



VEDA'S

JOURNAL OF ENGLISH LANGUAGE AND LITERATURE (JOELL)

An International Peer Reviewed (Refereed) Journal

Impact Factor (SJIF) 4.092

<http://www.joell.in>

Vol.7 Issue 3

2020

RESEARCH ARTICLE



ORHAN PAMUK, AN INTELLECTUAL, PIONEER, AND NOBEL PRIZED TURKISH WRITER

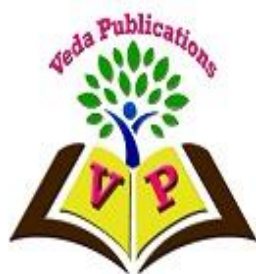
Ahmed Hassan Ali Murshed

Ph.D. Research scholar, AMU

Email: almurshed2018@gmail.com

[DOI:10.33329/joell.7.3.20.5](https://doi.org/10.33329/joell.7.3.20.5)

ABSTRACT



Orhan Pamuk is a well-known Turkish novelist in the contemporary world literature. He writes his novels in the Turkish Language. However, his novels were translated into more than 60 languages of the world today. He has a unique style and his most important themes are conflict and confluence of the West and Islam, and the argumentative issues of identity. He portrays his characters genuinely, as he meets them throughout his life, regardless of whether his heroes look like him or not. He does his best to identify them. He believes that the history of the novel is simply the historical background of human freedom. Up to now, only eleven novels of his literary works were translated into English. He has got many prizes for literature, for instance, in 2005, he was granted the Peace Prize for creative writing of novel in Germany, and in 2006, he has won the Nobel Prize for literature, as well as in the same year, he was selected in the United States of America as one of the 100 most effective people in the world, who shape the universe by speaking up.

This paper will discuss Pamuk's own personal life, his style of writing and the themes of his novels as well as what kind of character he is dealing with. It also tells the story of Pamuk when he talked to a Swiss Magazine about the killing of Kurds and the Armenian Genocide.

Keywords: *Novel, Style, Character, Turkishness, Prize, Melancholy, Extra-Nationalist*

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INTRODUCTION

Ferit Orhan Pamuk was born on 7 Jun 1952 in Nisantasi, a part of the Sisli locale of Istanbul. Nisantasi, situated on the European side of Istanbul, is an upmarket neighborhood composed of mansions, that close to the Bosphorus, night club, luxury shopping, and the wealthy families, where the secularist ruling elite is living, they with the help of the armed force had ruled Turkey since Mustafa Kemal Atatürk, who established the Turkish Republic in 1923. Pamuk grew up in a well off, yet declining privileged family as he portrays in his books (*The Black Book* and *Cevdet Bey and His Sons*), and more completely in his own personal diary *Istanbul*, (*Istanbul: The City and The Memory*). He studied at Robert College Secondary School in Istanbul and went ahead to study Engineering at the Istanbul Technical University since, it was identified with his genuine dream vocation, painting. He exited the Architecture College following three years, notwithstanding, to become a full-time writer, and graduated from the Institute of Journalism of the University of Istanbul in 1976. From age 22 to 30, Pamuk lived with his mother, composing his first novel and endeavoring to find a publisher. He depicts himself as a "Cultural Muslim" who relates the historical and cultural identification with the religion, while, he does not believe an individual association with God (Rajendra R. Thorat M.A., 6).

He is one of the best-selling novelists in the history of literary work. Since, he has won the Nobel Prize, and his reputation has spread all over the globe. He has been welcomed over the world at different events like Cannes Film Festival, Jaipur Literary Festival in India and on other artistic events. Orhan Pamuk is an outstanding name in contemporary world writing. He is as celebrated as European journalists because of his unique style and methods of writing novels. The media over the world have paid attention to the writer praising him for his realistic state of mind (Freely, 7).

In the year 2005, Pamuk was granted The Peace Prize, which is considered as a standout amongst the most renowned honors in the field of culture in Germany. Around the same time, he was named

among world's 100 best effective people by Prospect Magazine (United Kingdom). He was likewise regarded with the Richarda Huck Prize (2005), which is given to pioneers, who through their musings and acts-serve their nation and country. In 2006, he was chosen in the United States as one of the 100 most persuasive people, who shape the world by "speaking up". Around the same time, he won the Nobel Prize for Literature (Sweden) and turned into the principal Turk and furthermore, the second most youthful individual to get the prize. He called his Nobel Prize a "festival of Turkish language and culture (Buyze, 52).

Pamuk's prospects toward literature

"Literary Works," as Pamuk said, "give voice to a country's pride and happiness, as well as cause outrage, and disgrace. It is on the grounds that they help readers to remember their disgrace . . . that authors still stimulate such outrage ... that regardless we see books consumed, and writers prosecuted". Pamuk's novel manages the spiritual conflict of Turks today, the logical inconsistencies between Islam and secular elite, who are yearning to be a piece of Europe - and its dread in the meantime. Pamuk says in such manner: "Since, I trust that the fundamental goal of the art of the novel, which displays a precise depiction of life... "(Freely, 99).

The main point of East-West conflict in Turkish novel is as old as the Turkish novel itself. It began with the writers of the late nineteenth century who embraced this recently transported art from Europe to set establishment for mass change and improvement. In each novel, regardless of whether composed by men or women, a first class or a middle-class writer, the West was constantly main character and its connection with Turkey is the most important topic. Pamuk depicts his way of life as the one where, "the conflict of East and West, or the congruity of East and West, is depending on the difference in culture". Erdag Goknar says, "Every one of Orhan Pamuk's eleven novels (translated into English) contains a portrayal of insecure personality inside a particular Ottoman or Turkish chronological setting" (Goknar, 75).



Orhan Pamuk believes that —the history of the novel is simply the historical background of human freedom: by placing ourselves in others' shoes, by utilizing our creative ability to free ourselves from our own characters, we can set ourselves free (Bharathan and Krishnamayi, 10). Creative thinking can change and grow the social culture so that during the time spent hybridization and shared change, new sensibilities and affections are produced. Creative ability can, in the class of an author's governmental issues, clear a path for a liberal political culture to change or spare a country from dissolving into parts and in this manner enhance the political social and popularity, based capacities of aggregation. A socially stirred political awareness sharpened to the assorted variety of the world, to the complexness and flaws of spots, occasions and identities. It can look for reality, rather than getting away from the world, go along with it in various courses, ways and viewpoints.

PAMUK'S STYLE AND THEMES

Pamuk's style has developed from the great approach of his first novel's concentrate on the good and mental development of the fundamental character in (*Cevdet Bey and His Sons*), to the innovation of (*The Silent House*) and post-present day topics in (*The White Castle*), (*The Black Book*), (*The New Life*), and (*My Name Is Red*). Pamuk's achievement came in 1994 when his novel, (*The New Life*), turned into a national best sale. His most widely praised novel to date, (*My Name Is Red*), which was distributed in 1998. Pamuk narrates the significance of the Ottoman and Persian miniaturist painters, whose non-western methods for seeing and delineating the world-frame as a story of a riddle and love. A Professor at Bilkent University, Talat Halman said in a meeting with his Publishing House, that Orhan Pamuk steadily, picks prominent components of world literature and makes literary works to be the best suit of those selections, so Pamuk's style is a complete trend from the ordinary socio-political themes that have described quite a bit of contemporary Turkish literature (Dollar, 1).

The themes, he investigates in his novels are domestic, however, they bid to the inclusive readers. Pamuk calls himself as a cultural Muslim, however for

all intents and purposes, he never entirely, adheres the religious instructions. He manages all-inclusive present-day society and its religious, political, and social viewpoints (Freely, 9). The topic of the character is a typical subject in a portion of his novels. Personality assumes a crucial part in human life at individual, religious, social and national level. Pamuk describes romantic tales from a deplorable perspective. These are the normal subjects Pamuk investigates in his stories. He focused his work around similar topics, yet realized their change from a domestic to a worldwide antonomasia by throwing those themes on the most productive story structure of myth and literary form: that of the demand (Mc Carthy, ix).

The issue of conflict has a significant noteworthy part in every one of Pamuk's novels. Strife is a general utilized term connected here for various aims. The writer manages different kinds of contentions, for example, familial, social, religious, social and political et cetera. He treats the contentions between twofold logical inconsistencies, for example, east-west belief in a higher power skepticism, secularism fundamentalism, convention, advancement and so forth. The east-west clash is an overwhelming topic in Pamuk's novels. The preservationist east and experimentally modern west go up against causing pressures between them. Pamuk tries to blend the two conflicted universes as depicted in (*The White Castle*) (Freely, 4).

Pamuk's characters are fighting suppression, sorrow, disloyalty and a hurting for something they don't anticipate to discover. Readers and commentators alike say that, his literary work conceals the reader in a depression that runs somewhere down in Turkish social articulation and stays slippery toward the West. Bilgi University Comparative Literature Professor, Jale Parla said "Pamuk's prosperity is covered up in the key parts of the Turkish novel convention. While keeping these themes alive, he is capable to get a handle on the global style," (Ozgen, 5).

Pamuk's character, (the others or he himself) in his literary work, quests for new creative



spaces to destabilize settled personalities, as the Hoja and the Slave in (*The White Castle*, 2001). They want to be developed as particular people are made express by the inquiry that Hoja voices: Why am I, what I am? Failing to think of a positive response to that inquiry, they at last choose to exchange each other's position; Throughout the story, the two men's rehashed yet useless endeavors to separate themselves from one another through the difference of the East/West, master/slave, and self/other, shows the difficulty of characterizing a basic and genuine self from which the other could be inferred. Pamuk's characters are likewise the result of their national personality and history. The retroactive idea of the characters in his novels verifies their authentic belongs to the country. He tries to portray the characters genuinely, as he meets throughout his life. "Regardless of whether my heroes look like me or not, I do my best to identify them" (Bharathan and Krishnamayi, 11).

Pamuk tries to outline the guide of the Turkish way of life as both like and unique in relation to the West, similar to the smoothness of the waters of Bosphorus strait which separates Europe and Asia, but at the same time is a liquid connection between the two. To this respect, Pamuk prosecutes the art of "anecdotal cartography" that incorporates immense field and social topologies and wrecks the lines and edges. (*The White Castle*) novel, which narrates the tale of a Venetian slave and the Ottoman Hoja, that developed around the way, that these two men resemble each other. Their physical likeness, which ends up questionable at different stages all through the story, prompts a claimed trade of characters, making vulnerability with respect to their personality. Actually, in clarifying how he had chosen to recount his story, the storyteller makes vulnerability with respect to the very idea of that story. Numerous men trust that no life is resolved ahead of time, that all stories are basically a chain of fortuitous events. But even the individuals, who trust this reach the conclusion, when they think back, that occasion they once took for risk were extremely unavoidable. Pamuk once, said, "I have achieved that minute now, as I sit at an old table written my novel, looking at the colors of the Turkish boats seeming like apparitions in

the haze; this appears as the best time to tell a story" (Pamuk, *The White Castle*, 1).

Erdag Gökner, (a Turkish literary critic) distinguishes four noteworthy subjects for Pamuk's oeuvre: Ottoman history in a European setting; the progress from Ottoman Empire to the current Middle East; the mid twentieth century Kemalist culture transformation, and the heritage of every one of the three in contemporary Turkey. He states that Pamuk's anecdotal characters, similar to the author himself, question their (frequently forced) personalities inside this structure. Pamuk reflects the contrary innate in these patterns of Ottoman-Turkish history from a variety of points of view, hence destabilizing the chronicled talk of direct advance. The ruling party's policy as Erdogan's AKP, affirms this announcement that tremendous prominence is generally in view of his pro- European and pro-American courses. Some Turkish residents want to join the EU, and in the meantime, they ache to see their customary Turkish character fortified. "I would prefer not to end up some portion of the political culture, I passed so much time censoring. I need to utilize my writing to stir a feeling of what a benefit it is simply to be an alive person" Pamuk stated. To inquire about the story and characters in *Snow*, in which he depicted as "my first and last political novel," he remained in the northeastern Turkish city of Kars for a long time. Set in this little city, savagery and tension between political Islamists, warriors, secularists and Kurdish and Turkish patriots (Rajendra R. Thorat M.A., 63).

As he becomes the overwhelming focus in Stockholm today to get the Nobel Medal and a check for \$1.4 million, the identity conflict, that possess Pamuk – genuine and anecdotal – are no uncertainty shriveling under the thunder of world acknowledgment for a man and his nation. Pamuk's inventive and the real world is Turkey, a nation, which has been pervaded with a huge number of issues that can discover their underlying foundations in religious, historical, political and geographical circles. A nation which has various leanings towards East and West and which is spread into two continents of Asia and Europe, normally, gets



occupied and befuddled from inside and outside. This situation isolates the spirit and soul of the country into different circles and the unmistakable ones being state and religion. Pamuk said that a writer's governmental issues ascend from his creative ability to imagine himself as another person. This power makes him not only a man, who investigates the human substances that have never been voiced, but it makes him the representation of the individuals who can't represent themselves, whose outrage is never heard, and whose words are smothered (Pamuk, *Other Color Novel*, 960/61).

Pamuk, who has spent nearly the better years of his life in Istanbul, however, he is socially and politically westernized, is broken to see his convictions reflected in the authoritarian strategies utilized by the successors of Kemal Ataturk to compel a secular code on the Islam reared society. However, he is a Turk on the most fundamental level, who esteems the legacy and culture of his country and isn't willing to denounce it. A definitive point is that the composition of novels for Pamuk is a sort of special profound experience, which is achieved by his utilization of Sufi themes. The Armenian past appears more in the novel, regardless of whether the demolition of the Armenians amid World War 1 hasn't expressly tended to. At the point, when anecdotal storyteller, Orhan visits Kars after Ka's demise, he goes to the National Theater building, now transformed into an apparatus store, to follow the lost composition of the Ballads composed by his expired companion (Ergin, 38).

"The inquiry, we authors are asked frequently is: the reason do you compose? I compose in light of the fact, that I have an intrinsic need to. I compose in light of the fact, that I can't do typical work. I compose on the grounds that I need to peruse novels like the ones I compose. I compose on the grounds, that I am angry at everybody. I compose in light of the fact, that I cherish sitting in a room throughout the day composing. I compose in light of the fact that I can share of genuine just by evolving it. I compose in light of the fact, that I need the entire world to realize what kind of life we live in Istanbul, in Turkey. I compose on the grounds, that I adore a

scent reminiscent of paper, pen, and ink. I compose in light of the fact, that I trust in writing, in the specialty of the novel, more than I have faith in anything. I compose in light of the fact, that it is a propensity and desire. I compose in light of the fact, that I fear being overlooked. I compose on the grounds, that I like the brilliance that written literary works. I write to be separated from everyone else. Maybe I compose on the grounds, that I would like to comprehend why I am so, exceptionally furious at everybody. I compose on the grounds that I jump at the chance to be perused. I compose in light of the fact, that once I have started a novel, I need to complete it. I compose on the grounds that everybody anticipates that I will compose. I compose on the grounds that I have a whimsical confidence in the eternity of libraries, and in the way my books sit on the ledge. I compose in light of the fact, that I have never figured out how to be happy. I write to be happy" (Taner Can, *Berkan Ulu*, 6).

Seen from the European point of view, the absence of a more prominent independent of the declaration of Islamic personality in Turkey, where the religious gatherings were avoided from governmental issues and held under tight restraints by the military since the establishment of the Republic until the 1980s, is a side effect of the lack of Turkish democracy. From one perspective, the arrangements with Europe welcome Turkey to stand up to the issue of Islam inside a law-based system. Then again, as Müftiller-Bac expresses, "similarly, as Turkey's inside structure is impacted by advancements in Europe and adjusts to these outer changes, so has Turkey, in its turn, the possibility to add to the changing European request" (Yavuz, 195).

The Turkish writing has experienced changes in its own particular manner affected by the European writing, retaining both the scholarly patterns of the West, the components of the communist perspective, and national, religious and political perspectives. Affected by surely understood Western authors, another comprehension of writing showed up, another look created the impression that was not the same as the old one. The present-day Turkish novel is set apart by an expanded enthusiasm



among journalists ever of the Ottoman state, which turned into the impulse for the presence of chronicled books. Pamuk said that "each book, a writer composes speaks to a period in his improvement. One's books can be viewed as the points of reference in the advancement of one's soul". The author, Orhan Pamuk rose to unmistakable quality as novelist amidst the westernized, common Turkish people group in the late twentieth century. Pamuk has demanded that, he has endeavored to withdraw from the clearly political style of different journalists in his age (Dollar, i). He imagines himself as an interface and constructor between Islam and the West; he considers the extension an illustration for himself as an onlooker: "I need to be a bridge as in an extension doesn't associate to any landmass, doesn't have a place with any culture, and an extension has the extraordinary chance to see the two cultures and be outside of it. That is a wonderful, and great benefit" (Parpală and Afana, 53).

The novel as a craftsmanship that enables the talented storyteller to transform his own stories to talk about other people; yet this is only one part of the considerable and hypnotizing art that has spellbound such a significant number of readers and roused us authors for going on four hundred years. A passionate proponent of his nation's entrance into the European Union, Pamuk through his brilliant novels investigates the East-West affinity relationship like no other Turkish author has done so far. Through a period of two decades, he has risen as an artistic voice of really inclusive extents, as he has a place with that uncommon type of scholars, who put stock in writing's ability to unite mankind. "Similarly, as I can't envision Turkey without a European prospect, I can't have faith in Europe without a Turkish prospect" said Pamuk. "I emphatically, believe that Turkey's future is in the West. I grew up with this conviction. I got a common, average training. Today there is little opportunity of thought in Istanbul and it makes me frantic and sad, he stated (Freely, 7).

In 2004, George W. Bush, (the ex-President of the United States of America), during speaking to the NATO Summit in Turkey cited Pamuk and commended the pretended by his artistic attempts to

bring East-West closer (Goknar, 152). The Daniel Cohn Bendit, the member of the European Parliament, in a daily paper article composed that Pamuk is "one of the pioneer people, who influenced me to comprehend the significance of Turkey joining the European Union... he is one of the best examples of the conceivable innovation of Turkey" (Goknar, 102).

Tom Holland (b.1968), a famous American writer said that, "We, in the West can just feel appreciation that such an author as Pamuk exists, to play the role as a bridge between our culture and that of Turkish legacy as rich as our own". Pamuk considers the West as a portion of Turkey's identity and rejects the view that his nation "... should have a place with either the East or the West or be nationalistic". He thinks that Turkey has two spirits, one eastern, traditional, religious and the other western, innovative and secular, and for peace and thriving, it is obligatory that these two spirits stay in congruity with each other.

As indicated by Erdag Goknar, with this novel Pamuk developed "as a litterateur in two ways on the double: as a test professional of the story and as a psycho-recorded anthropologist of national culture and identity". Pamuk brings out it in his own words:

"For establishing an advanced and westernized country, Ataturk and the entire Turkish foundation chose to neglect Islam, conventional culture, customary dress, language and customary writing. It was altogether covered... Furthermore, it has returned another way. Some way or another, in writing, I am myself, that things return, however, I returned with my postmodern structures. I returned as somebody, who not just speaks to custom, conventional Sufi writing, customary frame, customary methods for seeing things, yet in addition, somebody, who is knowledgeable with what is going on in western writing" (Wade, 56).

Pamuk was constantly, encompassed by his relatives and workers, yet frequently contentions and tussles between his mother and father and the feeling of



losing the family's joy and fellowship cast his childhood into vulnerability and occasional trouble. Pamuk's family and his city are regularly depicted as his two important loves. It is shockingly intriguing, when one sees that the majority of the work of Pamuk moves around his own personal career, family life or intensely private reflections about his own deepest sentiments. However, the way he fuses these private feelings into the social and political and in addition to social standards of Turkey gives the different perspectives to his oeuvre, which is always being commended by commentators, even after more than a decade of the Nobel Prize now (Joseph, 139).

As per the noticeable Turkish scholarly and artistic commentator Murat Belge (b. 1943), "Pamuk has brought compositional guideline into a Turkish novel. He designs each moment detail of his novels ahead of time and after that ways his story with a designer's precision and train. He composes his novels by hand on squared journals and maps out the entire story before, he begins the written work process. Every day, he sets ten hours in his office on composing and updating his works and after that says it to persons, who are closest to him" (Buyze, 56).

Once, in a meeting, when the interviewer asks Pamuk about his religion, he addressed that his religion is literature. Pamuk thinks that writing can shape our lives as well as influences us to inspect it. Composing for him, is both a method for making a self and communicating its reality, qualities, complexities, feelings and sensibilities. He puts stock in the power of writing and attests that books can change individuals, their lives and thoughts, can reestablish congruity, modified countries and solved the contrasts between them.

The Turkish critic, Can Yegins stated, "Pamuk has helped the Turkish Literature proceed onward from its antiquated and regularly choking out a sense of duty regarding obvious political and good instruction to a more ambitious project" (Buyze, 59). Definitely, Pamuk's works are set in a specific social set up, however, his subjects are widespread in nature. In (*The Silent House*) Dr. Selahattin passed

away before numerous years, rules the course of the story. In Fatima's memory, he speaks to his western belief system, atheism, and contempt for the east and its universality, cherish for science and so forth. He changes his surname as 'Darwinoglu' which means the 'son of Darwin', the brilliant scientist (Freely, 44).

CONCLUSION

Orhan Pamuk is the first Turkish and the second youngest writer, who has won the Prize Nobel for literature. Around the same time, he was considered among the world's 100 best effective people by Prospect Magazine (United Kingdom). In 2006, he was chosen in the United States as one of the 100 most persuasive people, who shape the world by "speaking up". He helps in promoting and making Turkish Literature to be a well-known one among other literatures of the world. Pamuk is a postmodern writer, who borrows some events from the past and represents it to the present time. He believes that the future of Turkey is the West so, he aspires to see Turkey a Western country, and at the same time, he yearns to the great past of the Ottoman Empire. Pamuk's own family and his city, Istanbul are the most important beloved things for him so, regularly, he depicts them in his novels, for instance, (*Cevdet Bey and His Sons*) novel is a prominent description of three generations of his family life, which started with his grandfather, (Mustafa Sevkət Pamuk) passed by his father, (Gunduz Pamuk) and coming to him. Istanbul is mentioned in all his novels for example, (*Istanbul: The City and the Memory*).

Pamuk in one hand, considers himself as a bridge between the East and the West so, his novels are talking about the dialogue and confluence between them, in the other hand, he focuses on the conflict and clash between the two different cultures of them. In his early life, Pamuk avoids writing political novels, however, in 2002, he wrote (*Snow*) which is considered as a political literary work, in which he describes the conflict between Muslimism and secularism, and furthermore, he depicts the conflict between Islam and the West (Christianity). Orhan Pamuk as a Turkish pioneer faces troubles in his country as a result of his struggle for freedom of



expression and the human rights. In an interview, he states that recently, there is some progress in human rights and freedom of expression.

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