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Araştırma Makalesi

A POSTMODERNIST READING OF ORHAN PAMUK'S *BLACK BOOK* AND *MY NAME IS RED*

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Abstract

The present study analyzes traces of postmodernism in Orhan Pamuk's two novels: *Black Book* (1990) and *My Name is Red* (1998). As the theoretical framework, postmodernism which can be considered new to Turkish Literature, is a concept that the Western canon has been familiar with for a relatively long time. The movement had a significant spread after the Second World War and is now in our lives with countless examples in different fields. There are several reasons for this movement to appear differently in each country or culture. These reasons generally stem from political and social developments. When analyzing this movement in the Turkish context, the analysis of Orhan Pamuk's works shows traces of postmodernist elements. While looking for an answer to how postmodernism emerged in Turkish culture, the comprehensive history of postmodernism with its emergence in politics and evolution in literature can help to understand how postmodernism manifests itself in Turkish literature. To find traces of postmodernism in Turkish literary works, Orhan Pamuk's two books are analyzed to bring an approach to postmodernism in Turkish fiction.

Keywords: Orhan Pamuk, postmodernism, fiction, *Black Book*, *My Name is Red.*

ORHAN PAMUK'UN *KARA KİTAP* VE *BENİM ADIM KIRMIZI* ESERLERİNİN POSTMODERNİST OKUMASI

Öz

Bu çalışma, Orhan Pamuk'un *Kara Kitap* (1990) ve *Benim Adım Kırmızı* (1998) adlı iki romanında postmodernizmin izlerini incelemektedir. Teorik çerçeve olarak Türk edebiyatı için yeni sayılabilecek postmodernizm, Batı kanonunun nispeten uzun süredir aşina olduğu bir kavramdır. Hareket, İkinci Dünya Savaşı'ndan sonra önemli bir yaygınlığa kavuşmuş ve farklı alanlardaki sayısız örnekleriyle artık hayatımızda yer almaktadır. Bu edebî hareketin her ülkede veya kültürde farklı şekilde ortaya çıkmasının çeşitli nedenleri vardır. Bu nedenler genellikle siyasi ve toplumsal gelişmelerden kaynaklanmaktadır. Bu akımı Türkiye bağlamında analiz ettiğimizde Orhan Pamuk'un eserlerinin analizi postmodernist unsurların izlerini göstermektedir. Çalışma, postmodernizmin Türk kültüründe nasıl ortaya çıktığı sorusunun cevabını ararken, postmodernizmin politikadaki ortaya çıkışı ve edebiyattaki evrimini kapsayan tarihi, postmodernizmin Türk edebiyatında nasıl tezahür ettiğini anlamaya yardımcı olabilecektir. Türk edebî eserlerinde postmodernizmin

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izlerini bulmak için Orhan Pamuk'un bu iki eserinde postmodernizmin izleri incelenmektedir.

Anahtar Sözcükler: Orhan Pamuk, postmodernizm, kurgu, Kara Kitap, Benim Adım Kırmızı.

Postmodernism in Politics and Its Evolution in Literature

The term "modern" refers to contemporary, progressive, and innovative. When tracking its Latin origin, it is derived from the word "modo" which means "immediately, now" from the term "modernus". It was first used to separate the pre-Christian and post-Christian periods in the 5th century AD. Later, it was used to separate the old and the new and has survived to the present day. The post prefix gives the meaning of "after-new," that is, the postmodern era. Besides its lexical meaning, the term has been attributed to the continuation of the modern or its anti-modernist connotation. While postmodernism was used primarily in a philosophical sense, then it became a term used to express a trend in politics, history, economy, and literature. Stuart Sim states that the first recorded use of the word "postmodern" dates back to the 1870s and continued to appear periodically with different connotations over the next few decades. However, it was used in its exact meaning in the form of a reaction against modernism and modernity in the second half of the twentieth century (Sim, 2006, p. 10).

Postmodernism has a close connection with skepticism. Thus, everything from the ancient Greek period to the accepted truths, moral norms, and classical Greek philosophy should be doubted (Sim, 2006, p. 3). Skepticos, dating back to the ancient Greek period, means doubt and suspicion. Pyrrhon (360-272 BC) and Sextus Empiricus (2nd and 3rd century AD) were the leading skeptical Greek philosophers who adopted it as their principle to approach everything with suspicion. Michel de Montaigne, David Hume, and Pierre Bayle were among the later representatives of the philosophical view that examined the basics and certainties of all arguments and also argued that the mind cannot obtain ultimate knowledge. Postmodernism, which makes skepticism one of the legitimate foundations that enable us to perceive the world differently, is a flexible trend, far from a certainty. The revolution that modernists initiated in many fields, especially literature, in the early 20th century made its impact in the second half of the same century. This diversity of meaning stems from the fact that different views are pro and anti-postmodernism. For example, those who criticize postmodernism may use this process as a "temporary enthusiasm of Dario Fo's words" or "a deceptive invention of intellectuals in search of a new discourse and cultural capital" or "liberating modern theories and values" as emphasized by Jurgen Habermas. Before postmodernism, there was a production power connected to the machine in the industrial society.

According to J. F. Lyotard and J. Baudrillard, this period is a transition from scientific period to simulation, from labor to knowledge. Neo-Marxists, like Jameson and Harvey, interpret the postmodern situation as a further stage of capitalism (Lyotard, 2003, p. 6-7). In general, postmodernism is a long-term mind; postmodernists see it as the process of questioning science and liberation, the deficiencies, and negatives of modernism. Modernism is not a trend favorable to innovation and the development of knowledge, as Descartes tried to establish a traditional information system based on Locke and Kant's tradition. Life energy is also the source of emotions such as anarchy, alienation, and brutality. There is no representation of truth in art anymore. According to Foucault and Derrida, postmodernism is a revolt against modernism that disciplines rather than liberates. Lyotard is thought to be the first person to call the time after

modernism *The Postmodern Condition*. In this work he states that he conveys his thoughts on postmodernism not as an expert but as a philosopher (Lyotard, 1994, p. 14). His attitude against modernism and modernity is that they exist for the sanctification of science and the state, on the other hand, postmodernism is the process in which post-industrial societies no longer believe in these sacraments (Lyotard, 1994, p. 21). Ultimately, modernity is a time period whereas modernism refers to trends in art, culture and social relations characterized by the development of the modern world. He does not give us a clear explanation of the term. Instead, he questions the relations of postmodernism with life, literature, and politics: "Science has always conflicted with narratives judged by the yardstick of science, the majority of them prove to be fables. But to the extent that science does not restrict itself to stating useful regularities and seeks the truth, it is obliged to legitimate the rules of its own game" (1994, p. 11). Science is in constant conflict with narratives, and postmodernism is included in this conflict between science and narratives. Postmodernism, which does not accept the absolute authority of science, still sided with science against narratives. This siding does not aim to support the authority of science it is a state of disbelief that has been proven by the progress of science. Lyotard opposes the legitimacy of scientific reality imposed by modernism to postmodernism. Postmodernity is not the opposite of modernity but the change and transformation of legitimacy in modernity with postmodernity. The modernist goals of knowledge are purely controversial and reveal that there is no definitive or final way to resolve this debate about goals. Thus, different positions of justice and truth are incomparable and irreducible to each other. In that case, it is not possible to believe in a single truth, in a pure mind, in a universal life position, that is, in a single and universal aspect of history and progress, and to be able to justify this theoretically (Lyotard, 1994).

Another important actor in bringing postmodernity to the practical ground is Jean Baudrillard. Baudrillard states that the subject should move away from the center for a more specific analysis of the postmodernist situation (Baudrillard, 2004, p. 11). The concepts of Simulacrum and Simulation, which were brought to the literature by Baudrillard are frequently used by the scientific world to examine post-industrial society are terms. The concept of simulacrum is the key concept of his philosophical system. Because Baudrillard claims that the postmodern world constructs a virtual reality for itself and that after the death of God, reality dies with the postmodern period. He claims that there can be two ways to escape the death of reality, the first is "total reality", that is, to deny all sides and different meanings and reduce the meaning of the world to a single meaning, and the other is the "dual form". Baudrillard (2004) argues that simulation, which he defines as "hyper-reality" in which the reality devoid of an origin or reality is derived through models, is a system that should be used to understand the postmodern situation and the new world order formed by late capitalism: "simulation in its simplest form is used to show something that does not exist as if it exists" (p. 11). According to Lyotard, it is impossible to conclude this non-existent reality or different truth positions. On the other hand, Baudrillard states that people added other options to reality in this period at the end of modernity, simulacrum, and simulation. Baudrillard states that it encountered simulations all over the world and tried to apply that to all fields. The perception of reality has completely changed with the postmodern period.

The twentieth century was the scene of two great world wars, capitalism, urbanization, and technological advances. Such developments led to the formation of a consumption mass. In this context, the starting point of postmodernism with the influence of the Second World War, people started to look for new venues and diverged from the strict rational structure of modernism.

The Algerian War of Independence and the 1968 Paris events are also among the historical events that brought momentum to postmodernism. Algeria became a source of inspiration for postmodernism which dates back to France's invasion of the Algerian coast in 1827. At the end of the prolonged occupation years, in November 1954, the people were called to revolt with a statement, and an armed struggle started (Hitchens, 2006). The Revolutionary Committee of Unity and Action (CRUA) also joined the National Liberation (Naylor, 2015, p. 184-299), declaring a state of emergency on 28 August 1955. Despite France's harsh and violent policies, Algeria gained independence by popular vote. The process that started with the Algerian events gained a new dimension by September 1964. In September 1964, the "Free Speech Movement" led the protests against the Vietnam War at the University of Berkeley. The events spread to high schools, and violent clashes began between the police and protesters. These conflicts ended with an election. The events of 1968 became a great uprising of student protest in France. It started on 22 March 1968, in Nanterre with students protesting some practices of the university administration. Workers supported this action with strikes (Siedman, 2004, p. 92). The reason for the emergence of events is the gilding of Marxism. As a result of these developments, France faced a "molecular revolution" suddenly caused by small extremist groups. These events are accepted as the starting point of postmodernism.

The connection and relation of these events with the postmodernist formation in Western literature are direct. The intense anti-war movement, the questioning of the system, and the inadequacy of existing systems seemed to signal something new. Although some accept these events as the beginning of Postmodernism, it does not change the fact that World War II initiated this desire for change, just like the developments in literature and social life after World War I. It was also a similar and simultaneous fact that mobilized students, intellectuals, and writers in the West. Even if there is no specific starting point for postmodernism in the West, especially in Western literature, all events starting from American independence gave birth to American Postmodernism. Another point that should be mentioned is the existence of postmodernism in many fields, from architecture to literature, from philosophy to music, and from cinema to politics: Brian McHale emphasizes that postmodernism is concerned with existence and modernism with knowledge. When Modernism deals with questions such as, "What should be known?", "Who should know?", "How should knowledge pass from one another?", "What are the limits of knowledge?" postmodernism deals with, and "What is the world? How did it come about?" "What would happen if there were different worlds?", "What is the existence of the part and the world?" (Mchale, 1996, p. 9-10). Similarly, Edward Said in *Orientalism* (1978); examines the "other" representations and fictions that make the East for Westerners and thinks East as an ontologically and epistemologically distinct entity from the West and, as a result of his understanding, it is thought as a place waiting to be discovered by colonialists, travelers, researchers, and artists (2006, p. 5). Therefore, this movement can be based on the criticism of modernism; It opposed rationality, materialism, indoctrination, surrender, and technology and science that enslave and mechanize human beings.

Postmodernism should be understood as a category that both refers to a historical period and has its characteristics. The main features of the movement can be listed as, fragmentation, overthrow of prescriptivism, irony, decentralization, combination of past and present, elimination of right and wrong contrast, rejection of national and universal cultural understanding, opposition of all ideologies and philosophies, criticism of modernism and a positive attitude towards religion. Among these features, the priority is fragmentation. Integrity and unity are not acceptable

Heterogeneity and fragmentation form the legitimate ground. The movement tries to make epistemology tolerant and open, by ending monotony and lean stiffness. Unlike the previous movements, postmodernists try not to shape the world and put it into specific patterns, but to try to recognize and accept it, they are attached to the given. Therefore, postmodern thought glorifies and legitimizes it rather than attempts to change the existing. The movement is a movement in late-capitalist cultures that emphasizes transformation, irony, acting, arbitrariness, anarchy, fragmentation, and pastiche (Ryan, 2000, p. 451). The term pastiche is an artistic work in a style that imitates that of another work, artist, or period.

The term "postmodern novel" was first introduced by Ihab Hassan in America. Hassan used this term (1971) to describe innovations in Literature (Hassan, 1983, p. 260). The postmodern novel is a type of fiction that explains an event or events that have been or are possible to be experienced through characters, time, and place determinations, in a cause-and-effect relationship. The narrative is the way of organizing the events by explaining the cause-result by making the events concrete in the novel, enabling the transfer of the events. In the postmodern narrative, there is no standard style that everyone uses, or a typical style seen in every work. The narrative order of the event is irregular, and there is no sequence in the plot. Unlike traditional novels, elements such as the combination of contrasts, lack of a particular style, no end of the novel, or multiple endings are widespread. When looking at the general characteristics of the postmodern novel, elements such as metafictim, acting, difference, pluralism, fragmentation, pastiche, and the use of irony draw attention. The truth told in the postmodern novel is not the objective truth that is the same as the outside world, but artificial and fictional facts. Also, postmodernism brought textual polyphony, a comprehensive introduction to the novel. The good and the bad, the innocent, and the cruel are side by side and intertwined. This is due to the textual polyphony. Another essential element in the postmodern novel is intertextuality. Postmodern novels like to benefit from other works, especially history. It has adopted various styles from the community to organization or from one geographic region to another. However, the reason why these different works are called postmodern is that they have certain features.

Nevertheless, postmodernism is considered a continuation of modernism and is an on-going movement because there are specific modern rules in every type of writing. For example, paranoia seen in modernist works is also seen in some postmodernist works Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962), and Thomas Pynchon's *Gravity's Rainbow* (1973), (Woods, 1999, p. 50-51). While still there are debates about where / when modernism ends and postmodernism begins, it is not surprising that works with both modernist and postmodernist literary features are available. The most striking example of this is Beckett's plays which are examples of the transition from modern to postmodern and serve as a bridge between them. Many philosophers who are both writers and thinkers (such as Nietzsche, Derrida, Foucault, Deleuze, and Guattari) have an indisputable influence on postmodern literature. Therefore, not mentioning philosophy while searching for the answer to the question of what postmodernism is creates a great controversy.

The term "anti-Oedipus" by Gilles Deleuze and Felix Guattari derived its origin from the concepts of "libido" by S. Freud and "labor power" by Karl Marks. But the connection between these two provided the concept of 'will power' that Nietzsche put forward. The "anti-Oedipus" of Deleuze and Guattari aimed at an attack against auto-terrorism intertwined with psychoanalytic theories (Holland, 1999, p. 13-14). According to Deleuze and Guattari, individuals are "desire-

machines" that lack their sense of unity and maintain their lives in the hegemony of socio-political structures (Sim, 2006, p. 7). Lyotard, in his *Postmodern Condition*, emphasized that modern ideas are out of fashion, that there is not a single use of the truths, that there should be a skeptical approach to the top narrative, and that all definitive facts should be approached with suspicion (Lyotard, 1994, p. 68). According to Baudrillard, the distinctive feature of the postmodern period is that it is beyond the understanding of the periods until that time. He states that after the modern, nothing was original and that we were living in a world of simulations in a world where the copy was also a copy (Baudrillard, 2016). This perception of reality, which is universal, final, and only exists under the domination of the West is insufficient for understanding and interpreting things (Baudrillard, 2011). The complete shift from a textual history to an image-dominated, mediated reality, where the mediated image replaces any need for an experience beyond it, is called something, which Baudrillard terms "simulation". This shift happens over three stages as summarized by Paul Hegarty in *Jean Baudrillard: Live Theory* (2004). The first stage is the making of copies. Natural signs of power exist, but the shift in these signs results in competition, which opens up the door for creating "copies". At this stage, there is a reality being imitated, a genuine copy as it is. In the second order of simulation, what we have is the "political economy of the sign," a stage where what we have is representation. Paul Hegarty calls this stage in his book on Baudrillard "the industrial era, or approximately modernity" (50). In the third order of simulacra, all we have is simulation. The real no longer exists. Simulation is its reality as the sign replaces what it represents. Baudrillard sees that we are moving towards, if not already inhabiting, hyper-reality, where data and the flow of information shape who we are and how we live. He gives the example of loyalty card companies being only interested in the purchases one makes, and the amount of money they spend. There is no interest in the individual qua person. The individual does not exist as a potential singularity but is instead a set of data that represents him, and predicts his or her desire, only to manufacture more objects of desire that fit their size perfectly. Looking at the relationship of postmodernism with social sciences in general, postmodernism is the new interpreter and guide of the changing world.

1. Postmodernism in Turkish Literature

After the Mongol invasion and the fall of the Anatolian Seljuk State, the Turkmen principalities established in Western Anatolia made Turkish a state language in Anatolia. With the spread of Islam, Divan Literature became the norm of the era. It was mostly used by Arabs, Persians, and Turks to express love for God and prophets. The ordinary folk and their problems were not the subject of this literature and therefore the Divan literature was not for everyone, but for the privileged. In the Divan Literature, the first works written in the Masnavi genres, which usually consist of short patterns in aruz prosody, long poems in the form of stories, and whose duality is a form of rhyme that rhymes with each other, are the first examples of Turkish literature written in Turkic lands. Folk literature, the oldest example of which is *The Dede Korkut Stories*, depicted folk heroism and generally originated from Turkish lands. Turkish Literature, which can be examined under more titles such as Anonymous Literature, Aşık Literature, Tekke, and Sufi Literature, was separated from each other as folk and palace literature until the 19th century. In 1839, Grand Vizier Reshid Pasha read an order on behalf of Sultan Abdülmecid by gathering leading civil servants, public representatives, and foreign state envoys in the garden of Gulhane Park in Istanbul. That order, called The Rescript of Gulhane declared a new period of administration. That order was the first indication that the Ottoman state was so close to Western

politics and culture. That political order caused radical changes in Turkish Literature along with social life. Writing styles changed, and new methods began to be adopted in the narration.

In the Republican period, the form, content, and style changed as a result of the First World War. New methods and styles were adopted which included simplification, organization, and handling of the problems of society. Gradually, Istanbul lost its feature of being the capital of literature, and authors from Anatolia started contributing to the newly emerged novel genre. The redeeming or enlightening role of literary works, in which the individual was still not spoken, was considered the only truth by most authors of the period. It was the period in which the East-West separation was the most common subject of most literary works. Nationalism was also widespread in Turkish Literature. After the Second World War the difficulties created by the war, Turkey as well as the whole world suffered the consequences. With the rapidly increasing literacy rate, young generations started to deal with social events and thought about life in a broader range. In the novels and stories, interest in social realism increased, and with the efforts of those authors, a different type of village novel emerged.

In the 1960s, the themes discussed in the stories also varied by the social and political turmoil the world and country went through. In this period, completely innovative developments took place in Turkish Literature in terms of theme and fiction. With a realistic socialist approach, issues such as workers, problems of people living in villages, towns, and cities, and worker migration to Germany were the subject matter in Turkish Literature. In the effects of the existentialism movement, the main emphasis was placed on individuals from different segments of society, mostly on the incompatibility of the individual with the environment and culture, the sense of alienation, and loneliness caused by that incapability. The late 1960s and early 1970s were of great importance for Turkish Literature. Modernist and postmodernist examples and writers whose books have been translated into various languages started to appear more frequently. After several political crises and wars all over the world, a search for realism in Turkish Literature came to the fore. The artists of the period; moved away from social problems highlight the facts within the individual and address individual themes. They try different literary techniques in their stories by using new means of expression. Instead of explaining an observational event and situation by creating a new and different story language, they wrote poetic, non-formal, experiment-like stories. The authors wrote novels about the revolt of revolutionary youth against the capitalist bourgeois order that exploited the masses with a realistic socialist perspective. The new novel type began to take on a different appearance from its classical and modern fiction, as postmodernism began to show its influence. The literary works started to meet with distinctive narrative styles since they had a hybrid structure that brought different types and techniques. Postmodernist works, which were experienced in world literature are now spreading in Turkish Literature. The differences in the elements of the novel, which gained momentum along the lines of Ahmet Hamdi Tanpınar, Yusuf Atılgan, and Oğuz Atay in Turkish novels came to the fore after the 1980s. Authors such as Hasan Ali Toptaş, Metin Kaçan, Bilge Karasu, and Orhan Pamuk have a part in the spread of such texts by giving postmodern novels.

The Turkish novel has been influenced by political and social events. Every political-social event and phenomenon created its novel in a sense. The novel as a genre would be affected by the results of important events such as the proclamation of the Constitutional Monarchy and of the Republic, the transition to multi-party elections, the May 27 coup, the March 12 memorandum, and the September 12 coup. The Turkish novel was deeply affected by ideological

rhetoric of the September 12 coup. The understanding of the novel, which makes politics one of the main elements and themes, is different from the paradigm shift brought about by the September 12 coup. After the September 12 coup, politics was perceived negatively and eventually avoided. If the transformations brought by postmodernism are examined, the opportunity to see the innovations in the Turkish novel is more obvious. The freedom brought by this movement paved the way for writing experimental texts. Turkish novelists, who were overwhelmed by the increasing pressure of the September 12 coup took shelter in formalism. Thematic fiction, which prevailed from the Republican era until the 1980s, underwent a radical change and many issues such as the East-West dilemma, and eternal fight between good and evil were now replaced by thematic approaches.

2. Postmodernism in Orhan Pamuk's *Black Book* and *My Name is Red*

First published in 1990, *Black* Book is Orhan Pamuk's fourth novel. In this novel in which literary theories are explained, the author gives us comprehensive information on postmodern literature. The novel keeps a pluralistic structure, intertextual references, and symbols, keeping the sense of mystery high. The theme of "seeking", which is encountered throughout the novel, is generally used with a method used in Masnavi stories and fairy tales. The book consists of two parts; nineteen chapters in the first part; and seventeenth in the second part. The time fiction in the work is formed by the fragmentation of time. These fragmentations, which manifest themselves from the very beginning of the novel, do not progress as "yesterday-today-tomorrow". Pamuk, who frequently uses this postmodern narrative feature, tells the events with flashbacks and forward leaps. In the first chapter, the use of time here has a very complex quality: he claims that developments, memories from the past to the present, and the future are intertwined. Reinterpretation of these memories from the present, forward references a commemoration of some future event, etc. With a multi-layered presentation by breaking the concept of time into pieces, Pamuk uses these three tenses together which can suddenly become a Prince or an Executioner.

The setting of *Black Book* is Istanbul, which has special importance because of its Islamic, Tanzimat, and even Byzantine past. Like many other Turkish literary works, that are set in Istanbul, Black Book portrays Istanbul as a breathing, living organism. The Gehrikalp apartment and the neighborhood where the apartment is located; Nisantasi is frequently mentioned. The roof of this apartment, where Celal lived until his youth, is where the second part of the novel is set. This apartment is expressed as a source that gives life to Istanbul, rather than a place. In the description of the apartment, beyond the meaning of a home, the apartment; is stated as the source of the energy necessary for the existence of the character and even the entire of Istanbul.

Narration externalizes experiences between the object and the human world. The description creates a fictional mode with autonomous structures by making the relationship between the act and the human independent. For Ramazan Çeçen narration has an active role due to the direct relationship between the object and the act, while the description has an observer and passive role because it replaces the concept of order in life with observation and autonomous description. The relationship between these narrative and description concepts is that the novel uses both concepts in a complex way. The concepts which Lukacs distinguishes as Erzahlen or beschreiben? That is, "Narration or description?" is an important narrative feature in *Black Book*. The readers get the idea that it is a family story in the episode "When Galip First Sees Rüya" (first episode), but in the second episode, "When the Bosphorus Recedes", we see a description full of

imaginary and linguistic fantasies. In the last episode of Part Two, the story "But I'm the one who wrote these," the author makes fun of traditional language. Making use of parody, which is a postmodernist literary feature, the author makes the readers feel like they are reading two separate books. In fact, at the end of the book, the author describes the writing process of the novel and emphasizes this duality: "*Black Book* is divided into two in the mirror and turns into a two-story book with two meanings…" (Pamuk, 2019, p. 370).

Irony, pastiche, and parody, which are the narrative features of postmodern literature, appear frequently in the novel. In postmodern terms, irony is the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or empathic effect. On the other hand, pastiche is an artistic work in a style that imitates that of another work, period or artist. Parody is an imitation of the style of a writer, artist, or genre with deliberate exaggeration for comic effect. Pamuk presents these literary narrative features not only as a narrative feature but also as a characteristic feature of the book. Pamuk tells us that he deliberately uses the postmodern narrative features used in the novel. It is a novel that emphasizes the writing process and the things to consider when writing. Especially in the pages where Celal's columns are given, the emphasis is usually on the writing process. These chapters take the form of meta-novels with more narrative. Apart from the writing process and the novel's return to itself, another example of metafiction is the chapters in which the narrator addresses the reader directly: "Hey reader, at this point in my book, where I have been trying to separate the narrator and the protagonists, the columns and the pages, where the events are told from the beginning, albeit without much success, after all the well-intentioned efforts that you may have noticed, let me interrupt for once before sending these lines to the typesetter" (p. 398). A reader would easily realize that the way of telling an event is more important than the event itself. By focusing on storytelling rather than the story itself, the author-narrator begins to speak as if interrupting a conversation; "You must have understood from my style that I started again to tell what happened" (p. 405). The intertextual elements in the work are realized through many techniques such as "cliche, collapse, transformation, amplification, reference, reminder, citation, adaptation, and dialogue. The narrative is a parody of *Hüsn ü Aşk* and *Mesnevi*, it is a narration of *Kelile Dimne* and *the Thousand and One Nights*, and the epitaphic quotations used at the beginning of the chapter. Some of these texts are added with their parodies and pastiches. The traditional works of the East are also used.

As a work of Orhan Pamuk's painter, researcher-novelist identity, *My Name is Red* is a novel in which the East-West differences of the artist's style issue are discussed. As a historical postmodern novel, non-human beings, or concepts such as horse, tree, money, death, and devil as narrators are employed effectively. The polyphony created by the author's different animate and inanimate narrators allows all subjects to share their concerns and thoughts democratically without any order of importance. The story is set in 1591 and revolves around the calligraphers of the Ottoman period. Pamuk's way of composing the plot in this novel is; pluralism of contrasts. In postmodern pluralist literature, all contradictions and oppositions are presented in a free and democratic manner, regardless of any order of importance. This polyphony, which is likened to the carnival by the Russian theorist Bakhtin, formed the basis of postmodern pluralism. For this reason, the novel is also a carnival of contrasts which is the product of the pluralistic structure of postmodern literature.

My Name is Red is composed of fifty-nine chapters with titles, and each of these chapters is narrated by different figure narrators, usually from where one left off, and the other continues. The narration is details of a criminal case that occurred in the winter season of 1591, in ten days. Made up of small stories but the narration of the ten days is enriched with small stories embedded in the main story. In the story "I am Dead", in the first part of the novel, Zarif Efendi, who was killed by an unknown person asks us to find his murderer, and asks the reader, "Who is my murderer, whom I was so angry with, why did he unexpectedly kill me? Wonder about them." (p. 12). In the later parts of the novel, different characters talk using the 'I' subject. The novel is like a game that asks us to find out who the murderer is after listening to everyone. The Ottoman Sultan orders Enişte a book to catch up with the thousandth year of the migration of the Prophet Muhammad. Zarif Efendi, who is a muralist, prepares the illustrations for this book by Western methods. The preacher from Erzurum and his followers, who state that they are moving away from the religion of Islam and that they have started to resemble the religion of Christianity, are worried about this book. The author also mentions other miniaturists who are not pleased with Zarif Efendi's election to this duty. Enişte, who prepares the book after Zarif Efendi, has to find a new assistant. He calls for Kara, whom he exiled 12 years ago for falling in love with his daughter, Şeküre. Kara has worked in the service of various pashas in the East for 12 years. He agrees to come to Istanbul both to be closer to Şeküre and to find Zarif Efendi's murderer. With Kara's arrival, the story gets more complicated; Enişte is killed, Kara and Şeküre devise a plan to marry, Şeküre's ex-husband's brother claims that Şeküre and Kara are responsible for Enişte's death. The Sultan is also involved in finding out who committed this murder, while Kara has to both finish the book and find the murderer. Pamuk adds the murderer to the list of narrators and the murderer explains why he killed Zarif without giving his name in the "They Will Call Me a Murderer" section. The reader must be very careful to understand who the murderer is before finishing reading the novel. The author, who gives clues about the murderer in some parts, does not allow the reader to be sure. The investigations between Başnakkaş and Kara in the treasure room of the palace to find the murderer lead them to the idea that the murderer is Zeytin. Until the last part of the novel, the author does not want us to know who the murderer is. In the last chapter, after learning who the murderer is, it goes forward 20 years and the novel ends.

My Name is Red can be considered a concentrated narrative placed in a narrow temporal framework. Time expands vertically rather than horizontally, and a connection has been established between the 1590s and the present. On the back cover, Pamuk states that the story takes days, but when it is examined carefully, it can be understood that it takes nine days. It is not clear whether this information was given as a result of an error or on purpose. It would be unfair for Orhan Pamuk to expect that an author who has planned the time so carefully, to add such information accidentally or deliberately will harm the novel. Maybe he tries to test the reader by meaning ten days to this period in which the author fit dozens of events. From the moment first starting the novel, helps the readers to feel the shock of the characters with the pace of the events. It pushes the readers that is difficult to get out of in the face of events that develop one after another without putting long periods in between. The author, who does not allow the reader to get used to the events, wants the reader to constantly be on the alert; it makes the reader feel like they have to survive, too. The author makes many references to the past and present in time fiction in the novel. The fiction of time has a fairy-tale side. The author does not base the events that cannot fit in one day on any miracle and wants the reader to keep up with this limitless concept of time.

Each part of the narrative, which consists of fifty-nine chapters, is explained from the perspective of different novel figures through the first-person narrative perspective. In a fragmented consciousness narrative style, some of the figures are human in the narrative, and some are non-human; plants (I am A Tree), animals (I, Dog; I, Horse), colors inanimate beings (I, Money), facts (My Name is Death), theological beings (I, Satan) speak through the first-person perspective. Apart from these narrators, the main figure in the novel narrates the story from time to time. The figures who speak in order with their voices are not chosen according to a certain hierarchy. Pamuk allows each figure to defend and share his opinion. The "Devil", who is among these figures, is also allowed to express himself. This attitude towards the novel; has gained a polyphonic, democratic, and pluralistic structure. The diversification of the narrator in postmodernist novels is a well-known phenomenon. Postmodernism wants to create an environment that allows the circulation of all kinds of thoughts. When evaluated in this respect, the work is a postmodern narrative in which more than one narrator has a say. The novel is stylistically colorful in which the author uses various narrative techniques. The author, who advises on didactic language, uses a narrative technique that is contrary to the spirit of the period with dominant irony and humor. Poetic expression is also common and makes detailed descriptions while making miniature portraits. This technique is the metafiction technique used in postmodern narratives to draw the reader into fiction (Ecevit, 2008, p. 78). The slang language and erotic descriptions that the author frequently refers to have led to new criticisms of Orhan Pamuk. "Find the son of a bitch who is my murderer, and I will tell you one by one what I will see in the next world!" (p. 11). Orhan Pamuk responds to these criticisms as follows: "I need to make some kind of stylization. So, I can say to the reader: "Hey Reader! Don't think that I think people talked like that in the 16th century. No, I am making a careful stylization about it (Pamuk, 1998).

My Name is Red is one of Orhan Pamuk's richest novels in the context of intertextual relations. It connects many texts from ancient Eastern texts to miniatures whose stories are narrated, from *the Quran* to the author's texts (*Black Book, White Castle*). While only the names of some works are mentioned, some works are included in the new creation process with parody and pastiche techniques. The most referenced book in the novel is the *Qur'an*. On the first page of the novel, "They killed a man, they argued among themselves." The sentence is quoted from the seventy-second verse of Surah Al-Baqara, "Blindness and seeing are not the same", in the nineteenth verse of Surah Fatir, and "East and West belong to Allah", verse one hundred and fifteen of Surah Al-Baqara. As the novel continues, these verses given on the first page of the book give us clues about the story by the author. There are many chapters in which the author makes use of the *Qur'an*; in the "I am a dead" section, he uses the description of Paradise mentioned in the *Qur'an* by Zarif Efendi.

3. Conclusion

This study first started with a detailed examination of the history of postmodernism and postmodernism. Then, pre-postmodern literary movements are also examined to understand the stages through which postmodernism has come to its current state. In the same way, information about the rescript of Gulhane in Turkish literature has been given, and the changes after the rescript of Gulhane have been examined. In the study, a postmodernist writer in Turkish literature was selected, and two of his books were evaluated both around the use of postmodernist elements and the concept of alienation, which is the second main topic of the study. Turkish literature's meeting with postmodernism has a different story and history. It is inevitable change for societies that have seen wars, migrations, advances, and collapses. The reflections of these changes in literature cannot be prevented in the same way. This is even more in societies that use literature as a tool for development, such as Turkey. Therefore, concepts such as realism, romanticism, and modernism cannot be used only to explain the literary history of a period. It is also used to understand the history of a society. The fact that Turkish Literature and Western literature go through different periods is of course due to the developments specific to these two cultures. Turkish literature, which was stuck between palace and folk literature for a long time, started a completely different process after meeting the West. The claim that postmodernism has started to be seen in our country because Turkish literature imitates Western literature is also not true for the same reasons. For example, both the usage of the same linguistic features of postmodernism by Orhan Pamuk and his novel characters wandering the streets alone and helpless, show us that this is the result of universal concerns and problems. Just as it can be claimed that long before capitalism, America could not get rid of the influence of English Literature, it can also be claimed that Turkish Literature could not get rid of the influence of Persian and Arabic Literature. In light of this information, it can be said that; the birth of postmodernism is not all of a sudden, nor is it completely original. Postmodernism, which does not claim to be original, is not the same in different countries and cultures. The similarities and differences between postmodernism in American and Turkish literature become more evident in the work review section. Two novels by Orhan Pamuk are examined respectively, in terms of using postmodern elements. Elements such as stream of consciousness, unreliable narrator, dark humor, parody, and metafiction are common features of the novels that have been examined. For example, all the protagonists of these novels are depicted with a rational method. These characters, who do not want to deal with mere truth or tradition, are in search of meaning or an end. When the subject of comparison is the content, the separation point between Turkish and Western literature begins to become clear. It is also possible to talk about the works in which modern and postmodern features coexist, rather than a postmodernist effect in modern Turkish Literature. The late meeting of Turkish Literature with postmodernism was due to political and social developments in Turkey. The journey of Turkish literature in postmodern literature has started to become more visible in the last 30 years. Political events and the effect of globalization determined the original content of Turkish Literature. The intertwined state of modernism and postmodernism in Turkish literature may have given it a new identity. The use of both modernist and postmodernist literary elements in a novel is less frequent. When this situation is examined separately in terms of technique and content, literary tools such as experimentalism in form, a speech with multiple meanings, and nonlinear narratives have been replaced by literary tools such as multiple narrators, intertextuality, and metafiction in today's Turkish literature. In terms of the content, instead of a meaningful search, there is an ambiguous truth in general. This ambiguous truth becomes more evident in the moments when characters

who have alienated themselves from society question themselves. As if this way of questioning oneself and life is a common feature of postmodern novel characters, the feeling of alienation is presented with a common odor in both novels that have been examined. The concept of alienation has gained a place in postmodern Turkish literature, too. That can also be used to explain another subject mentioned above. In general, it can be claimed that pessimism prevails in postmodernist literature. The protagonists of the novels that have been examined in this study find themselves in a state of being lost rather than finding a real solution to the crisis they are in. When the characters are examined in the novels that have been studied, it is faced that they are full of diversity, just like life itself, but protagonists find themselves in solitude rather than being involved in life. The frequent usage of the concept of alienation both in Turkish and Western literature helps us to understand that the economic and social conditions widen the gap between people, but it can also be claimed that there is another approach to alienation which is the capitalist lifestyle that brings many people together. In each novel that has been analyzed, the concept of alienation is not treated as loneliness, but as a state of being a stranger to the society or environment. Although Turkish Literature met Postmodernism later, it can be stated that the similarity with Western Literature is because individuals now have similar problems. The way the writer expresses these problems stems from both the individual differences of the writers and the possibility of limitlessness that postmodern literature provides them.

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Geniş Özet

Her şeyin meta hâline geldiği ve hızla tüketildiği bir çağ olan yirminci yüzyılda postmodernizm, modernizmin katı kurallarına karşı olarak ortaya çıkmıştır. Pek çok alanda etkisini gösteren bu yeni anlayış edebiyatta da etkisini göstermiştir. Klasik bir yöntemle ele alınan modern edebiyat eserleri yerini kurguya dahil edildiği eserlere bırakmıştır. Çalışmalarını bu doğrultuda yürüten yazarlar, toplumun 'Üst Anlatı' geleneğini ortadan kaldırarak postmodernizmin yeni anlatım tekniklerini eserlerinde uygulamışlardır. Günümüz romanına da etki eden bu akım, toplumun her türlü görüşünü kabul ederek çoğulcu bir yaklaşıma sahiptir. Bu akımın romana yansıması Allain Robbe-Grillet ile başlarken Türk edebiyatı ve yazarlarının yanı sıra pek çok Batılı yazarı da etkilemiştir. Bir metin çözümleme yöntemi olan üstkurmaca tekniği, yirminci yüzyılın son çeyreğinde, Türk romanında sıklıkla kullanılan bir teknik hâline gelmiştir. Okuyucunun gerçeklik algısını ortadan kaldırmak, tarihe yönelmek, okuyucuyu oyun oynar gibi roman boyunca bir gizeme davet etmek, kurgunun içinde başka metinler inşa etmek gibi işlevler üstkurmacada karşımıza çıkan unsurlar arasındadır. Bu çalışmanın amacı, diğer çalışmalarda karmaşık bir biçimde verilen üstkurmaca tekniği hakkında teorik perspektifte bilgi vererek daha anlaşılır hâle getirilmesi ve edebiyat alanındaki yansımalarına değinmektir. Bu doğrultuda Orhan Pamuk'un *Kara Kitap* ve *Benim Adım Kırmızı* adlı romanlarında üstkurmaca tekniğinin nasıl kullanıldığı ayrıntılı olarak ortaya konulmaktadır.

Postmodernizmin hangi aşamalardan geçerek bugünkü durumuna geldiği ayrıntılı olarak incelenmektedir. Orhan Pamuk'un iki romanı postmodern unsurların kullanımı açısından incelenmiştir. Bilinç akışı, güvenilmez anlatıcı, kara mizah, parodi ve üstkurmaca incelenen romanların ortak özellikleridir. Siyasi olaylar ve küreselleşmenin etkisi Türk edebiyatının özgün içeriğini belirlemiştir. Teknik ve içerik açısından ayrı ayrı incelendiğinde biçimsel deneysellik, çok anlamlı konuşma, doğrusal olmayan anlatımlar gibi edebî araçların yerini çoklu anlatıcı, metinlerarasılık, üstkurmaca gibi edebî araçlar almıştır. Bu muğlak gerçek, karakterlerin topluma yabancılaşmasıyla daha da belirginleşmektedir. İncelenen her iki romanda da yabancılaşma ortak bir özellik ile sunulmaktadır. Karakterler çeşitlidir ancak hayata dahil olmak yerine kendilerini yalnızlık içinde bulurlar. Yabancılaşma kavramının hem Türk hem de Batı edebiyatında sıklıkla kullanılması, ekonomik ve sosyal koşulların insanlar arasındaki uçurumu genişlettiğini anlamamıza yardımcı olur, ancak yabancılaşmanın birçok insanı bir araya getiren kapitalist yaşam tarzı olan başka bir yaklaşımı daha vardır. Yabancılaşma yalnızlık olarak değil, topluma ya da çevreye yabancı olma durumu olarak ele alınmaktadır.

Çalışma iki bölümden oluşmaktadır. Birinci bölümde postmodern romanın metin çözümleme yöntemlerine değinilerek genel bir değerlendirme yapılmıştır. Postmodernizmle ilgili kavramlar ele alınarak bu kavramların postmodernizme katkıları genel hatlarıyla analiz edilmiştir. Ayrıca üstkurmaca ve metinlerarasılık kavramları üzerine de bir değerlendirme yapılmıştır. Postmodernizmin hem tarihsel bir dönemi ifade eden hem de kendine has özellikleri olan bir kategori olarak anlaşılması gerektiğinden hareketin siyasetteki evrimi ve edebiyattaki uygulaması anlatılmaktadır. Türk romanı siyasal ve toplumsal olaylardan etkilenmiştir. Her siyasal-sosyal olay ve olgu bir anlamda kendi romanını yaratmıştır. Tür olarak roman, Meşrutiyet ve Cumhuriyetin ilanı, çok partili seçimlere geçiş, 27 Mayıs darbesi, 12 Mart muhtırası, 12 Eylül darbesi gibi önemli olayların sonuçlarından etkilenmiştir. Çalışmanın ikinci kısmı bu siyasi olay ve çalkantıları analiz etmeyi amaçlamaktadır. Üstkurmaca tekniği incelenirken, seçilen eserlerdeki uygulamalar sunulmuş, aynı zamanda yazarın edebî kişiliğinin anlatıldığı bölüm de ayrılmıştır. Postmodernizmin Türk edebiyatındaki görünümü ayrıntılı olarak incelenmektedir. Postmodern edebiyatın anlatım özellikleri olan ironi, pastiş ve parodi, seçilmiş eserlerde sıklıkla karşımıza çıkar. Ayrıca bu bölümde metinlerarasılık yöntemi esas alınarak her iki eserde gelenek ve tasavvufun izleri değerlendirilmeye çalışılmıştır. Sonuç kısmında ise çalışmanın genel bir değerlendirmesi yapılmıştır.