Chapter III

Lights, Colours, and Illuminations: Stories Through Art, Photography and Cinema

The aspect of Aporia is essential to an understanding of possible stories. As discussed in the introductory chapter, unbound stories require a knowledge of their boundaries in order to chart its various crossings and transgressions. Roman Jakobson in “On Linguistic Aspects of Translation” distinguishes the three ways of understanding a verbal sign. From among these three aspects, the Intersemiotic translation or trans-mutation is described as “an interpretation of verbal signs by means of signs of nonverbal sign systems” (Jakobson 114). The act of meaning whenever a lack is encountered needs to be complemented with ‘neologisms’ that would amplify the current language as it exists. Jakobson goes so far as to boldly state that “all cognitive experience and its classification is conveyable in any existing language” (Jakobson 115). This statement corresponds to the over-arching structuralist discourse that categorizes languages into a system of signs. But, the statement before this contradicts the work presented. The lack for Jakobson has to be filled so that the language can carry out the meaning that it should. This perspective can be employed by possible stories in order to discuss the various aesthetic interactions between narrative and art.

3.1 Ekphrasis and “Storyworlds”: Perspectives of Artistic Mediums and Stories

Before we discuss the various lacks, Aporias and gaps in contemporary theory, we need to first address the thematic focus on the chapter. In narrative theory, there is a distinction between narrative art and an art-informed analysis. This chapter is informed by both these methodological trends. In “The Language of Arts in a Narrative Inquiry Landscape”, D. Jean Clandinin discusses the interdisciplinary nature of meaning. He writes
that “meaning is not limited to what words can express”. Words are not the only forms of signification. Possible stories are an example of this statement. They not only migrate through texts but also through various other mediums. This chapter will focus on the visual mediums represented in the works of Orhan Pamuk and how they contribute to the ‘transposable’ nature of possible stories. Clandinin in the abovementioned chapter provides an explanation of the nature of art. He describes art as:

1. A product, a mode of representation, a superior skill
2. A way of living, a way of looking at the world

In posting these definitions, Clandinin is exploring the general character of art. The first definition is the most essential and certainly the most material explanation of art. Art is a creation. It is built, painted, written, composed etc. by artists through the prodding of their imagination. We can chart an entire history on the material figurations of art. It is the second definition that we need to discuss closely. In stating that art is a way of living, Clandinin seems to talking about the fluid boundaries between fiction and reality. In imbuing art with a decisive cognitive engagement, we provide it with the means of influencing our own perspectives and in turn inform an analysis of the work of art. Clandinin employs the words of Susan Sontag in order to highlight this issue; “art today is a new kind of instrument, an instrument for modifying consciousness and organizing new modes of sensibility”. An art-informed narrative inquiry means that “art has been the way chosen to inform the analysis and the meaning made of the field text already existing” (Clandinin 214). It is concerned with a research text presentation and an intensified aesthetic experience. It honours the multiple aesthetic perspectives and in doing so pushes the boundaries in the signification of meaning of the text and its various constituents. Ontogeny recapitulates phylogeny. Michel Foucault in his essay “Nietzsche, Genealogy and History” states the importance of the past in the creation of the present and in that vein charts the genealogy of the events that ultimately lead to that
zero point. In the re-integration or synthesis of the arts that exist in thought today, one must look at the original ideas of synthesis that existed in order to look for that thread of commonality and while doing so trace the diverse tertiary roots entwined with the mother thread so that the current trans-substantiation of the preliminary ideas can be understood better.

A cursory reading of the works of Orhan Pamuk will reveal a most prolific effusion of artistic references, traditions and compositions. In *My Name is Red* for instance, Pamuk traces the tradition of Ottoman illumination which in itself was inspired by Chinese and Persian artistic traditions. In the chapter titled “I am a Corpse”, the murdered victim discusses the occupation of illumination:

I was responsible for painting and embellishing books. I illuminated the edges of pages, coloring their borders with the most lifelike designs of leaves, branches, roses, flowers and birds. I painted scalloped Chinese – style clouds, clusters of overlapping vines and forests of color that hid gazelles, galleys, sultans, trees, palaces, horses and hunters. (4)

*Snow* on the other hand provides us with an inner perspective on how the protagonist creates his poems by listening to the music of the snowflakes falling around him. Ka, the main protagonist of the novel, is struck by the whiteness of the snowflakes and the way they have covered the entire city with their silence. He describes them as, “…giant snowflakes wafting slowly through the glow” which looked as if they came from “the stuff of fairy tales” (Pamuk 27). In witnessing their falling, Ka is struck with creative inspiration – “I found that my memories were shrouded in a sort of silence. Out of this silence would come a poem” (Pamuk 33). In the novel, Ka would go on to write at least eleven poems in his green notebook. The novels *Istanbul: Memories and the City, The Black Book, Museum of*
Innocence give a glimpse into the engraving tradition prevalent in Istanbul which is juxtaposed with contemporary visual representations like photographs and films. In Kara Kitap or The Black Book, the narrator writes of his intention “to mix objects dating back from centuries with those from his own past”. Istanbul: Memories and the City is an expression of this interface of history and personal, of city and the individual, of stories and the self so as to generate a critical construct of the image of the city. As he writes, “to see the city in black and white is to see it through the tarnish of history: the patina of what is old and faded and no longer matters to the rest of the world” (Pamuk 38). The Istanbul that Pamuk has grown up in and where he still lives is “littered with the ruins of the great fall” of the Ottoman empire that had one day ruled strong from this capital and by reconstructing these images of awareness he desire to form an intentional view of his city.

Mikhail Bakhtin writes that “novelist representation is always an open, unresolvable conflict of representations” and that the novel reveals a “plurality that no single genre, metadiscourse, or master-game encompasses” (33). The inclusion of these events blur the boundaries of art and reality, of art and narrative so as to showcase a dissemination of forms and assertion of the subversive elements of the novel. From these events we come to the novel My Name is Red which begins with the most disorienting opening of the novels of Pamuk. The murdered victim speaks from beyond and begs the reader to find his murderer. It is not enough that we glimpse into the traditions laid out in the novels. The providence of a corpse gifting with a narrative voices jars us out a complacent reading. The gap between the pages of the book and the reader’s mind is immediately constricted. This is further elaborated by the murdered illuminator appealing to the readers to find his murderer so that he may be given a proper burial and ascend into heaven.
We come to trans-mutative element of possible stories in relation to medium of visual arts. The history of image and the word has been a long discussed one. Chapter II has already historicized the debate on word and the image. This chapter will examine the idea of ‘museum’ in context of the larger debates on word and image.

Ernst Gombrich writes that the “the whole story of art is not a story of progress in technical proficiency, but a story of changing ideas and requirements” (Gombrich 24). The signification of the image was incumbent on the shifting lines of thought which sometimes underwent radical changes and sometime returned back to the cycle that had already made its mark in history. Either way, painting in each generation looks to be a mutation of the ideals running in a fugue state. Man’s thought through the ages has changed only superficially. The undercurrents running beneath the historical and cultural context still rises from the same wellspring that is revamped to suit the needs of the current day and age. The ideals discovered and propagated in the bedrock civilization still continue to work in the later contexts of thought and influence the creation and workings of the image. The Egyptian ideals of timelessness and enduring order become later the immortality sought by Paul Cezanne by making the work of art an event preserved forever in time. The ancient Greek art is constantly renovated and updated centuries after its civilization is buried deep in the sands of time surviving even in the age of Medievalism that condemned the practices of the pagans. Islamic art as evinced in the long history of illumination sought to capture the immortality of a masterpiece by identical reproductions of the same masterpiece from master to apprentice and so forth.

Frederich Nietzsche discussed the concept of eternal recurrence – that the events and ideas of the world run in a constant cyclical pattern – repeating themselves over and over again. The patterns of the world do have some similarity and archetypes are there for a reason as they more often than not are rooted in the truth. The archetypes in the image certainly can
be discovered when we strip the image down to its bare essentials. However, in the case of
the signification of the image the question is not of recurrence but of trans-mutation. The
ideas and themes mutate over the centuries gaining new currency by updating themselves to
suit the demands of the current civilization. The concept of art can only emerge in its entirety
when we observe the meanings that the image has held in the previous eras. Immense have
been the preparations before the concept of painting as a form of art emerged.

Possible stories in context of artistic mediums especially visual mediums concerns
itself with the poetics of seeing. The narratives of My Name is Red, Snow, The Black Book,
Museum of Innocence, Istanbul: Memories and the City discuss the travelling concept of
stories from one medium to the other and while these stories travel they influence the very
medium that they travel on. In context of seeing, they speak to the desire of the narrative to
incorporate itself into a painting and vice versa the desire of the painting to gain a voice and
tell the story of its various elements. Possible stories base themselves in the plurality of its
constituents. It “disturbs our conventional expectations in what is told (the story’s substance)
and in how its told (the telling’s form and language)” (Nash 15) and in doing so “it breeds an
infinity of new tellings” (Nash 19). The tradition of Illumination is an example of such
possible stories. But before we discuss this tradition in greater detail and its significance to
the working of possible stories we need to discuss two metaphors in relation to the poetics of
seeing. The first appears most strongly in Museum of Innocence and is illuminated in other
works of Orhan Pamuk through the unconscious of the text. This metaphor is the metaphor of
a museum. At the end of the novel Museum of Innocence, the writer Orhan Pamuk is
employed by Kemal to write a novel which will form the brochure of the museum he is
constructing in order to preserve the memory of his beloved. This museum consists of all the
objects touched by Kemal’s beloved which range from cigarette butts to certain curios.
Through this metaphor we realise the desires of the most of characters, the city of Istanbul
and to a certain extent the intentions of the author. The characters in the various works of Orhan Pamuk are trying to not to forget their past and to do so they require the help of objects, traditions and people. In *The Black Book*, Galip discusses the idea of memory as a garden:

> When the garden of memory begins to dry up a man cannot but dote on its lingering rosebuds, its last remaining trees. To keep them from withering away, I water them from morning until night, and I caress them too. I remember, I remember so as not to forget. (Pamuk 22)

The negotiations between two different significations is at the heart of the museum metaphor. The word remember is immediately followed by a negative indicator ‘not to forget’. The introduction of this phrase is significant as it introduces the element of fear and tension. There is a self-conscious revaluation leads to an ‘irreality’ which is embedded in the idea of a self – lost under a layer of false voices. This ‘irreality’ speaks to a postmodern problematizing of the stability of meaning which is directly correlated to the problem of the stable self.

The metaphor of the museum also forms a double-edged cognitive marker. First, the idea that when one walks into a museum, one expects to see artefacts before understanding their historical value and purpose. Second, the idea of museum pre-supposes a certain plurality with multiple object signification. In narrativizing this metaphor, the novels of Orhan Pamuk are challenging our ideas of perception and interpretation. In doing so this metaphor is challenging the individual mediums to:

- Reflect on its various artifices, finds such artifices, re-discover and finally re-create them
- Pay respect to its heritage
The metaphor of the museum in this chapter needs to be conjoined with the idea of *Ekphrasis*. The process of *Ekphrasis* has existed in human learning method since the existence of Greek Rhetoric. The *Progymnasmata* describes it as the “speech that brings he subject matter vividly before the eyes” (6). The words or the spoken speech through engages the aural and visual senses of the listener creating an image in his/her mind. This phenomenon is referred to as *hup’opsin* which means to place before the eyes. This original craft has been trans-mutated into a different referential equation. The word *Ekphrasis* now denotes the vivid reconstruction of works of art. W.J.T. Mitchell describes *Ekphrasis* as a “verbal representation of visual representation”. Leo Spitzer in his study of Keats’ Ode to Nightingale adapts the ancient definition through his own understanding and makes the term become representative of the ‘phantasia’ of the word elucidated through the sensual in the true meaning of the term. W. H. Auden in his Musee des Beaux Arts narrates Pieter Burghel’s *The Fall of Icarus*:

> And the expensive delicate ship that must have seen

> Something amazing, a boy falling out of the sky

> Had somewhere to get to and sailed calmly on. (20-21)

The words bring the images into the mind through its description. The term *Ekphrasis* forms the stepping stone to the understanding of the narrative as a medium with the potential to achieve a certain synthesis of the arts. The narrative works on description, on filling the aporetic gap of metonymic understanding. In these “ontic spheres” or gaps of thought, there is a possibility for the entry of such arts in order to create a homogeneous rendering of their various facets. In the postmodern scenario where the lines of categories are becoming blurred increasingly, there are non-critical spaces that contain an affinity to the inclusion of such non-narrative elements in order to complete the process of interpretation of narratives. The
narrative now has definitely crossed the aporetic barrier. Mario Klarer discusses this highly self-reflexive characteristic of ekphrasis:

By verbally describing a piece of visual art, ekphrasis touches on two questions: 1] where are the limits of word and image? 2] where are the respective limits of art and nature…. ekphrasis highlights the dichotomies of art vs nature and word vs image which lie at the heart of representational theorising. (Klarer np)

Klarer has provided good distinctions which the concept of *Ekphrasis* inevitably invokes. However, in context of the possible stories theory, this concept acquires a new signification. The idea of *Ekphrasis* is conducive to the blurring of boundaries. It endows the audience with the ability to see what the narrative offers and as such takes its direct inspiration from the original definition of the term proffered in *Progymnasmata*. In modern narrative theory context, the concept of story world by David Herman most represents this ancient idea of visual imagining of verbal performance. The Routledge Handbook of Narrative provides the following definition of “storyworld”:

Storyworlds, in turn, can be defined as the class of discourse models used for understanding narratively organized discourse in particular. In this sense, narrative comprehension requires reconstructing storyworlds on the basis of textual cues and the inferences that they make possible…. Storyworlds are this mental models of who did what to and with whom, when, where, why, and in what fashion in the world to which interpreters relocate as they work to comprehend a narrative…Indeed, the grounding of stories in storyworlds goes a long way towards explaining narrative’s immersiveness, their ability to ‘transport’ interpreters into places and times that they must occupy for the purposes of narrative comprehension. (Herman, Laure-Ryan 735)
The idea of storyworld could be connected to the ancient idea of *Ekphrasis*. Both the concepts require a complex cognitive imagining by the audience or the reader and they also require a far deeper suspension into the world of fiction or performance. A successful reading of possible stories is incumbent upon the workings of these two concepts. The theory of ‘possible stories’ generates a transubstantiation of the stories which can be infinite and finite in number. It can also generate itself from either one common designator or multiple designators. But in order to create this space of possibilities, it is dependent on the perception of not just the reader but also the characters themselves. Galip in *The Black Book* must understand the idea of ‘story of all stories’ or that ‘anything that signify anything’ in order to understand the transmutation of stories through the various strands of history and not just a faithful rendition of the written word. Black Effendi in *My Name is Red* needs to recognize the similarities between the stories told in the miniatures most particularly in relation to Husrev and Shirin and Gazzali’s *The Revival of Religious Science* in order to articulate his experience of love for this beloved Shekure. Orhan Pamuk in *Istanbul: Memories and the City* is no longer the author of the novel but also a character in the novel and in doing so he must recognize the fluid boundaries between life developed through the various photographs shown in the book, his own verbal narration and the evolution of Istanbul through the various *engravings* as well as literary depictions of authors such as Andre Gide and Gustave Flaubert. The stories flow from one medium to another and only in their completion can they claim any difference from one another.

In his *The Naïve and Sentimentalist Novelist*, Pamuk describes the creation of *My Name is Red*:

Especially in *My Name is Red*, where not only the protagonists but also the colors and objects have voices and speak aloud, I felt that I was entering the different world – a world I wanted to describe and reconstruct via painting. (100)
My Name is Red traces the tradition of Muraqqa or miniatures that have been bound in a book with verses on one side and illuminations on the other side. The “ottomanesque” is developed here more vividly than any other novels. The sifting realities presented in Snow are more vividly drawn in this novel where the narrative aspires to become a painting.

3.2 “I don’t want to be a tree. I want to be its meaning” – The Illumination Tradition in My Name is Red

The technique of Illumination originated in the medieval ages and dominated the production, transmission and preservation of knowledge. The vivid accompaniment of images and figures which formed the character of illumination ensured its preservation through the annals of history. The tradition of Persian Miniatures from which the Ottoman miniature is derived gained influence in the 13th century. Its various techniques where influenced by Chinese scroll painting and aesthetic philosophies. The miniature tradition was largely a private tradition. The muraqqa comprising of illuminations were largely commissioned by wealthy private patrons. Because of this reason, the Persian miniature could include a representation of the human figure. The Ottoman miniature was inspired by this Persian tradition of illumination. The art of miniature painting was defined as nakish. Robert Hildenbrand in his Islamic Art and Architecture describes Ottoman art as:

“Ottoman art is in a category of its own within the wider world of Islamic Art. It certainly has its own distinctive character in the major media such as architecture, ceramics, book painting and textiles. Yet the remarkable uniformity of much of the Ottoman visual arts gives one pause. (257)

Hildenbrand remark about the uniformity of Ottoman art is a trademark characteristic of this tradition. This uniformity however is relegated to the issue of technique. Hildenbrand mentions the departure of the Ottoman ‘arts of the book’ from traditional Iranian Timurids;
“in the field of book painting, for instance, entire cycles of religious images were devised, almost for the first time in Islamic Art. This involved the creation of literally hundreds of new images” (Hildenbrand 272). In the field of secular painting, there was a drive towards realism or far as realism was allowed to go. The ottoman painter approached his subject with a journalistic eye. The subject of history was the most popular within this tradition. The Suleymannname of Arif chronicles of various events of sultan’s campaign. Matrakci Nasuh creating a manuscript of 128 topographical painting which would eventually become a traveller’s guide. He would also illuminate Suleyman’s campaign in Hungary occurring in 1543. This created a tradition of elaborate prose accounts as well as illustrations of Sultans Bayezid II, Suleyman the Magnificent, Selim and Murad III. The age of Suleyman the Magnificent is said to be the golden age of Ottoman illumination tradition. The master illuminator Nakkas Osman was the most important miniaturist of this period. The tradition also encompassed the creation of genealogies of the Ottoman dynasty. During the reign of Mehmed II, an academy was founded in the Topkapi Palace called Nakkashane-i-Rum in order to create and transcribe illuminated mauncripts. This school mainly focused on documenting histories of the reign. Shehinshahname for instance showed the public and private lives of the rulers. Surname documented the various ceremonies, weddings and festivals.

Ottoman Illumination tradition had brought about a revolutionary change in the depiction of events but it could not steel itself away from its fundamental influence. After the Herat workshop closed, its master illuminator Bihzad departed to Tabriz. It was during this time that Selim I conquered Tabriz and plundered the city for its various illuminated manuscripts. This event led to the foundation of the school of Nakkashane-i-Irani which not only preserved the plundered manuscripts but also called for Persian artists from other parts of the empire in order to continue this tradition further. The Persian strain within the Ottoman
tradition is characterized by classic Persian literary works like *Shahnameh, Khamsa of Nizamin, Layla and Majnun, Iskendermane, Firdausi’s Husrev and Shirin, Miniatures of Shiraz etc.* Hildenbrand describes this Persian trend as something otherworldly which flavoured the Ottoman paintings with a distinct aesthetic quality:

> Constantly refined through the long use in Persian painting, those conventions were designed to keep the real world at a distance, and to transform nature into art. Thus Persian painters appealed to the imagination to decode their images. (273)

In *My Name is Red*, Orhan Pamuk uses the technique of multi-perspectivity in order to depict the desire of the narrative to move beyond words and sketch itself into a painting. In order to understand this idea, we need to examine the titles of the chapters. Every single chapter begins with the designation “I am called”. Like the usage of the negative designation of “not to forget”, this calling out of the voice signifies the transgressions that the narrative will become involved in. In listening to the narration of “I am”, the reader is suddenly besieged by a doubt. Who are these voices addressing themselves to? How can a dog, a tree, a colour have a voice? The novel begins as we have discussed with a corpse talking to the reader. It is immediately disorienting, challenging our comfortable perceptions of reading a novel. It is, as Nash points out, “a visceral attack on the integrity of meaning and the disintegration of the self, by processes of interminable oscillation between polar extremes” (Nash 84). Possible stories are born out of chaos of narrative and they facilitate the further chaos of narrative. Once the transgressions have occurred, the narrative can move between its own medium and other mediums contained in the book. The author himself in the beginning of the novel discusses “staggering power of the book” which arises from the “impossibility of its being depicted” (Pamuk 6). In introducing such a theme that will continue to manifest itself throughout not just the pages of *My Name is Red* but also through the most of his work Pamuk plays into the idea of seeing in narrative and vice versa. The play between the
narrative and visual arts seeks not only to undermine the traditional boundaries of the book but also interplay within itself through storied action. In context of My Name is Red, the action of provided in the miniatures provides the basis for narrative action. Simultaneously, the narrative action seeks to integrate itself into the miniature that Pamuk is building through the tradition of illumination. The word and image have been inexorably linked and transmutated through one another so much so that the boundaries between what is miniature, what is narrative and what is real have been left to constructing the storyworld potential of the reader.

The first illumination is that of Bihzad and his depiction of Husrev being murdered by his step-son Shiruye. This illumination is followed by the description of Bihzad and the discovery of the horizon line while he witnessed the Mongol Invasion and the massacre that followed. From the nearby hill, Bihzad stood witness to this event of history and then formulate a style for the miniatures to follow. His Miniatures of Shiraz formed one of the origins of the Ottoman miniature style. The next miniature that the novel mentions is the compilation of the Seven Fables of Jami began by Sultan Ibrahim Mirza. The creation of this book forms the historical undercurrent of the novel by virtue of its moving the changes in the wars of successions that followed the making of the book. The undertaking led to the disposal of Mirza from the govenership of Mashhad by Shah Tahmasp and then the travails of Mirza’s devoted librarian in the who travelled through the lands of Shiraz, Bukhara, Herat and Kain to collect calligraphers and painters who would eventually help him complete the book. The introduction of this book serves as an important reminder of history being affected through the creation of the book. The miniature of Salim of Samarkand’s history which effects the three different rulers claiming victory and which is re-emphasized by the battle of Jihan Shah and Tall Hasan and the blinding of the miniaturist Sheikh Ali. The miniatures are complimented with the Book of Festivities that was undertaken during the time line of the
novel. Finally, we come to the scene of Topkapi Palace where Master Osman opens the wooden cabinet and discovers miniatures one after the other and running his fingers through each of these works narrates stories to recount the histories and myths that have been painted in them.

In one of the chapters the Tree while narrating his lament of not being included in the book of seven fables also exclaims, “I do not want to be just a tree. I want to be its meaning”. This line comes later to an even more surreal line of the story teller hanging the picture of the dog and then narrating his tale. The story teller was “giving voice to the dog, and from time to time, pointing at the drawing” (Pamuk 12). The creation of the chapters with the characters assuming the voice “I am” forms the first element of the disorientation that challenges the reader and makes them aware of the hidden design of the narrative. The carnivalesque laughter that forms a “momentary interlude, showing a possibility of alternative forms” is substituted by the assertion of these two words “I am”. The characters, the texts, the colours – they all come together to paint themselves into this canvas through the voice of their words. In the beginning the murdered Elegant Effendi declares that “the staggering power of such a book arises from the impossibility of its being depicted” (Pamuk 6). The different scenarios that follow this declaration seek to compliment this ‘impossibility’ in order to create a heterocosm or a possible world through the narration of My Name is Red.

The narrative forms a “heterocosm” through the creation of this “I am”. It establishes its competence in order to posit a semblance of signification as the narrative moves towards its effort to complete its aspiration. The narrative establishes itself on the grounds of linguistic indeterminacy as put forward by postmodernism. It is not concerned with finding “a stable meaning, but merely to unfold the seamless fabric of possible utterances which the utterance in question draws into open” (Nash 12). The narrative is an act of remembrance of the past that seems to fade in the mind. The picture is declining in the mind’s eye and the
narrative must take all recourse necessary to re-formulate this image. Therefore, it must find a space where it can complement itself with other forms of media in order to find a fuller interpretation of the text. Feride Cicekoglu in “A Pedagogy of Two Ways of Seeing: A Confrontation of “Word and Image” in My Name is Red” charts the word and image debate through the contrast of Western and Eastern influences that it represents:

It served the purpose of the words for a better understanding of the meaning, for a description of the aura of narration, for the depiction of the images the reader of the story will paint in the mind’s eye. (1)

In the *Naïve and Sentimentalist Novelist*, Pamuk writes, “In the beginning there seems to be a picture, but it must be told in words” (Pamuk 114). Cicekoglu charts the history of the word and image debate began in the Renaissance and then juxtaposes them with the Eastern miniature tradition in order to chart the historical background of the novel *My Name is Red*. But the narrative is not just a conceptualization. It is also a re-imagining of this debate. In his *The Unravelling of the Postmodern Mind*, Cristopher Nash writes of the “I”:

“I” as a subject am always already engaged in the universe. I am but a ‘node’ in the arch-text of language, continually being shaped and reshaped by the interminable play of the uses of language. (11)

The human subject has been diffused in the network of the text. The subject has to share his voice with not just other human voices but also with non-human entities. The entrance of anomalies in these texts breaks the frame and displaces the established referents. This technique of chapter formulation can be termed as an optical illusion where the words become the foreground to the methods of reconstructing the text.

The text is not just one text. It forms a network of texts. Roland Barthes would call this text as “a plurality of other texts, of codes which are infinite” (Barthes 10). The text
begins with the formulation of the texts that have come before it, and while it subsequently repeats the stories, it is writing itself into the interpretation of those stories. The relation of the word and image has been discussed in the greatest length in this work of fiction than his other works. The dynamics of the word and image ultimately seek to “escape reality, create reality and destroy it” and in doing so “breeds an infinity of new tellings”. The history has been traced in the novel and we have discussed the events that have transpired. Now we shall talk of the history created through the creation of the book and the events that mimic these events of history in an act to create themselves.

The remembrance of the narrator is the remembrance of the text. Black Effendi dreams of marital bliss and conjure images of his domestic happiness with Shekure, his beloved. After a point, he remembers that he has drawn these images from Gazzali’s *The Revival of Religious Science*. At the same time Shekure when she remembers opening her window and finding Black below in the streets, recounts the time when Black had painted Husrev waiting by Shirin’s window so as to catch a glimpse of her. The painting, the event and the word is caught in the web of the narrative. Similarly, when the Black, Stork and Butterfly go to apprehend Olive, he likens his flight from Istanbul to the flight of Ibn Shakir from Baghdad under Mongol occupation. Finally, we shall talk of the blinding of Master Osman in the same style of Bihzad. Bihzad’s greatest shame was not becoming blind as old age descended upon him. For a miniaturist, the ultimate reward is blindness because then they can see beyond into the “absolute silence, a blessed darkness and the infinity of a blank page”. To reach this solace, Bihzad uses the needle to blind himself. As Master Osman recounts this in his mind, he reaches for the needle and enacts the scene down to the last detail.
The murderer boasts of the works that he has created. He writes that his “paintings reveal what the mind, not the eye sees”. And the narrative expresses *jouissance*\(^{14}\) with the expression of this particular line. The creation needs to reside and be expressed through the psychological conceivability of the reader. The text needs to work and move beyond achieving certain ends. The text is not about one story. It is about stories and the various forms of media that interlink into the expression of the word. The mise-en-abyme structure devised by Andre Gide needs to remembered to move from the representation of the first level into the second and primary diegetic level that the aspirations of the narrative occupy. *Snow* and *My Name is Red* forms the first expression in the gaps of narratives that moved towards formulation of heterotopic spaces where re-constructions can find a play within the conventional formulations of reality. At the first level, they seem innocuous enough but as one moves into the second and third levels of intentionality so as to see the convergences of ideas between the polarities of truth and false. The snowflake, the *murakka* and the “I am” creates that ontological flicker that reveals the possible worlds that reside within the text and generate “the wondrous dynamics of the experience” and imbuing the images, the performance with the “poetry of the soul”.

Ludwig Wittgenstein describes the picture as holding us captive and “we could not get outside it, for it lay in our language and language seems to repeat itself to us inexorably”. The Pictorial Turn laid down by WJT Mitchell echoes this anxiety of a linguistic interpretation of a visual representation. It is the “realization of spectatorship” that “may be as deep a problem as various forms of reading” (Mitchell 2). Both of these fears are echoed in *The Black Book* which forms a more fictional rendition of the image of the city than *Istanbul*. If *My Name is Red* portrayed used the Ottoman tradition of illumination, *Istanbul* has framed

\(^{14}\) Jacques Lacan described this term in his “The Ethics of Psychoanalysis” [1959-60] as excess, the “*jouissance* beyond the pleasure principle linked to the partial drive; a *jouissance* which compels the subject to constantly attempt to transgress” [184].
its words through the evolution of Turkish engravings. While most of Pamuk’s works echo
the idea of word-medial debate, Istanbul follows My Name is Red in its effusion of the
pictorial-verbal conjunction. The idea of possible stories in Istanbul is echoed in the various
images of the city that Pamuk has brought forward in the narrative. The inclusion of Pamuk’s
photographs of his childhood serves as a counterpoint to the engravings of Istanbul
mentioned in the text. John Berger in “Understanding a Photograph” discusses the
fundamental motivation behind taking one. He writes:

Photographs bear witness to a human choice being exercised in a given situation. A
photograph is a result of the photographer’s decision that it is worth recording that
this particular event or this particular object has been seen. At its simplest the
message, decoded, means: I have decided that seeing this is worth recording. (21)

The study of Istanbul cannot escape the life of Orhan Pamuk. And yet, there are
inherent contradictions in our reading of our lives. The photographs presented show a young
Pamuk posing for shots. The character of Pamuk who is narrating certain events is in a
contrast a different man. Berger describes photography as a “process of rendering observation
self-conscious” (21). The personal photographs symbolize an intrusion into the narrative
world which create a space for the idea of possible stories to flourish. It is not the narrative of
events which in itself a clear manipulation of lines of realities that creates a gap; rather it is
the introduction of the personal record that creates this space. Due to that, we have two ways
of seeing into the life of Orhan Pamuk.

The first is the Pamuk in photograph, second is the character of Pamuk in the
narrative. It creates a disorienting effect in the record of events. Which Pamuk do we trust?
The idea of Pamukian doppelgangers will be treated in Chapter III at greater length. Here, I
wanted to include this idea in order to chart the first rift in the novel which becomes a
precursor to other rifts including engravings, photographs and Pamuk’s lived experience in
the city. The novels also echo the fear of forgetting and in doing so continue to look for all
the available means which might help the narrative of the city to remember the past of its
existence. In discussing his study of photographs in Istanbul, Pamuk writes:

My prolonged study of these photographs led me to appreciate the importance of
preserving certain moments of posterity, and as time moved forwards I also came to see what a powerful influence these framed scenes exerted over us as we went about our daily lives. (13)

Through this description, Pamuk is setting the tone for the rest of the novel which is an intermittent struggle between a perfectly preserved moment and overcoming that emotion in order to carry on with their lives. Pamuk further emphasizes this struggle by giving an example of his grandmother speaking about his grandfather who had died young; “it seemed that she, like me, was pulled in two directions, wanting to get on with life but also longing to capture the moment of perfection, savouring the ordinary but still honouring the ideal” (Pamuk 13). The shadow of this ideal is never far from the novel as it is never far from the life of Pamuk and his family. Pamuk asks this question early on, “if you plucked a special moment from life and framed it, were you defying death, decay and the passage of time, or were you simply submitting to them?” (Pamuk 13).

The idea of preserving certain traditions becomes important in the face of negation. The contemporary narration serves as an accumulation of decay in contrast to the ‘ideal’ portrayed in the images of the city. Pamuk describes this as a state of “melancholy” inspired out of the “dying culture” which permeates the city. To further this notion, he refers to the patina of black and white. Pamuk introduces this idea through a personal event of his life. As a young child, whenever he would be fatigued after playing in the park, he would begin to see
the city in the shades of black and white. This is elaborated by the adult Pamuk who states that this colour palette is symptomatic of the city and its ethos:

…only in Istanbul have I seen this texture, this shading. When I watch the black and white crowds rushing through the darkening streets on a winter’s evening, I feel a deep sense of fellowship, almost as if the night has cloaked out lives, our streets, our every belonging in a blanket of darkness, as if once we’re safe in our houses, our bedrooms, our beds, we can return to dreams of our long – gone riches, our legendary past. (31)

The idea of this black and white then is symbolic of neglect of Istanbul’s past where the richly coloured mansions and lifestyle have descended to shadows and twilight colourings. Here we can also discuss Pamuk’s reference to Ara Guler and le Corbusier and their use of chiaroscuro. Chiaroscuro as a technique was invented by Giotto during the Renaissance period. He began the innovation of the human subject by using the interplay of light and dark to create an impression of substance of the human body that he painted. What Giotto ushered in was an outward vision that stressed the importance of seeing as a way of divining the order of nature.

His discovery was adopted and perfected by Michelangelo, Leonardo da Vinci and Raphael. The sfumato and chiascuro techniques of blurring of lines and propagating an interplay of light and dark in order to create an illusion of reality on the faces of the painted subject was the culmination of Giotto’s discovery. The picture then became the window to the outside world, where man can step in and find a reality very much like his own. Illusion and reality blurred much like the smudging of lines in the portraiture so that the life on either side of the wall could hardly be discernible from the other. This technique is important to this
depiction provided by Pamuk. The refracted image of the city forms the basis for the interplay of varying stories of the external city and the personal life of Orhan Pamuk:

To see the city in black and white is to see it through the tarnish of history: the patina of what is old and faded and no longer matters to the rest of the world. Even the greatest Ottoman architecture has a humble simplicity that suggests an end – of – empire melancholy, a pained submission to the diminished European gaze and to an ancient poverty that must be endured like incurable disease. (31)

The gaze is important in the analysis of the engraving culture and its representations in the various ways of seeing. There are three ‘rigid designators’ of possible stories in the novel Istanbul: Memories and the City. First as we have discussed above is the intrusion of the photographs which forms the background to Pamuk’s negotiations with the images of the city. The photographs form the essential element in asking the question of what is real? and what is a work of fiction? The narrative becomes self-reflexive and self-aware as soon as the personal pictures are shown opening up a hyperreal existence which establishes a dialectical relationship between the various different mediums. Second, is the inclusion of black and white engraving and photographs which are a legacy of Western painters who came to Istanbul to capture the mysteries of the city. The third is the narrative of Orhan Pamuk which gives voice to different lives shown through not just through the photographs but also through the engravings as well as his own personal reflections of his identity both as an Istanbullu as well as his own personal one. In order to understand these various significations, we need to first historicize the debate on engravings. The juxtaposition of engravings and photographs is interesting since before the advent of photography, engravings formed the crux of commercial production of images. An engraving the practice of carving a design, painting or a scene into a flat surface thorough the use of a sharp tool (which in this case is called a burin). Engravings are usually carved in metal like gold, silver or copper but they can
include paper illustrations as well. Engravings became popular during the age of Renaissance where the images on paper was called “old master prints”. Albrecht Durer, Martin Schongauer and Lucan van Leiden were some of this tradition’s most famous practitioners.

From Ara Guler’s refracter photograph, Pamuk moves backwards in time in order to show the tradition of engravings which has been instrumental in not just how the narrative has viewed the city but also how the lens of the author has also been focused. The mystery of the city has been referred by Pamuk as the city’s “moonlight culture”. In reference to this idea, he refers to the painting done by Thomas Allom which shows the full moon and how it saves the city from ‘total darkness’ and brings forth its many stories. The “moonlight culture” is synonymous with an Oriental perception of storytelling. Pamuk describes the western travellers as seeking stories of ‘palace intrigues’, ‘murdered harem girls’ and ‘bodies smuggled out through the palace halls under the cover of darkness….to be thrown overboard’ (Pamuk 42) The contemporary Salacak Murder seems to the continuation of this moonlight intrigue.

Pamuk explores the idea of engravings in terms of the image of the Bosphorus. Bosphorous is the lifeline of the city. It is also a good indication of the city’s boundaries as well as its affluence. Bosphorus is described by Pamuk as one which “sings of life, pleasure and happiness. Istanbul draws its strength from the Bosphorus” (Pamuk 43). More so are the old Ottoman buildings called yalis outlining the Bosphorus which at a point in history functioned as the royalty’s summer destination. These building are the remaining traces of “a sumptuous culture influenced by the West without having lost its originality or vitality”. To witness this sight of grand old houses lining the pier is to know of a “great, now vanished, civilization”. Pamuk’s fascination with Antoine-Ignace Melling is an acknowledgement of this vanished reality – that “what they depict no longer exists” (Pamuk 55).
The first engraving to be described comes from Antoine Ignance Melling’s *Voyage pittoresque de Constantinope et des rivers du Bosphore*. The chapter “Melling’s Bosphorus” follows the “The Photographs of the Dark Museum House” in its following the thread of the conception of an image. The photographs of the childhood have been scattered through the narrative that speaks of “preserving certain moments for posterity” and in doing so they begin the narration of the writer’s life. The engravings show an infinite Istanbul slightly other worldly and yet existing within the architecture that forms the skyline of the city. “Melling’s landscapes” Pamuk writes, “give us a sense of horizontal movement; nothing jumps at the eye; by exploiting the endless possibilities of Istanbul’s geography and architecture, he offers us a wondrous paradise” (Pamuk 65). Melling correspondence with Hatice Sultan led to the inclusion of certain western ideas into traditional Ottoman architecture. After Melling fell out of favour with the Sultan’s daughter, he had to return to Europe and find other means of living. This would lead Melling to create his engraving depicting the life of the city that he had just left:

To look at Melling’s Bosphorus views is not just to conjure up the Bosphorus as I first saw it – the slopes and valleys and hills that were then still bare, a purity almost impossible to recall for all the ugly construction that would crop up over the next forty years…. Melling balances the painting’s almost academic air with humanising details slipped into the edges. (60-61)

“Melling’s Bosphorus” as a chapter title forms a site of interlocked stories. On one side, we see the Melling view created and preserved through the forty-eight engravings commissioned during his lifetime. On the other hand, we see that the child and the writer both being influenced by the artist’s depiction of the Bosphorus; “and so it is that, as I leaf through this book, I begin to think of Istanbul as centreless and infinite and feel myself inside the one of the tales I loved so much as a boy” (Pamuk 60). Melling’s depiction of the city is a curious
combination of the insider who has inhabited its lanes and by walks and as an outsider who can paint with a certain level of distance. The same involvement is being emulated by Pamuk in his own narration where while he is showing his personal life writing with a certain degree of detachment in order to polish this perspective for the reader’s perusal.

The engraved perception is transubstantiated into the idea of Turkish black and white films. In this medium again, the image of Bosphorus runs strong:

It was only years later, when I happened to see one of these black and white films on television, that I realized the true subject was not the love affair raging in the foreground but the Bosphorus in the glittering distance. (Pamuk 77)

The Istanbul of the engraver is complimented with the Istanbul of the four great Turkish writers. The childhood that Pamuk remembers is woven with the “elements of those writer’s Istanbul” and “it became impossible to think about Istanbul, even my own Istanbul, without thinking of them all” (Pamuk 97). The four great writers for Pamuk were Yahya Kemal, Tanpinar, Ahmet Rasim and Abdulhak Sinasi Hisar. The word issued from the works of these writers begins in nostalgia of the civilization that they have lost and when they see the “littered ruins” of the empire they imbue it with a “poetic grandeur”. The ‘bosphorus civilization’ that Melling gave a candid homage to is now spoken of with mourning and knowledge that the time cannot be recovered. Pamuk quotes Hisar’s words to demonstrate this feeling:

All civilizations are as transitory as the people now in cemeteries. And just as we must die, so too must we accept that there is no return to the civilization whose time has come and gone. (102)

The words of the writers are then followed by the depictions of present day Istanbul through the development of the narrator’s own life. When the protagonist comprehended the
city around him, the works of Western writers like that of Andre Gide, Gustave Flaubert, Walter Benjamin contrasted sharply with the image that greeted. The discovery of the city was to see the ruins that expressed “city’s essence” and chart the “long, labyrinth path strewn with historical accidents” (Pamuk 231).

3.3 Lights and Colours: Narratives of Films and Photography

_The Black Book_ takes the factual accounts of the city to formulate a city’s consciousness through the personal shifting of realities and worlds around him. The protagonist lamentation is echoed throughout the book, “I survey my arid garden and struggle to reclaim the memories that have abandoned me” (Pamuk 40). This lamentation is followed by the fear of “something that tugged at the boundaries of the known worlds and defied everyday logic” (Pamuk 42). Through his statement, Pamuk the author experiments with what Lisa Zunshine calls “our mind reading ability, and perhaps push it to its furthest limits” (Zunshine 6). This capability is exploited with what Benjamin calls the listener’s interest in the act of storytelling. Zunshine delineates the importance of our awareness of our cognitive functioning. This act of awareness enables us to pretend that the narrative is real and effectively test “the functioning of our cognitive adaptations”. This awareness is defined as ‘proprioceptive awareness’ which is the process of “attributing states of mind” as the “default way by which we construct and navigate our social environment” (Zunshine 7). For the fictional narrative, the worlds that have become possible through the act of remembrance and these worlds demand to be explored beyond the third level of intentionality. The third and its subsequent higher ascension move beyond the boundaries of word, image and architecture in order to culminate the desire of moving the garden of memories and remember the faces that walked in them. “All language was said to be permeated by figurativity, indeterminacy, Aporias” – this statement can be amended to all texts and stories that have the whiff of this tendency to shimmer these other worlds into existence. The existence of _Aporias_ fuels this
need, acting as catalysts to bring a cognitive embedding in the minds of the reader so that a path can be trail-blazed through this “ocean alive with aporia” and form interpretations that are contextual and unique to the reader that beholds it.

The idea of seeing, illusion and narrative in *The Black Book* is first depicted in the idea of dreams, memory and metaphor of the garden. Remembrance is an act of seeing as well as an illusion and the narrative constructed in the novel plays out this fundamental realization. Dreams as shown in *The Black Book* are both seeing and illusion. They are also transient perpetrating an act of remembrance by the actant. In one of his reflections, Galip discusses this idea; “I survey my arid garden and struggle to reclaim the memories that have abandoned me, one by one, all I see are the traces they left in the dry soil.” (Pamuk 40) The museum idea also reflects in this statement. Not only does Galip have been work within various variables that are influencing his existence, he also has to wrestle with his own personal memories.

The coming of Western cinema into the household of Istanbul is particularly alarming to the protagonist of *The Black Book*. The image of Ipek, Kadife and their father sitting and watching the television is described in vivid detail by Ka in *Snow*. In *The Black Book*, the protagonist writes of the gestures of the city dwellers; “A nation could change its way of life, its history, its technology, its art, its literature and culture, but it would never have a real chance to change its gestures” (Pamuk 62). The coming of films becomes symbolic of the forgotten past. The imitation came from the western cinemas which *The Black Book* talks about:

Yes, it was because of those damn films – brought in from the West canister by canister to play in our theaters for hours on end – that the gestures our people used in the street began to lose their innocence. They were discarding their old ways, faster
than the eye could see; they’d embraced a whole new set of gestures – each and every thing they did was an imitation. (63)

When Galip and Belkis make love, they re-enact the scene of lovemaking from the films that they have watched. As the narrative later asserts; the predominance of films points “to our irreversible decay, our descent into mediocrity” and “erode our collective memory with movie music” (Pamuk 127).

The narrative however goes beyond this designation. It also shows the desire to create a new world through the images of the black and white films. This idea is first explored by the event in the novel where the gentleman gives Galip a lift till Galatasaray and leaves his briefcase with Galip. The narrative describes this event as:

A black and white man with a briefcase who looked as if he’d just stepped out of a black and white film…. what he had to offer was a collection of photographs of some of our greatest film stars…except, no, of course they were but pictures of lookalikes” (108)

This event is particularly important in terms of the novel and its self-reflexive awareness. We are suddenly confronted with the various illusionary acts of seeing. The idea of presenting lookalikes represents this illusionary tactic. The idea of imitating gestures is continued and updated into imitating people. This also hints at the fluid boundaries of the world and the need to move beyond and create another world. Possible stories are now corroborated with the idea of possible worlds. As Galip begins the hunt for Ruya, the feeling he described is synonymous with a man in a transitive state; “it was like standing on the threshold of a new world that reminded him of Ruya, a world where he could become someone else”.
Orhan Pamuk describes the Turkish Film industry in *The Naïve and Sentimental Novelist* which he would repeat in the novels of *Istanbul: Memories and the City, Snow and Museum of Innocence*. He first confesses his role as Turkish script writer for movies produced in 1970s. This reference provides the author with a certain competence which is crucial to the understanding of the idea of visual cinema affecting the narrative. Back then, it was proudly asserted that Turkey produced more films per year than any other country in the world except the United States and India. In those days, famous actors would use their real names for their characters, and might star in roles that closely resembled the lives they actually lived. For instance, Turkan Soray, the great celebrity of the period, would portray the famous film star Turkan Soray in an imaginary story, and later, in the interviews she gave after the film’s release, “would attempt to close the gap between her real life and the life she depicted in the film” (Pamuk 41).

This idea corroborates the idea of film and gestures. The idea of visual cinema is inexorably tied up with the idea of the gaze. Through the lens of the camera, we see a certain angle through which various characters are depicted. In *The Black Book*, Galip search for Ruya starts him on the journey of this infinite tug-of-war between various realities and characters until he himself devolves and becomes another person entirely. It was on one of these excursions that he would come to movie theatre to watch one of the old black and white films. In that instance he realised that the point of these movies was to “create a new world from nothing, a Neverland populated by rich cruel father, gold – hearted paupers…” (Pamuk 68)

This idea of “Neverland” or a “shadow world runs through the book of *Museum of Innocence* as well. After his father’s funeral, Kemal meets his beloved Fusun and her now husband during which time he realizes that Feridun wants to take his money and create a film starring Fusun. Kemal later dreams of Fusun as a glamorous film star. Kemal later again
refers to this fantasy; “that night my mind was fixed on one fantasy: the film premiere, and
Fusun holding the microphone, speaking to the admiring audience at the Palace Cinema”
(Pamuk 349). The other event which brings out a mirror of Kemal’s consciousness is the
movie starring Orhan Gencebay. As the movie progresses, Kemal is drawn more and more
inward in an effort to examine his own feelings of shame and love:

I had been drawn into this film, coarse as it was, by the audience’s hushed response. If
I had been watching the film at home alone on television, it would not have affected
me so and had I been sitting with my mother, I would not have watched it to the end.
It was only because I was sitting next to Fusun that I felt the bond of fellowship with
the rest of the audience. (350)

In Snow, the narrative seems to be deliberately finding the grounds to find tears in its
reality to reach out to the other genres and finally through them to reach out to our reality.
Consider the events of the novel where Ka is supposed to read a poem at the National
Theatre. The newspaper report reads, “Ka, the celebrated poet, who is now visiting our city,
recited his latest poem, entitled “Snow”. The protagonist protests to this report, to an event
that has not happened and to the poem that he has not written. The writer of the report, Serdar
Bey, smiles and says:

Don’t be so sure. There are those who despise us for writing the news before it
happens; they fear us not because we are journalists but because we can predict the
future. You should see how amazed they are when things turn out exactly as we’ve
written them. And quite a few things happen only because we’ve written them up
first. (29)

The lines delivered with utter confidence form the prophetic warning to the events to
come. As the snow shrouds the city, it seems to constitute the veil that forms between the
world of Kars and the world outside. In that time of three days, there are three events that form the hinges around which the representation of gaps of narrative can be explored. The first is the newspaper report which compels Ka to write the poem thereby sifting the line between the creation of reality and the formation of a creative process. The second is the firing on the audience by the police in the National Theatre. This event portrays the actors playing characters who have taken the stand against the national guards. When the scene approaches when the guards are supposed to open fire on the revolutionaries, they turn and “take aim straight at the audience”. The firing volleys conclude with the gunslingers shouting that “This is not a play – it is the beginning of a revolution” (Pamuk 163). The third event is Kadife, the sister of the protagonist’s love Ipek, removing her headscarf and then shooting Sunay Zaim with a revolver on the stage. The subtitle for this chapter is “Preparations for the Play to end all Plays”. This event long publicized comes at the end of the narrative of the novel. And with the description the last gap of the narrative is thrown wide open.

Again the thread of blurring of art and reality rears inside the space of narrative in order to confront the space of no memories. The lurking of the “monster’s soul” amid the “crowded collage of people, places and images” forms the perfect metaphor for the memories that need to be guarded in order to arrive at the new life. Orhan Pamuk in his Other Colours describes the moment when Husrev comes across Shirin bathing in the river. This is first time that the two lovers meet each other after having fallen in love with each other’s painting:

What I can identify with most easily here is Sirin’s surprise, the way she wavers between image and reality. I see her innocence – her susceptibility to a painting, the way she lets an image give rise to desire – as something we can still understand today.

(285)
The gaps that have been charted the writer to “exploit the constant readiness of posit a mind whenever we observe behaviour as they experiment…with the character’s mental states”. The art forms charted through the novels of Orhan Pamuk speak of an aesthetic moment that encompasses. The theory of gestalt in cognitive psychology pre-supposes such an awareness. This stability of forms enables the human mind to achieve a holonic understanding. Holon is a term coined by Arthur Koestler in his *The Ghost in the Machine* which means being a part and a whole at the same time. Holons exist as self-contained, individual wholes while at the same time they are sub-nodes in a complex, inter-connected system. The workings of arts within such a medium would engineer such a synthesis. In the contemporary situation the interdisciplinary approach to the various fields of thought speaks of a need to find something new under the sun. The mutation of fields stimulates man’s desire to break new paths of discovery and interpretation. The forms of painting that revive the historical tradition of miniature and narrative, the architecture that steadily grows to the pinnacle and then starts its slow decline, the narrative that aspires to seep through its crack and form something else entirely, the photographs which are black and white – they all find “their proper place” held by the various branches of the snowflake.

The novels and non-fiction of Orhan Pamuk posits a conscious re-configuring of its narrative. The vein of Ottoman that runs through, the fascination and fear of the gaze of the western cinema, and the inking of the pictures into the lettered production forms the basis for the metafiction that Hutcheon imagined in her *Poetics of Postmodernism*. The field of cognitive sciences add another dimension to this formulation by explaining the processes of cognition necessary to cross the aporetic fields and explore the depths of the narrative.
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