



## MAXIMALISM OF ORHAN PAMUK'S NOVELS

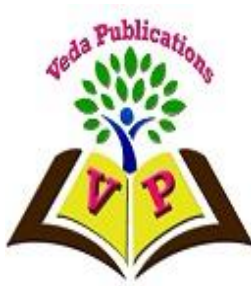
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### ABSTRACT



The term maximalism refers to fictional works, particularly novels that are unusually extensive and complicated. They have a digressive style, and employ a diverse range of literary devices and techniques. The current work develops a Maximalism in postmodern critical analysis of Orhan Pamuk's works. Revealing an identity rooted in Turkish soil and a mind inspired by the West, his works are generally defined by an identity crisis that appear to be the outcome of a clash of ideas between the East and the West. Unlike many diasporic authors, Pamuk's imagination is nourished by roots rather than exile and a sense of belonging. Maximalism is obvious throughout Pamuk's chosen works namely *The Black Book* (1990), *The Museum of Innocence* (2008), *Snow* (2002), *My Name is Red* (1998), *The Red-Haired Woman* (2016), and *A Strangeness in My Mind* (2014) will be discussed in this article.

**Keywords:** *Maximalism, Postmodern, Orhan Pamuk.*



## INTRODUCTION

Ferit Orhan Pamuk (born 7 June 1952) is a Turkish author, screenwriter, scholar, and Nobel laureate in literature. His work, as one of Turkey's most popular writers, has sold over thirteen million books in sixty-three languages, making him the country's best-selling author. Pamuk is the author of several books, including *Silent House*, *The White Castle*, *The Black Book*, *The New Life*, *My Name Is Red*, *Snow*, *The Museum of Innocence*, *A Stranger in My Mind*, and *The Red-Haired Woman*. Pamuk received several critical awards for his early work, including the Madarali Novel Prize in 1984 for his second novel *Sessiz Ev* (*Silent House*), and the Prix de la Découverte Européenne in 1991 for the French translation of this novel. His historical work *Beyaz Kale* (*The White Castle*), published in Turkish in 1985, won the 1990 Independent Award for Foreign Fiction and increased his popularity internationally. The *New York Times Book Review* remarked on May 19, 1991, "A new star has risen in the east—Orhan Pamuk." In his books, he began experimenting with postmodern approaches, a departure from the pure naturalism of his earlier works.

Fiction is a genre that typically represents the current culture and creates awareness of the period. Postmodern fiction embraces both cultural consciousness and prevalent literary and philosophical ideas. When investigating postmodern culture, it is clear that postmodern society is rife with the horrors of world wars, swamped with technology and mass-consumption products, and influenced by the manipulative power of mass media. Postmodern theorists argue that the current postmodern phenomena are a cultural product and effect of late capitalism, with bourgeois hegemony and the rise of mass culture serving as driving forces. It is culturally distinctive; it emerges from one culture and progresses into other directions in different civilizations around the world. The postmodern rejection of conventional binaries such as fact and fiction, day and night, and good and wrong, for example, drives the development of magical realism in Latin America first and then in other cultures throughout the world. Different civilizations modify

such narrative tactics to meet their specific demands.

Postmodern literature is distinguished by the use of metafiction, untrustworthy narration, self-reflexivity, and intertextuality, and it frequently thematizes both historical and political themes. This experimental literature style evolved significantly in the 1960s in the United States, thanks to the writings of authors like Kurt Vonnegut, Thomas Pynchon, Philip K. Dick, Kathy Acker, and John Barth. Postmodernists frequently challenge authority, which has been interpreted as an indication of the fact that this literary style evolved in the context of political movements in the 1960s.

The development of postmodernism appears to be undetermined, and it represents a rejection of the concept of knowable origins. Many philosophers have contributed to the theory of postmodernism by comprehending all philosophical discourses and terminologies, which have the potential for discursive ambiguity and metamorphic appropriation in the context of changing social, political, and cultural values.

With its pluralism and multiplicity, postmodernism permits writers to produce fiction with numerous narrative patterns. Postmodern writers establish different narrative modes of representation to demolish the current fixities and finalities in fiction. In fiction, the writers defy the unities and invent new ways of conveying the stories. In postmodern fiction, history becomes a subject of postmodern narrative play. Postmodernism embraces history and recognizes its existence and relevance in the contemporary context, but it calls into question the metanarrative of its primacy, authenticity, and objectivity. Writers such as Fowles, Marquez, Doctorow, and much more use fiction to narrate the history and blur the line between fact and fiction, or history and fiction. They call into doubt and undermine the objectivity and transparency of historical representations. In reality, they disrupt the distinction between historical texts and fiction by viewing them as acts of narrative, and so the laws of narrative apply equally to both historical documents and fiction. Along with historical narrativization, postmodern writers use parodical inversions of the



past to deconstruct the past. The parody play returns to both social and literary past.

The term maximalism is commonly connected with postmodern works like David Foster Wallace and Thomas Pynchon, in which digression, allusion, and elaboration of detail take up a large portion of the text. It can relate to anything perceived as extravagant, blatantly complex, and "showy," with superfluous overload in features and attachments, grossness in number and quality, or a proclivity to add and accumulate to excess. Literary maximalism is defined by novelist John Barth as "two...roads to grace:" the way negativa of the monk's cell and the hermit's cave, and the via affirmativa of absorption in human concerns, of being in the world whether or not one is of it. Critics have used those adjectives to describe the gap between Mr. Beckett and his former instructor, James Joyce, who was a maximalist except in his early works.

Takayoshi Ishiwari expands on Barth's definition by incorporating a postmodern perspective on the concept of authenticity. Thus, under this classification are writers such as Thomas Pynchon and Barth himself, whose massive publications contrast sharply with Barthelme's relatively brief novels and collections of short tales. These maximalists are so-called because, living in an age of epistemological uncertainty and thus knowing that they can never know what is authentic and inauthentic, they attempt to include in their fiction everything that belongs to that age, to take these authentic and inauthentic things as they are, with all their uncertainty and inauthenticity included; their work intends to contain the maximum of the age, in other words, to be the age itself, and because of this their novels are often encyclopedic. According to Tom LeClair in *The Art of Excess*, the authors of these masterpieces "collect, depict, and reconstruct the time's excesses into fictions that exceed the time's literary norms and thereby master the time, the ways of fiction, and the reader"[3].

This article attempts to define a new maximalist novel genre. It is an aesthetically hybrid genre that originated in the United States in the early 1970s and expanded to Europe at the turn of the

century. The goal of this article is to chart a new conceptual area that will help to reshape both the traditional perspective of the literary postmodern and our knowledge of the novel's growth in the second half of the twentieth century. The maximalist novel has a distinct symbolic and morphological identity, with ten elements defining and structuring it as a highly complex literary form: length, encyclopedic mode, dissonant chorality, diegetic exuberance, completeness, narratorial omniscience, paranoid imagination, inter-semiocity, ethical commitment, and hybrid realism.

The shadows of indecision and uneasiness are portrayed through semantic instability and all-encompassing fluidity. Among several publications, Jean- Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* (1979) stands out as an attack on modernity. His fundamental point is that the postmodern era is characterized by the disintegration of "metanarratives" and the creation of "micronarratives." The big-scale beliefs and philosophies of the world, such as the progression of history, the ability to know everything via silence, and the potential of total freedom, are all examples of 'metanarratives. This modern period does not believe that such narratives are adequate to represent and contain us all. We have grown more conscious of difference, variety, and the incompatibility of our aims and ideas, and as a result, postmodernity is distinguished by an abundance of micronarratives.

As a postmodernist philosopher, Jean Baudrillard's views arise as a synthesis of ideas drawn from Marxism, cybernetics, social theory, psychoanalysis, communication theory, and semiotics. His understanding of postmodernity is founded on three key concepts: 'simulation,' 'implosion,' and 'hyperreality.' We are drowning in a sea of simulacra in today's world, where the picture or model becomes a larger-than-life character. Hyperreality is a scenario in which the distinctions between the real and the image are blurred. According to Baudrillard, TV is the primary manifestation of transformations, where the implosion of meaning and media results in the



'dissolution of existence into TV' (Baudrillard 1983, p. 55). De Lillo's novel *White Noise*, based on Baudrillard's theory of simulation, explores various problems that evolved in the mid to late twentieth centuries, such as unbridled consumerism and media saturation, in a typical postmodern approach. De Lillo explores the influence of media on human behavior through the issue of technology. De Lillo writes in Chapter 6 of this novel, "Heinrich refuses to trust his senses in watching the weather and instead chooses to believe the radio." (1985, p. 22).

A further major contributor to the formation of postmodern theory is John Barth, who uses the fiction of Samuel Becket, Jorge Louis Borges, and Vladimir Nabokov in his famous essay 'Literature of Exhaustion' to demonstrate that one particular note that characterizes postmodern literature is that of exhaustion. He claims that it is difficult to compose an original work since it has been exhausted, and as a result, art, rather than nature, became the focus of imitation, and self-reflexivity evolved as a result.

In the ever-changing postmodern world, two notable philosophers, Deleuze and Guattari, establish the concept of schizoanalysis in *Anti-Oedipus* (1972), the first volume of *Capitalism and Schizophrenia*. According to them, desire is revolutionary and subversive. As a result, society must repress and control desire within its well-defined boundaries. According to them, desire is a constantly evolving phenomenon that generates new relationships and productions. Before representation and production, they experience desire as fluid and flowing. Desire is necessary and does not imply a lack, a subject looking for a misplaced object. Based on the concept of the rhizome, they developed the concept of 'non-totalisable multiplicity' in their second volume of *Capitalism and Schizophrenia*. They believe that if these conceptual trees are uprooted and destroyed, the rhizome will become a model of non-hierarchical lines that randomly connect with others. 'Deleuze and Guattari's postmodern concept of breaking from restrictive, representational identity and establishing a fragmented, free, libidinal body is represented by the schizo and rhizome. They reflect liberated, non-authoritarian modes of living that reject social

control.' Woods (Woods, p. 32)

Postmodern philosophy has not been universally embraced, and many thinkers have been critical of it. Perhaps the most renowned Marxist left-wing critics, such as Jürgen Habermas, Fredric Jameson, and Terry Eagleton. According to them, the postmodern theory ignores history and has little regard for the concept of subjectivity. It also has a faulty understanding of the mechanism of representation and serves as a proxy discourse for late capitalism's vested authority. Despite postmodernism's aversion to hierarchies, alienation, and category classification, power and authority are required for our survival as social creatures. Thus, postmodernism, according to Terry Eagleton, disregards the concepts of a stable and autonomous being.

Linda Hutcheon believes that postmodern literature, rather than being a reactionary cultural expression, is both questioning and educational. It casts doubt on customs by employing sarcasm or satire. Hutcheon writes of irony, "As a type of ironic representation, parody is doubly coded in political terms: it simultaneously legitimizes and subverts what it parodies... Parody can be used as a self-reflexive approach that points to art, but art is also inextricably linked to its aesthetic and even social past" (1991: p. 228). Hutcheon suggests that postmodern parody does not just refer to past forms of art, but artistically reconstructs them to demonstrate the distinction between conventional and current forms of art. Postmodern writers develop a new narrative strategy by modifying and revising the prior style. Postmodern parody and pastiche are inextricably linked in postmodern literary output. Pastiche refers to the act of combining or 'pasting' together with several parts. This can be seen as an homage to a parody of the past style in postmodernist writing.

Any study of postmodern literature relies on the concept of metafiction. The critic William Gass created the phrase, which signifies that a literary work refers to itself and the principles of its development through the use of numerous narrative devices and techniques. According to Patricia Waugh,



"metafiction is a term used to describe fictional writing that calls attention to its status as an artifact to bring concerns about the link between fiction and reality" (Waugh 2002, p.2).

Paranoia is another common subject in postmodern fiction. In an age of uncertainty, insecurity, and distrust, the unconscious mind develops the assumption that there is an organizing system behind the chaos of the universe. Gravity's Rainbow by Thomas Pynchon (1973) is one of the finest instances of postmodern fiction in which the person is influenced by her/his vision of a conspiracy of the unknown, undefined forces against her/him. Similarly, in Orhan Pamuk's *A Strangeness in My Mind*, the protagonist Mevlut is oblivious to the forces conspiring against him, and the author explains his sentiments in the following words: "He didn't even know the name of the gorgeous sister he had always envisaged." He had no idea how he'd gotten to this point, and so the strangeness in his head became a part of the trap he'd fallen into" (*A Strangeness in My Mind*, p. 10).

Pamuk's "My Name Is Red" is distinguished by the East-West duality in the setting of fifteenth-century Istanbul. He has worked with miniature paintings in particular, and the novel's topic is a parallel murder mystery. "The Museum of Innocence" is a narrative about loss, memory, and longing. The novel "The Black Book" is intertwined with themes of an identity crisis, buried secrets, and intertextuality. The East-West dilemma is examined in "Snow" amid a historical and cultural backdrop.

## **SURVEY OF THE POSTMODERN OF ORHAN PAMUK**

As this current research will be focusing on the major postmodern problems in Orhan Pamuk's writings, the following works will be quite useful.

"Shekure's room for her own: A Feminist Reading of Orhan Pamuk's *My Name is Red*," by Niloofar Arjomandi and Sohila Faghfori, argues that as a postmodernist writer, Pamuk has attempted to dismantle the binary opposition of male/female in his historical novel *My Name is Red*.

*Practicing Postmodernism* by Patricia Waugh *Reading Modernism* (London: Edward Arnold, 1992) is a must-have introduction to postmodernism, which ties to both modernism and romanticism. *Post Modernism or the Cultural Logic of Late Capitalism* (London, Verso 1992) by Fredric Jameson is another seminal text on postmodernism that covers film, architecture, video, arts, economics, space ideology, and cultural theory.

Erdag Goknar's *Orhan Pamuk- Secularism- Blasphemy* (2013) is not a standard literary study, but rather a work that uses literature to address bigger concerns about recent changes in Turkish history, identity, modernity, and communal memory. This text examines the politics of the Turkish novel via a variety of analytical lenses, including gender studies, cultural translation, historiography, and Islam. According to the book, modern literature that juxtaposes representations of the nation, state, or devlet with those of Ottoman Islamic and Sufi contexts constitutes "secular blasphemies" that redefine the politics of the Turkish novel.

The manuscript describes as follows: Section 2 explains the maximalism of Pamuk's works mentioned above, Section 3 concludes the paper.

## **MAXIMALISM OF ORHAN PAMUK'S BOOKS**

When we read novels, especially by such a national hero like Pamuk, we often want the country and culture to be expressed in the individual characters.

### **MY NAME IS RED**

As the narrative begins, one of the miniaturists, a gilder of a highly controversial and provocative book, is slain. Kara, or "Black," a second miniaturist, is summoned to Istanbul to investigate the murder. Enishte, Black's maternal uncle, sends for him because he is the author of the hidden provocative book and needs his nephew's assistance with it, but only after Black solves the murder. Not only does Black agree to return to work on the book and investigate the murder, but he also agrees to earn the affection of Enishte's daughter, his cousin Shekure. He hasn't seen her in a dozen years, so he



tries to see her before starting his research; however, she hides from him, spying on him and her father as they discuss the book.

As Black begins the inquiry, the major suspects are three other miniaturists: Butterfly, Stork, and Olive. Meanwhile, Shekure has rekindled his feelings for Black after seeing him, even though he hasn't seen her. When she learns of the miniaturist's death, she resolves to give up waiting for the return of her military husband, who has been absent for more than four years. She is being courted by three men: one of the miniaturists, Black, and her brother-in-law, Hasan. She does not want to marry Hasan because he was nasty to her and inappropriately flirted with her under his brother's nose while she and her husband lived with him. Hasan threatens to sue her if she does not return with him.

Back at the neighborhood coffee shop, the three suspect miniaturists exchange their illustrations and the content of the book they're working on with another storyteller, who broadcasts these stories to the general public. Hearing the stories enrages a fanatical religious group because the book is controversial and creative oppression is rampant in those places. As a result, Enishte is assassinated.

Shekure, now distracted by her father's death, decides that she must marry for the sake of her father, so she gets Black to assist her in obtaining a divorce from her missing spouse. That same day, she and Black married, and they both take care of Enishte's body, burying it. Despite their marriage, Shekure refuses to complete her new marriage with Black until he determines who murdered her father. Black, who is now on the hunt for two murderers, believes they may be the same person.

Black sets out to find the murderer, but is thwarted by a series of obstacles; in the meantime, Shekure, who is now alone at home, fears for her life. As a result, she reluctantly agrees to go to Hasan's place for protection, but instantly regrets it. Black returns and assists her escape; as they move away, they steal a ruby-studded blade from Hasan.

Olive is identified as the murderer. Black confronts him with the help of the other two

miniaturists, but Olive is too quick. As Black and Olive spar, Olive seizes the ruby-studded dagger from Black and severely wounds him before fleeing with the dagger. Olive drops by the workshop on his way out of town to pick up his possessions, but Hasan is already there. Hasan notices Olive's blade and accuses her of stealing from him. He assaults Olive and slashes off his head. Hasan flees town, terrified of the implications of the beheading.

Shekure heals Black's wounds, and they fall in love all over again, finally able to live together as a loving married couple. Olive's headless body is discovered in the workshop, and the painting and book projects are halted. With the passage of time, religion and tradition become more prominent, while the usage of pictures and paintings declines, ushering in their tiny dark era.

The novel is set in Istanbul, the capital of the Ottoman Empire, in 1591, at the empire's most powerful time. The author decides to tell these events through art since the book is a critique of religious oppression and cultural traditions. Miniaturists are painters who create Turkish book arts by integrating aspects of Chinese art, lighting, calligraphy, and intricate color and contouring. The plot has elements of romance, intrigue, and murder, as well as Turkish political conflict and a deep exploration of art and its impact on both those who create it and those who love it.

### **MAXIMALISM OF "MY NAME IS RED"**

The novel is loaded with symbolism, such as art serving as the backdrop for competing concepts of eastern and western thought. The book delves into the world of Ottoman Miniaturists and their exacting and detailed painting technique. The miniaturist's paintings were accurate in detail but lacked emotion and style. In contrast to this type of art, there is European/Venetian art, which focuses on emotion, perspective, and depicts the world in a more stylized style. This is considered sacrilege, and the Koran forbids it.

The political metaphor "My name is Red" depicts the persistent conflicts between the east and west. The easiest method to understand this



metaphor is to apply cluster criticism, which analyses the characters' speech in the text. Each of the novel's characters becomes an object for the major thesis. In addition, the narration of the characters develops rhetorical clusters around the novel's fundamental idea. The core theme of the novel, the friction between Islamic and Western ideas concealed by art, maybe seen through this criticism. However, it is clear from this study that Pamuk neither criticizes nor extols Western philosophy. Instead, Pamuk demonstrates the self-destructive tendency of a civilization that is unwilling to change with time. The author purposefully utilizes a murder mystery to attract the audience while imparting his political and religious agenda.

Even though it ends with a dying art, *My Name is Red* is a vivid story. The term relates to one of the many strange and fascinating narrators—in this case, the color red appears as a narrator in one of the chapters. For this book, Orhan Pamuk received the Nobel Prize in Literature in 2006. He has also won numerous honors for his translations of this work. *My Name is Red* is a stunning work of art that offers a fascinating look at love, art, and political debate.

Some of the Quotes that mentioned in the book for maximalism,

"I don't want to be a tree; I want to be its meaning" is mentioned about the individuality.

"Books, which we mistake for consolation, only add depth to our sorrow" is mentioned about the sorrow.

"The beauty and mystery of this world only emerges through affection, attention, interest and compassion . . . open your eyes wide and actually see this world by attending to its colors, details and irony" is mentioning about the our vision.

"A letter doesn't communicate by words alone. A letter, just like a book, can be read by smelling it, touching it and fondling it. Thereby, intelligent folk will say, 'Go on then, read what the letter tells you!' whereas the dull-witted will say, 'Go on then, read what he's written!'" indicating about the communication.

"Before my birth there was infinite time, and after my death, inexhaustible time. I never thought of it before: I'd been living luminously between two eternities of darkness." Is described about the life.

"My religion is complicated. Literature is my true religion. After all, I come from a completely non-religious family." Tells about the spirituality.

"Age had not made him less handsome, as is so often the case; it had simply made him less visible." Symbolise the aging.

These are the some quotes mentioned in the novel for symbolism.

### **SNOW**

*Snow*, the novel by Nobel Prize winner Orhan Pamuk, was originally published in Turkish in 2002 (with the Turkish title *Kar*) then in English in 2004. *Snow's* narrator, a novelist named Orhan, tries to piece together a pivotal moment in the life of his late friend Ka, a Turkish poet who was slain in exile. Much of the story is written from Ka's perspective as he investigates a teenage girl suicide epidemic in the eastern Turkish city of Kars. When a severe snowfall isolates Kars from the rest of the country, a violent struggle between secularists and Islamists erupts, and the city becomes a microcosm for Turkey as a whole.

After twelve years of self-imposed exile in Germany, Ka returns to Turkey. When he learns that a huge number of teenage girls are committing suicide in the little town of Kars, he decides to look into it. The occurrence of an "I" now and then indicates that someone else is telling Ka's story some years later.

A severe snowfall cuts off access to Kars not long after Ka arrives. Ka encounters Ipek, a woman from his past, and discovers that he still has strong feelings for her. Ka and Ipek witness the murder of the local Director of Education as they are at a café together. The Director is in charge of executing the government's policy prohibiting the wearing of headscarves in university classes. Following that, Ka pays a visit to Ipek's ex-husband, Muhtar, who tells Ka about the mystical experience that reawakened



his interest in Islam. The police interview Ka about the murder of the Director.

Ipek introduces Ka to her sister, Kadife, who is the dynamic leader of a group of girls at her university who refuses to observe the government's regulation against wearing headscarves in class. Ka discovers that this law may be contributing to the suicide epidemic: girls experience pressure from both the authorities and their own families. Ka also encounters Blue, a militant Islamist wanted by the police on suspicion of orchestrating the Director's assassination.

Ka has been suffering from severe writer's block for many years. As a devout atheist, he is taken aback when he is inspired to create a poem titled "Snow," which describes a mystical religious experience. More poems arrive, and as he becomes closer to Ipek, Ka begins to fantasize about starting a new life with her in Germany.

Ka meets Necip, a pious fellow student of Kadife's. The two become friends after recognizing Necip as a younger version of themselves.

At the National Theatre, a theatre troupe with secular Turkish Republican leanings performs a piece condemning the wearing of headscarves. During the show, the actors open fire on the audience, killing numerous students, including Necip. Sunay Zaim, the company's star actor and producer, basically takes control of the town and declares martial law. Religious students are apprehended, and Ka is interrogated.

Kadife drives Ka to Blue's house to speak with him. Ka persuades the Islamist that he has contacts in the German press who will print a statement condemning the coup if non-Islamists sign it. Ka persuades Kadife and Ipek's father, Turgut Bey, to join Blue and others in co-authoring the declaration. For the first time, Ka and Ipek make love.

At this point in the story, the narrator introduces himself as Orhan, a novelist, and Ka's buddy. Orhan says that Ka returned to Germany alone immediately after the events of the novel, spending the last years of his life constantly writing

to Ipek until he was murdered.

Blue gets apprehended by Sunay Zaim's nationalist forces. Ka agrees to a compromise in which Blue is released in exchange for Kadife removing her headscarf during a televised performance by Zaim's theatre group. However, as soon as Blue is released, he changes his mind and orders Ka to persuade Kadife not to uncover her head. Ka is kidnapped and assaulted by Nationalist secret police seeking Blue. When Ka refuses to give Blue's location, the cops discover that Ipek is having an affair with Blue.

When confronted by Ka, Ipek admits to having an affair with Blue during her marriage but says it is done. Despite Ka's intense jealousy, the two reconcile and decide to travel to Germany together. They attempt to persuade Kadife not to reveal her head during Zaim's performance. Kadife is adamant that she will find out. Orhan interjects once more to explain that Ka's record of events ends here. The rest of the book is a reconstruction.

Ka gets kidnapped by the military once more. He is escorted to the railway station and told to leave. He accepts, but only provided Ipek is brought with him. Soldiers are dispatched to Ipek, but just as she is about to leave, word arrives that Blue has been slain. Ipek believes Ka betrayed Blue out of envy and refuses to join Ka. Instead, she attends a play to see her sister.

Suicide is the subject of the performance. Sunay Zaim hands Kadife a gun and orders her to shoot him at the end (having first demonstrated that the gun is unloaded). Zaim dies: the gun was loaded after all, and Zaim had planned his demise. The snow melts, Ka's train departs, and the Turkish government arrives to reestablish order in town.

Orhan meets Ipek and falls in love with her while investigating these incidents. He, too, gets envious of his deceased friend and Blue (also dead). Orhan also discovers proof that Ipek's suspicions were correct: Ka did betray Blue to the authorities. He also concludes that Ka was killed by Islamic extremists to avenge Blue's killing. These extremists also appear to have stolen the sole remaining copies





of Ka's late poetry, which is now lost.

### **MAXIMALISM OF "SNOW"**

The writer analyses a story and tries to focus on conflicts because conflict is an exciting aspect of a narrative. Conflict is a crucial component of novel and novel types of activity. A good tale can tell what is going on and appeal to the reader's emotions, his feelings of joy and sorrow, sympathy, dread, and eagerness, in other words, it can make the reader emotionally engaged in what is going on.

Orhan Pamuk's novel "Snow" aims to depict real-life in Turkey, where many events, particularly wars, take place. "Snow" is made up of so many problems that symbolize their real lives. It becomes a good novel as a result of these disagreements. As a result, conflict is an essential component of fictional literature. In any piece of writing, it is defined as a dilemma and is frequently classified according to the nature of the protagonist and antagonist.

Snow explores themes of love, art, and religious experience while providing an allegory of recent Turkish history. The work received many important honors, including the Prix Médicis étranger in 2005.

### **THE MUSEUM OF INNOCENCE**

The Museum of Innocence is a novel written by Turkish Nobel Prize winner Orhan Pamuk that was published in 2008. It depicts a wealthy guy named Kemal who falls in love with his distant cousin, Fusun, in the 1970s and 1980s in Turkey's cosmopolitan capital of Istanbul. Pamuk used snippets from films and mid-twentieth-century music in Turkish history to help develop the novel's, particularly Turkish emotional tone. He attributes the book's narrative to Milan's Bagatti Valsecchi Museum, which is essentially about the nostalgia one feels as a certain way of life slips away in the unrelenting river of time. The novel was excerpted in The New Yorker, translated into other languages, and received near-universal literary acclaim. The novel's core topics include identity, female autonomy, memory retention and distortion, the disparities between Eastern and Western culture and traditions, and

Turkey's complex love and marriage views.

The novel was excerpted in The New Yorker, translated into other languages, and received near-universal literary acclaim. Identity, female autonomy, memory retention and distortion, the disparities between Eastern and Western culture and traditions, and Turkey's complex philosophies of love and marriage are among the novel's prominent themes.

Two months after Kemal proposes to a lovely young lady named Sibel, the Museum of Innocence opens. He meets Fusun, who works as a clerk at a handbag store while shopping for gifts for Sibel in preparation for their wedding. They are immediately taken with each other and arrange to meet in secret over the next few months. Fusun tells Kemal one day that she loves him and that they have sex. He later recalls that day as the happiest of his life. Nonetheless, he does not tell Fusun that he feels the same way about her, preferring to believe that he is intended to continue with his engagement to Sibel. Fusun chases him for a while, seeking to persuade him to reconsider. She shows up at his engagement party and then departs without explaining herself or saying goodbye.

For a year after his engagement, Kemal is distraught. He tries hard to keep his relationship with Sibel intact, but he can't shake the feeling that he has lost a profound and tragic connection. He tries to contact Fusun, but she refuses to meet with him. In her absence, he clings to anything or anywhere that reminds him of her and their sexual encounters. In expected fashion, his relationship with Sibel withers, then fades, with no true spark. Finally, Fusun responds to one of Kemal's letters. She informs him that she is now married and lives with her husband and her parents.

She agrees to meet him as well, but only on the condition that they pretend to be distant family members who have only recently been acquainted. When he arrives at her family's house, she treats him with hostility but courtesy, implying the sorrow she is repressing as a result of their split. Kemal tries to persuade her to return to him, but she rejects him time and again, preferring the security of her new life



to her past passion. Kemal grabs objects from her residence at each subsequent visit where he declares his love in an attempt to symbolically recover her.

Fusun falls out of love with her husband after her father dies. When they split, Fusun reconsiders Kemal as a possible replacement. He takes her on a honeymoon through Europe, reigniting the spark of their earlier romance. Fusun is killed in a car accident on the last night of their honeymoon, the most personal night of their lives together. Devastated, Kemal looks to the artefacts he has accumulated in Fusun's memories over the last decade. Each one represents a different blissful experience he wishes he could relive. At the end of the story, Kemal turns Fusun's now-vacant home into the titular "museum of innocence," filling it with objects from their time together as well as cultural relics from Turkey during their relationship. The tragic outcome of the Museum of Innocence is paradoxically universal, meaning that all people aspire to possess or embody a history that has been erased.

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### **MAXIMALISM OF "THE MUSEUM OF INNOCENCE"**

The Museum of Innocence is more linear than Pamuk's novels *My Name Is Red* and *Snow*, but it is also more personal and poetic. Perhaps because there are fewer gymnastics in the plot, the characters' sentiments of imprisonment and loss are more poignant. Though the sheer amount of study that must have gone into a book of this detail is admirable in and of itself, this volume is more than just a remnant of a bygone Turkey. Pamuk's historic and cultural distinctiveness proves to us that, regardless of our historical period, there will always be conditions that make one decision easier than another. We hate the forked path, sometimes

denying that any action is required at all, just as Kemal takes the path of least resistance in going with his engagement to Sibel while continuing his affair with Füsun.

Pamuk has no scorn for his subjects, despite the sea of botched affairs and damaged women. After all, it's human to want to keep our options open for as long as possible: perhaps Kemal pictured a future in which Füsun could meet him on the sly while he went through the motions of his marriage to Sibel. Kemal remained more dedicated to inertia than to either lady for as long as both possibilities existed. He hoped, like Schrodinger's cat, to keep all of his prospective futures alive for as long as he could preserve his uncertainty.

The Museum of Innocence, while meant as a tribute to Füsun, is largely Kemal's sardonic confession. The similarities between Kemal and the hero of Vladimir Nabokov's *Lolita* are highlighted by Kemal's visit to the Nabokov Museum in Saint Petersburg (1955). Both Kemal and Humbert Humbert are enamored with younger women, with terrible results, and Humbert refers to his first-person narrative as a confession.

Pamuk included a map of Niantai, the Istanbul neighborhood where his protagonists dwell because The Museum of Innocence is almost as much about the place as it is about its characters. The driving lessons Kemal provides Füsun lead them to discover sections of the city they were previously unaware of. "This is not merely a story of lovers," Kemal says Pamuk, "but of the entire realm, that is, of Istanbul." This tribute to Pamuk's hometown helped the novel sell 140,000 copies in Turkey in its first year of publication. Pamuk, in the tradition of postmodern writers who strive to persuade reviewers toward the "right" reading, notes that The Museum of Innocence allows him to refute "the incorrect but widely held idea that my books set in Niantai cruelly denigrated everyone brutally." While his characters' superficialities and biases are criticized, Pamuk appears sympathetic to their folly.

The below quotes shows that the sympathetic of the characters,



"With the death of my father, it wasn't just the objects of everyday life that had changed; even the most ordinary street scenes had become irreplaceable mementos of a lost world whose every detail figured in the meaning of the whole" mentioning the broken memories.

"Time had not faded my memories (as I had prayed to God it might), nor had it healed my wounds as it is said always to do. I began each day with the hope that the next day would be better, my recollections a little less pointed, but I would awake to the same pain, as if a black lamp were burning eternally inside me, radiating darkness" This quote describing about the hope of the character in the novel.

### **A STRANGENESS IN MY MIND**

Orhan Pamuk's enthralling and thought-provoking masterpiece *A Strangeness in My Mind*. *A Strangeness in My Mind* (Turkish: *Kafamda Bir Tuhaflik*) is Orhan Pamuk's 2014 novel. This is the author's ninth book. Ekin Oklap's English translation was published in the United States by Knopf Doubleday, while Faber & Faber released the English edition in the United Kingdom.

The story takes place in Istanbul and depicts the city's transformations from 1969 to 2012. Mevlut, the main character, hails from central Anatolia and arrives as a 12-year-old child; the narrative follows him through his adolescence and maturity. In 1982, Mevlut marries and discovers a lack of financial prosperity.

Orhan Pamuk was notoriously charged with "insulting Turkishness" after complaining in a magazine interview that his fellow Turks were mute about the Armenian massacre. The charges, though withdrawn, were an embarrassment to Turkey on the international stage, especially after Pamuk received the Nobel Prize in Literature in 2006. But after reading Pamuk's new novel, "*A Strangeness in My Mind*," the notion that he is trying to attack or malign his country seems especially absurd. The book could be considered as a love letter to modern Turkey, and especially to Istanbul.

Pamuk does for Istanbul what James Joyce did for Dublin by presenting the narrative of Mevlut, a rural boy who moves to the city in the late 1960s and spends the next four decades scraping by as a vendor. He depicts not only the appearance and feel of the city but also its culture, beliefs and customs, people, and ideals. Pamuk, of course, is not an uncritical spectator. He focuses on the vices he regards as typical of modern Istanbul, such as political corruption and individual avarice. But "*A Strangeness in My Mind*" remains a sweet-tempered novel because Mevlut is such a sweet-tempered character — a Turkish everyman who remains truly innocent while going through all kinds of ordeals.

Mevlut's late-book thought that his nighttime peregrinations around Istanbul have led him to identify himself with the city, and the city with himself, inspired the title. "Mevlut sensed that the light and darkness within his consciousness resembled the city's midnight environment. He felt as though he were going around inside his head while walking around the city at night." During his time in Istanbul, Mevlut works a variety of odd jobs, including selling yogurt, ice cream, and chicken on the street, as well as working as a waitress in a cafe and as a junior inspector for the electric company. But it is via his work as a boza salesman, which he does every night, that Mevlut learns to embody the soul of the city.

The reader learns that boza is an old-fashioned Turkish drink, a thick brew prepared from fermented wheat that was sold on the streets by peddlers for years. It was popular during the Ottoman period because it provided a socially acceptable means for observant Muslims who refused to drink wine or spirits to get inebriated. By the time Mevlut arrives in Istanbul, boza has fallen out of favor; in modern, secularised Turkey, almost everyone drinks raki instead. However, when people hear Mevlut's characteristic call, they are overcome with nostalgia and purchase a cup for the sake of nostalgia, replete with the typical chickpeas and cinnamon on top.

Pamuk, on the other hand, depicts the clash of old and modern ideals most vividly in the realms of sex and love. The episode that will influence Mevlut's



entire life occurs during a family wedding, where he notices a young girl with beautiful eyes and falls in love right away. Mevlut can only sneak her love letters through a go-between, his cousin Süleyman, because it would be impossible for him to talk to her publicly. As Pamuk demonstrates in a humorous passage, he knows nothing about her, thus all of his letters wind up being about eyes: "Your eyes are like ensorcelled arrows that pierce my heart and take me captive," and so on. After years of this, the girl agrees to flee with him. However, as the reader quickly discovers, things do not go as planned for Mevlut, resulting in issues that will shape the direction of his life.

The book begins with a biblical tragicomedy that makes this goal nearly unattainable. Mevlut sends her love letters for three years after meeting a girl with "unforgettable eyes" at a wedding. His cousin arranges for him to flee with the girl, but when the plan is carried out, Mevlut finds there has been a mistake: "They had shown him the attractive sister at the wedding, and then given him the ugly sister instead." Mevlut knew he had been duped. "He hadn't, had he? Mevlut and his bride, Rayiha, end up being a true love match who live a wonderful and fulfilling life together before tragedy hits. Even at their most intimate times, Mevlut is haunted by the fact that his love letters were intended for Rayiha's sister, Samiha. "Mevlut realized he could have been content with Rayiha alone. "God had made them for each other," he decides, then quickly regrets his decision. "What would have occurred if I had written 'Samiha' instead of 'Rayiha' on my letters?" Mevlut wondered. Samiha, would you have eloped with him?"

Nonetheless, Mevlut receives some retribution in the tale. Although few things seem to go his way in life, he remains an enviable man due to his inner serenity and a strong sense of place. Pamuk describes the major events in Turkish history over the last half-century through his eyes: political coups, strife between Turks and Kurds, earthquakes, and even a Turk's-eye perspective of 9/11. Mevlut remains on the outskirts of all this commotion; a peddler, like a novelist, perceives life from the outside, at an angle.

However, he can see things more vividly and poetically than other people.

By the end of the story, Istanbul has transformed into a city of skyscrapers and parking lots, "so enormous and expansive that it was hard to drive to and from the districts in a day, let alone walk." Mevlut looks out over this "impenetrable" city from behind the barrier of an apartment-tower window, dozens of levels above the ground. He feels immense nostalgia for the streets he used to know so well, but he refuses to think that this vanished world is genuinely unreachable to him. He refused to choose between the two realms for the time being. His public and private beliefs were both true; the purposes of the heart and the intentions of words were equally vital." Mevlut, like the boza seller in the final page shot, closes the book as a symbol of Istanbul's vanishing history, but for the time being, at peace with his city.

### **MAXIMALISM OF "A STRANGENESS IN MY MIND"**

Although many characters use third-person narration to address the reader on occasion, this is the sole postmodern flourish. Pamuk, if anything, is reminiscent of the great Victorian novelists, as he smoothly moves from near-documentary passages on real estate maneuvers and the privatization of electricity service to melancholy meditations on the difference between people's public posturing and internal views. Women's subjugation is shown quietly but passionately as widespread; even nice-guy Mevlut assumes his right to regulate Rayiha's behavior (with ultimately terrible repercussions), while his vile right-wing cousin Korkut treats his wife like a servant. Turkey's unstable politics produce a thrumming undertone of unease as Pamuk follows his believably flawed protagonist and a teeming cast of supporting characters across five decades.

A Strangeness in My Mind is a modern epic about growing up in a major city, a magnificent depiction of life among the newcomers who have changed the face of Istanbul over the last fifty years. This is a captivating drama of human longing that will undoubtedly rank among Pamuk's finest works. As a



result, "A Strangeness in My Mind" is one of Pamuk's most delightful novels, and it is an excellent place to start for readers who want to get to know him.

"But I think it must be easier for a girl to marry someone she doesn't know, because the more you get to know men, the harder it is to love them." Mentioning the understanding views.

"But just like believing in God, falling in love is such a sacred feeling that it leaves you with no room for any other passions." Describing about the love.

### THE RED-HAIRED WOMAN

Orhan Pamuk's novel *The Red-Haired Woman* was published in 2017 and was translated into English by Ekin Oklap from Turkish.

The novel, which is separated into three parts, is set in Istanbul, as is typical of Pamuk's writing. The novel begins in the mid-1980s. Cem elik, the book's teenager narrator and protagonist, lives with his parents and strives to become a writer. His father, who owns a pharmacy, mysteriously vanishes one day, prompting Cem to suspect that he has been kidnapped by government agents because of his contentious political ideas. Money is scarce after Cem's father departs. Cem accepts a summer job as an apprentice with a well-digger to help pay for his education, which he believes is essential if he wants to be a writer.

Cem travels with Master Mahmut, the well-digger, to the nearby rural town of ngören, where they have been engaged to dig a well for a wealthy businessman who lives there. As Cem's recollections of his father fade, he begins to look to Mahmut as a father figure. Cem and Mahmut enjoy telling stories while they work. Cem gives Mahmut the Oedipus story. This story is mentioned several times throughout the work.

Cem happens to be in the town center of ngören one day when he notices a woman with a bright head of red hair. He is captivated by her attractiveness and gets obsessed with the prospect of discovering more about her. While Cem and Mahmut continue to work on the well, Cem frequently seeks opportunities to travel into town in the hopes of

running into the red-haired woman again. He chooses to go see her perform after learning that she is an actor with a local theatre troupe. The ensemble reenacts various stories during the show, one of which is the story of Rostam and Sohrab. Following the performance, the redhead woman approaches Cem and introduces herself as Gülcihan. Cem invites Gülcihan to accompany him on a walk, and the two spend some time conversing and getting to know each other. They eventually have sex that night.

Cem returns to work on the well the next day, still disturbed by the events of the previous evening. Cem unintentionally tosses a pail into the well while Mahmut is inside while fantasizing about Gülcihan. He is afraid that the bucket will strike Mahmut in the head and kill him. He resolves to quit the site and never talk of the occurrence again, knowing that he will be unable to return to ngören and will have to leave his dreams of the red-haired woman behind.

Cem attends university and decides to study engineering instead of becoming a writer, foregoing his dream of becoming a writer in favor of a more practical job path. He develops feelings for another student named Ayse, and they eventually decide to marry. Cem goes on to work for a construction company, but he is still obsessed with the stories of Oedipus, Rostam, and Sohrab. He re-reads these stories frequently since his mind keeps returning to the narratives of these stories. They shape his perspective on father-son interactions.

Cem and Ayse discover they will be unable to have children owing to a problem with Ayse's reproductive system. Instead, they decide to start their own construction development company, Sohrab, which they name after themselves. Cem feels ready to finally reunite with his father, whom he believes will be very proud of him after the company becomes a great success. They meet, but Cem's father dies soon after because he is already quite elderly. Cem discovers after his father's death that his father had an affair with Gülcihan and that Mahmut was only hurt by the bucket he had fallen years previously, even though he is now dead from old age.



Cem receives an odd letter one day from a man named Enver, who claims to be the son of Cem and Gülcihan and lives in ngören. Cem is doubtful, but a paternity test backs up his claim. Cem travels to ngören, where he sees Gülcihan for the first time in twenty-six years and meets Enver, his son. Cem and Enver go for a walk around town, catching up on their lives over the last twenty-six years. However, as the talk progresses, it becomes clear that Enver is resentful of Cem for not being in his life all these years. The two guys start arguing, which leads to a physical struggle in which Cem is slain.

### **MAXIMALISM OF "THE RED-HAIRED WOMAN"**

The Red-Haired Woman, Pamuk's tenth novel, is prefaced by three quotes: one from Nietzsche on the myth of Oedipus, one from Sophocles' play Oedipus Rex, and one from the Persian poet Ferdowsi, whose epic Shahnameh has a type of a mirror of Oedipus Rex in which a father accidentally kills his son. The Red-Haired Woman is a book that delves deeply into father-son relationships, almost painfully so. Unlike Pamuk's last two novels – the overstuffed A Strangeness in My Mind and the gorgeous but commodious The Museum of Innocence – this one has a lapidary, fable-like air to it, more in the spirit of Snow and The Silent House.

The first part of the novel is moving, as we witness Cem gradually embrace the kind but irascible Mahmut as a surrogate father, and Mahmut gradually takes the "little gentleman" under his wing. The elder man tells Cem stories; they walk into town and sit at a cafe (where Cem tries to catch a glimpse of the red-haired woman); they dig and come upon seams of rock, sand, and darker soil that promise water. I'd never seen the connection between Paul Auster and Orhan Pamuk before, but the construction of the well in The Red-Haired Woman is a clear homage to the wall in Auster's The Music of Chance, and the twists of paternity, the shifting notion of what parenthood truly means, are strong echoes of Moon Palace.

Auster employs self-consciously flat language, employing cliches whose hollow sound contributes to

the strange atmosphere he creates. The vocabulary used in The Red-Haired Woman is, for the most part, unexceptional. The younger Cem's experience is reflected in his bluff and unassuming narrative style; the older Cem, who is still caught by the events of the past, is a happily married but otherwise distant and joyless guy, his voice full of trite and obvious observations, his language formulaic and predictable.

However, it is possible that Pamuk just meant the book's concluding portion, which is recounted by the red-haired woman, to stand out against such a boring backdrop. It's an incredible work of writing, bringing the loose threads of the preceding episodes together securely and providing us with surprising new perspectives on the novel's events. The twist in the tail isn't nearly as effective as it is in My Name Is Red, but it still gives the reader the sensation of emerging from the depths of a well into abrupt and dazzling light.

The Red-Haired Woman, like Pamuk's previous work A Stranger in My Mind, is a story of class inversion, concluding with the final enfranchisement of excluded individuals – an uplifting, even romantic, parable of modernity's rising tide lifting all boats. For example, we discover that Master Mahmut (who survived the disaster) acquires property and then sells it for a profit. For, as analysts have pointed out, the Oedipal myth bears the logic of capitalism. And Turkey's Oedipal complex is intertwined with the ups and downs of capitalist and neoliberal modernization in a country torn between secularism and Islamism. On the one hand, The Red-Haired Woman is a story about characters who have been Oedipalized into the present neoliberal system. However, although that celebration exposes familial violence, it conceals a parallel history of governmental violence that perpetuates the patriarchal order. As recent Turkish history demonstrates, the political father – whether the once-secular founder Atatürk or the present Islamist President Erdoğan – governs like Rostam rather than Oedipus. The cleverly planned success of this novel is that it allows us to ponder how these ideas might coexist.



### **THE BLACK BOOK**

Orhan Pamuk's novel *The Black Book* (Kara Kitap in Turkish) is a work of fiction. It was first published in Turkish in 1990, and then translated and released in English in 1994 by Güneli Gün. Maureen Freely re-translated it into English in 2006.

The novel's central theme is identity, which appears on multiple levels. Galip, for example, is visibly dissatisfied with himself. He despises his existence as a lawyer and has always admired Celal's success. The plot depicts how he gradually transforms like Celal, living in his flat, wearing his clothing, and even writing his articles. We do know, though, that Celal longs to be someone else as well (as seen by several of his essays, such as the one headlined 'I Must Be Myself'). Rüya remains a mystery throughout the story, and the only glimpse we get of her is through Galip's subjective lens. She sleeps throughout the day and spends her evenings and nights reading detective novels, rarely leaving the house. It appears that she prefers to avoid reality by immersing herself in the world of her detective novels, which Galip does not seem to value. This unusual way of life may signal that she, too, is dissatisfied with who she is or how her life has turned out, but she may not consciously think about it or confess it to herself.

The problems of who we are and if we can change who we resurface on at least two other levels: Istanbul's identity as a city and the Turkish people's identity. As Galip travels the streets of Istanbul, we get to know many of the city's diverse neighborhoods, each with its distinct ambiance. This is a city where East and West, antiquity and modernity, Islam and secularism, the rich and the poor, pashas and peasants coexist. The question of this city's true identity continues. Is it a modern city or the last vestige of the once-great Constantinople?

The scenario, as presented above, is a typical mystery novel. The methods in which author Orhan Pamuk develops this simple opening gambit, on the other hand, are anything but traditional. The search for a missing person evolves into a broader, less readily defined investigation, one that includes

questions that are more spiritual than empirical. Almost everything, from random photos in the newspaper to graphics on billboards and plastic bags, becomes a clue, or at the very least an enigma. Before we get to the end of *The Black Book*, it appears like the entire city of Istanbul has been sucked into the mystery, and it is unclear what the solution might be.

At first, the husband is so desperate for information that he deigns to delve inside the mystery books he despises for any indication of his wife's whereabouts. "He loathed this world where the English were parodies of Englishness and no one was fat unless they were colossally fat; the murderers were as manufactured as their victims, functioning only as clues in puzzles," writes Pamuk. "Galip had once told Rüya that the only detective book he'd ever want to read was one in which the murderer's identity was unknown even to the author."

Galip now has his own set of hints, but it's unclear whether they have the same level of consistency. A lengthy search for Rüya's first husband, for example, results in a frustrating dead end. However, a new, more interesting viewpoint quickly emerges. Rüya's disappearance could be linked to the fate of another missing person, the well-known newspaper columnist Celâl Salik. Celâl is Rüya's half-brother and Galip's cousin. He is a bohemian journalist with underworld ties and deteriorating memory. He, too, has left without a trace, leaving just a few final columns and a slew of strange characters—some friendly, others hostile—on his trail. Galip eventually comes to believe that if he can find Celâl, he will also find his wife. Celâl has an odd way of dominating this book, especially since he is an absent character. Celâl, on the other hand, does not need to be present to mold the dreams, imaginings, and anxieties of others as a member of the brotherhood of newspaper journalists, who by definition exert their power indirectly via the printed page. By inserting Celâl's newspaper articles into his novel, Pamuk both deepens the somber tone of *The Black Book* and adds a recognizable postmodern twist (resorting to the text-within-a-text technique that has become such a mainstay of books of this



type). The chapters alternate between the narrative of Galip's pursuit of his wife and cousin and the latter's journalistic observations. But what an odd journalist Celâl is! Consider James Joyce writing a daily column on the dark side of Dublin and being given unlimited license by his editor, or Borges reporting on the hidden life of Buenos Aires, and you'll get a taste of these grandiose expositions, meandering yet visionary, seductive but frightening. Celâl is also recognized for his interest in codes, puzzles, and word games, and many readers look for hidden meanings in his articles.

They seek intimate information about upcoming events, such as the start of a political coup, the entrance of a spiritual savior, an assignment invitation, or some other critical turning moment. Celâl's numerous obsessions gradually obscure the growing plot, eventually displacing the mystery of the missing duo from the book's center stage. Instead, readers are exposed to an odd variety of preoccupations and *idées fixes*. Celâl's belief that alphabet letters may be read in people's faces emerges as a crucial subplot, although with dubious ramifications – The Black Book briefly threatens to deviate into the surreal or magical realism.

### **MAXIMALISM OF "THE BLACK BOOK"**

The Black Book gradually pervades all aspects of the story. One gets the impression that for our author, this is more than a matter of individual psychology, but also of his country's need to develop its own identity in a world increasingly polarised, like Turkey itself, between the opposing magnetic attractions of the East and the West.

Pamuk creates an infinite number of permutations on the theme of people's inability to find themselves, risking reader weariness with his repetitions at times. He narrates the story of a monarch who disguises himself as a commoner and slips out of the palace at night, only to be confronted by a commoner disguised as the ruler. Another story in The Black Book tells of a barber seeking Celâl to learn how to be himself, only to have the columnist answer with nasty witticisms. Another interlude relates to the story of a prince in line for the throne

who is fascinated with the same subject of personal authenticity and isolates himself from family and other attachments to discover his true personality.

Readers will also learn about a master mannequin manufacturer who failed to attract clients because his figures did not accurately imitate models from other countries. Another anecdote tells of a brothel where the women dress up like well-known film stars. Galip eventually finds himself in a similar search, as he gradually loses his sense of self and begins acting like the missing journalist he is looking for. Almost every chapter in the book expands on and intensifies this obsession with self-inflicted identity theft. These larger mysteries cast a pall of unsolved darkness over The Black Book's world. Even once the mystery surrounding Rüya and Celâl's absence is revealed, much remains unclear. But we now face a higher-level mystery, a dark cloud that is widespread yet intangible...and one that may be beyond the efforts of any individual, whether master detective or humble citizen. The classic criminal fiction, with its requirement to identify a single perpetrator, appears to be an easy issue in comparison to this metaphysical enigma, in which all identities remain open to interpretation and may even vanish into the abyss with little warning.

### **CONCLUSION**

The current work developed a Maximalism in postmodern critical analysis of Orhan Pamuk's works, which include The Black Book (1990), The Museum of Innocence (2008), Snow (2002), My Name is Red (1998), The Red-Haired Woman (2016), and A Strangeness in My Mind (2014). From the above discussions, we can conclude that "My name is Red" is rife with symbolism, such as art serving as a backdrop for clashing ideals of eastern and western philosophy. Orhan Pamuk's novel "Snow" is filled with challenges that represent their real lives. According to the Turkish novelist, conflict is an essential component of fictional literature. "The Museum of Innocence" is more logical than Pamuk's previous works, My Name Is Red and Snow, but it is also more emotional and creative. "A Strangeness in My Mind" is a magnificent depiction of life among the newcomers who have changed the face of





Istanbul over the last fifty years. The Red-Haired Woman is a story about class inversion that culminates in the final enfranchisement of excluded people. It's a hopeful, even romantic narrative about how modernity's rising tide lifts all boats. The Black Book is a Turkish writer's work that was published in Istanbul. The novel tells the country's efforts to forge its own identity and self-image.

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