to. An informal nomination of his candidacy for the Nobel Prize for literature is another factor displaying the high esteem accorded him by reviewers and critics. The second factor — his themes centering on the dichotomy of East and West — is what the reviewers have found most laudatory. Pamuk, in fact, has denied the preconceived dichotomies between East and West, favoring a synthesis between them which he calls “hybridity.” His display of hybridity in his novels is what has delighted reviewers and critics. He playfully inverts dichotomies in his novels, each of which blends Eastern and Western literary traditions. Pamuk, who was not overly interested in political issues at the beginning of his literary career slowly became more engaged with them. Nearly all social or political problems, whether national or global, interest him; among these we cite the human rights issue, the regrettable lack of democracy and freedom of expression in Turkey, the Kurdish problem, censorship in general, and terrorism. Reviewers and critics appreciate his social and political awareness. All these factors are illustrated in quotations from reviews, interviews and critical essays.

The “rewriting” by reviewers and critics examined provides further evidence as to why Pamuk’s novels in particular have been selected for translation into English. The points emphasized in reviews and criticisms

serve as an answer to this question. This study is concerned with the whys and hows of Pamuk's translational journey into English provided by extratextual data only. The quality of the translations themselves merits a separate study.

APPENDIX I

CHRONOLOGICAL BIBLIOGRAPHY OF TRANSLATED TURKISH LITERATURE IN ENGLISH

- 1882** *Ottoman Poems, Translated into English Verse, In the Original Forms with Introduction, Biographical Notices, and Notes*, ed. E. J. W. Gibb, London.
- 1884** *The Turkish Jester, or the Pleasantries of Cogia Nasreddin Effendi*, trans. George Borrow, Ipswich.
- 1886** *The Story of the Forty Vezirs or, The Story of the Forty Morns and Eves Written in Turkish by Sheykh-Zada*, trans. E. J. W. Gibb, London: George Redway.
- 1891** *The Literature of the Turks: A Turkish Chrestomathy Consisting of Extracts in Turkish from the Best Turkish Authors (Historians, Novelists, Dramatists, etc) with Interlinear and Free Translations in English, Biographical and Grammatical Notes, and Facsimilies of Ms., Letters and Documents*, ed. Charles Wells, London.
- 1896** *Turkish Gems, or the Tales of my Childhood's Being the Funny Saying and Doings of Nassr-ed-Din Hodja, the Turkish Aesop*, trans. S. V. Bedickian, Alleghany Pa.

- 1900-1907** *A History of Ottoman Poetry*, ed. E. J. W. Gibb, London: Luzac & Co.
- 1901** *Turkish Literature, Comprising Fables, Belles-Lettres and Sacred Tradition*, ed. Epiphanius Wilson, New York.
- 1901** *Ottoman Literature: The Poets and Poetry of Turkey*, ed. E. J. W. Gibb, New York and London.
- 1901** *Turkish Fairy Tales and Folk Tales*, ed. Ignancz Kunos, London: A. H. Bullen.
- 1913** *Forty-four Turkish Fairy Tales*, ed. Ignancz Kunos, London: Harrap.
- 1923** *Tales of Nasr-Ed-Din Khoja*, trans. Henry D. Barnham, New York: D. Appleton and Company.
- 1924** *The Shirt of Flame*, Halide Edip Adivar, New York: Duffield & Company.
- 1933** *The Turkish Theatre*, ed. Nicholas N. Martinovich, New York: Theatre Arts Inc.
- 1941** *The Daughter of Smyrna*, Halide Edip Adivar, trans. Muhammed Yakub Khan, Lahore: Ripon Printing Press.
- 1946** *The Star and the Crescent*, ed. Derek Patmore, Bungay, Suffolk: Constable & Co. Ltd.
- 1946** *Fairy Tales from Turkey*, trans. Margery Kent, London: Routledge.

- 1949** *The Autobiography of a Turkish Girl*, Reşat Nuri Güntekin, trans. Sir Wyndham Deedes, London: D. Allen & Unwin.
- 1951** *Afternoon Sun*, Reşat Nuri Güntekin, trans. Sir Wyndham Deedes, London: William Heinemann Ltd.
- 1952** *Selected Poems by Nazım Hikmet*, trans. Asoke Ghosh, Calcutta.
- 1954** *Poems by Nazım Hikmet*, trans. Ali Yunus, New York: Masses & Mainstream Inc.
- 1954** *A Village in Anatolia*, Mahmut Makal, trans. Sir Wyndham Deedes, London: Vallentine, Mitchell & Co.
- 1955** *Turkish Short Stories*, ed. Halil Davaslıgil, Ankara.
- 1961** *Memed, My Hawk*, Yaşar Kemal, trans. Edouard Roditi, London: Collins Harvill.
- 1962** *The Wind from the Plain*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1962** *Selected Poems*, Yahya Kemal Beyatlı, trans. S. Behlül Toygar, Istanbul.
- 1964** *The Neighbourhood*, Ahmet Kutsi Tecer, trans. Nüvit Özdoğru, Istanbul: The Turkish Centre of the International Theatre Institute.
- 1964** *To Go To*, Özdemir Asaf, trans. Yıldız Moran, Istanbul: Sanat Basımevi.

- 1966** *Tales Alive in Turkey*, ed. Warren S. Walker and Ahmet E. Uysal, Cambridge: Harvard University Press.
- 1967** *Selected Poems of Nazım Hikmet*, trans. Taner Baybars, London: Cape.
- 1967** *Watermelons, Walnuts and the Wisdom of Allah and Other Tales of the Hoca*, trans. Barbara Walker, New York: Parents' Magazine Press.
- 1968** *Anatolian Tales*, Yaşar Kemal, trans. Thilda Kemal, New York: Dodd Mead.
- 1968** *The Bird and I*, Fazıl Hüsnü Dağlarca, trans. Talât Sait Halman, New York.
- 1968** *Köroğlu: The Singing Bandit*, trans. Barbara Walker, New York: Random House.
- 1968** *Once There Was, Twice There Wasn't*, trans. Barbara Walker, Chicago: Follet.
- 1969** *Fazıl Hüsnü Dağlarca: Selected Poems*, Fazıl Hüsnü Dağlarca, trans. Talât Sait Halman, Pittsburgh: University of Pittsburgh Press.
- 1969** *Fifteen Turkish Poets, 75 Poems*, trans. S. Behlül Toygar, İstanbul: İskender Matbaası.
- 1970** *The Moscow Symphony and Other Poems by Nazım Hikmet*, trans. Taner Baybars, Chicago: The Swallow Press.

- 1971** *I am Listening to Istanbul: Selected Poems of Orhan Veli Kanık*, trans. Talat Sait Halman, New York: Corinth Press.
- 1972** *The Day Before Tomorrow*, Nazım Hikmet, trans. Taner Baybars, South Hinksey: Carcanet Press.
- 1972** *The Book of Dede Korkut: A Turkish Epic*, trans. Faruk Sümer, Ahmet E. Uysal and Warren S. Walker, Austin, Texas: University of Texas Press.
- 1973** *They Burn the Thistles*, Yaşar Kemal, trans. Margaret E. Platon, London: Collins Harvill.
- 1973** *An Anthology of Turkish Short Stories*, ed. Ali Alpaslan, Istanbul: RCD Cultural Institute Publications.
- 1974** *Iron Earth, Copper Sky*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1974** *The Book of Dede Korkut*, trans. Geoffrey Lewis, Harmondsworth: Penguin Books.
- 1975** *The Legend of Ararat*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1975** *The Teeny-Tiny and the Witch Woman*, ed. and trans. Barbara Walker, New York: Pantheon Books.
- 1975** *Things I Didn't Know I Loved*, Nazım Hikmet, trans. Randy Blasing & Mutlu Konuk, New York: Persea Books.

- 1976** *The Legend of the Thousand Bulls*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1976** *Modern Turkish Drama: An Anthology of Plays in Translation*, ed. Talât Sait Halman, Minneapolis: Bibliotheca Islamica.
- 1976** *Gemmo*, Kemal Bilbaşar, trans. Esin B. Rey & Marina Fitzpatrick, London: P. Owen.
- 1977** *The Undying Grass*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1977** *The Epic of Sheikh Bedreddin and Other Poems*, Nazım Hikmet, trans. Randy Blasing & Mutlu Konuk, New York: Persea Books.
- 1977** *Quatrains of Holland*, Fazıl Hüsnü Dağlarca, trans. Talât Sait Halman, Istanbul: Cem Yayınevi.
- 1977** *Istanbul Boy: Böyle Gelmiş, Böyle Gitmez: The Autobiography of Aziz Nesin, Part I*, trans. Joseph S. Jacobson, Austin, Texas: University of Texas Press.
- 1978** *The Penguin Book of Turkish Verse*, trans. Nermin Menemencioğlu and Fahir İz, Harmondsworth: Penguin Books.
- 1978** *An Anthology of Modern Turkish Short Stories*, ed. Fahir İz, Minneapolis: Bibliotheca Islamica.

- 1978** *The Courage of Kazan*, ed. and trans. Barbara Walker, New York: Thomas Y. Cromwell.
- 1979** *The Lords of Akchasaz: Murder in the Ironsmiths' Market*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1979** *Istanbul Boy: Yol (The Path): The Autobiography of Aziz Nesin, Part II*, trans. Joseph S. Jacobson, Austin, Texas: University of Texas Press.
- 1980** *Greek and Turkish Poets of Today*, ed. Talat Sait Halman and Yannis Goumas, special issue of *Pacific Quarterly Moana*, Hamilton.
- 1980** *The Mikado Game*, Melih Cevdet Anday, trans. Nermin Menemencioğlu, Ankara: The Turkish Centre of the International Theatre.
- 1981** *The Saga of a Seagull*, Yaşar Kemal, trans. Thilda Kemal, New York: Pantheon Books.
- 1981** *Yunus Emre and His Mystical Poetry*, trans. Talât Sait Halman, Bloomington, Indiana.
- 1982** *The Clogs*, Necati Cumalı, trans. Nüvit Özdoğru, Ankara: International Theatre Institute.
- 1982** *Human Landscapes*, Nazım Hikmet, trans. Randy Blasing & Mutlu Konuk, New York: Persea Books.

- 1982** *Contemporary Turkish Literature: Fiction and Poetry*, ed. Talât Sait Halman, Rutherford: Fairleigh Dickinson University Press
- 1983** *A Dot On the Map: Selected Stories*, Sait Faik, ed. Talât Sait Halman, Indiana University Turkish Studies.
- 1985** *Rubaiyat*, Nazım Hikmet, trans. Randy Blasing & Mutlu Konuk, Providence, RI.
- 1985** *The Sea-Crossed Fisherman*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1986** *Nazım Hikmet: Selected Poetry*, trans. Randy Blasing & Mutlu Konuk, New York: Persea Books.
- 1987** *The Birds Have Also Gone*, Yaşar Kemal, trans. Thilda Kemal, London: Collins Harvill.
- 1988** *Twenty Stories by Turkish Women Writers*, trans. Nilüfer Mizanoğlu Reddy, Bloomington, Indiana: Indiana University Turkish Studies and Ministry of Culture Joint Series 8.
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