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Representations of Turkish Culture in the Fiction of Orhan Pamuk. A
special reference to: *My Name Is Red* and *The Museum of Innocence*.

A Dissertation Submitted in Partial Fulfilment of the Requirements for the Master's Degree in
Literature and Civilization

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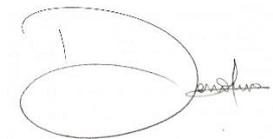
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Declaration

I hereby proclaim that the substance and the findings reported in this thesis “Representations of Turkish Culture in The Fiction of Orhan Pamuk. A special reference to *My Name Is Red* and *The Museum of Innocence*” are essentially the results of my examination as partial fulfilment for the Master’s Degree in English Literature and Civilization under the supervision of Mrs. Chenini Amri Boutheina, Faculty of Letters and Languages, English Language Division, Mohamed Khider University, Biskra, Algeria.

I also declare that, due to necessity, appropriate references or acknowledgments to the work of other researchers are made.

Ms. Dernouni Merwa

A handwritten signature in black ink, appearing to be 'Dernouni Merwa', written in a cursive style. The signature is positioned to the right of the printed name.

Dedication

“All the praises and thanks to Allah the lord of the ‘ALAMIN’” Quran.1:2

To My devoted parents: “MOUHABADINE, SAMIRA ALLAOUT”

To my dearest “FAMILY” To my faithful “FRIENDS”

To you, “MY INNOCENT RED”

Thank you for your Patience, Support, and Love

To Everyone who helped me to accomplish this modest work, Thank you all

Love, Merwa

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Abstract

After winning *The Nobel Prize* in 2006, contemporary Turkish novelist Orhan Pamuk gained a worldwide audience and his works grabbed the interest of academia. However, the Representation of Turkish Culture in his fiction had a minor part of the interest in those studies. Therefore, in adopting Semiotics of Culture: Roland Barthes and Juri Lotman's theories, this study attempts to investigate Pamuk's use of "Signs" to portray Turkish Culture in two novels: *My Name Is Red* and *The Museum of Innocence*. Precisely, the study mainly aims at examining the possible meanings and interpretations of the selected signs from both novels: "Red" and "The Sultan's Book" from *My Name Is Red*, "Kemal's Museum of Innocence" and "Istanbul Bridges" from *The Museum of Innocence*, in relation to their connotations in the sociocultural context of Turkiye during the 16th and 20th Centuries. Moreover, through the Sociocultural Analysis of Pamuk's Representations of Turkish Culture; adopting Maurice Halbwachs and Pierre Nora's theories, the research aims at highlighting the significance of Pamuk's fiction: *My Name Is Red* and *The Museum of Innocence* in the cultural context of Turkiye. Finally, the semiotical investigation of the selected "Signs" reveals that each sign is related to its Sociocultural context. the research reveals that Pamuk implementing "Cultural Signs" in both novels, has innovated a multi-layered narrative to portray Turkish Culture. The study also reveals the significance and contribution of Pamuk's fiction to the Safeguarding the Intangible Cultural Heritage of Turkiye.

Keywords: Representation of Turkish Culture, Semiotics of Culture, Sociocultural Analysis, Pamuk's fiction: *My Name Is Red* and *The Museum of Innocence*, Safeguarding the Intangible Cultural Heritage of Turkiye.

List of Abbreviations and Acronyms

ASA: American Sociological Association

BBC: British Broadcasting Corporation

C: Century

CFQ: Commission Franco-Québécoise

MNIR: *My Name Is Red*

RTMCT: Republic of Turkiye Ministry of Culture and Tourism

RTCT: Republic of Turkiye Ministry of Culture and Tourism

TMI: *The Museum of Innocence*

TCF: Turkish Cultural Foundation

UNESCO: The United Nations Educational, Scientific and Cultural Organization.

USA: United State of America

List of Figures

Figure 3.1: Map of the Ottoman Empire's Expansions in the 1500s.

Figure 3.2: Location of *The Museum of Innocence*.

Figure 3.3: Ticket of *The Museum of Innocence*.

Glossary of Terms

Atatürk: Mustafa Kemal Atatürk Founder of Turkish Republic and the First President of The Republic (RTCT)

Book: a written or printed work consisting of pages glued or sewn together along one side and bound in covers.” (*Hornby*131)

Bridge: “a structure that is built over a road, railroad, river, etc., so that people or vehicles can cross from one side to the other.” (*Hornby* 146)

Calligraphy: beautiful handwriting that you do with a special pen or brush; the art of producing this (Oxford)

Drachmas: the former unit of money in Greece (replaced in 2002 by the euro) (Oxford)

Hoja of Erzurum: a fanatical preacher who denounces everything from coffee to musical instruments to tolerance of Christians (Litchart)

Innocence: The fact of not being guilty of a crime, etc. (*Hornby* 669)

Miniature Art: The miniature is a type of two-dimensional artwork that involves the design and creation of small paintings on books, papier-mâché, rugs, textiles, walls, ceramics and other items using raw materials such as gold, silver and various organic substances. (UNESCO)

Museum: “a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited” (*Hornby* 837)

Portrait: a detailed description of someone or something(Oxford)

Red: having the colour of blood or fire (*Hornby*1063)

Şeylerin Masumiyeti: The Innocence of Objects (Pamuk)

Sirat: (Al *Sirat*) The Path: Tariq, Sabil, Maslak: the religion of *Islam* (Almaany)

Sirat Bridge: Which is the road, which is a bridge extending over the board of Hell. (juristic)

Secularism: The belief that religion should not be involved in the organization of society, education, etc. (*Hornby*1155)

Taboo: considered so offensive or embarrassing that people must not mention it.

Tombala: Bingo Game (Treng)

The Convention for the Safeguarding of the Intangible Cultural Heritage:

The Convention for the Safeguarding of the Intangible Cultural Heritage is a UNESCO treaty adopted by the UNESCO General Conference on 17 October 2003. The convention entered into force in 2006, after thirty instruments of ratification by UNESCO Member. (UNESCO)

Uşak: Ushak: Rug: a piece of thick material like a small carpet that is used for covering or decorating part of a floor

Virginity: The state of being a virgin, Virgin: a person who has never had sex (*Hornby* 1445)

Table of Contents

Declaration.....	I
Dedication.....	II
Acknowledgments	III
Abstract.....	IV
List of Abbreviations and Acronyms	V
List of Figures.....	VI
Glossary of Terms	VII
Table of Contents	IX
General Introduction.....	1
Chapter One: Historical Background and Theoretical Framework:	6
1.0. Introduction	6
1.1. Historical Background.....	6
1.1.1. Turkish Culture.....	6
1.1.1.1. Overview	6
1.1.1.2. The concept and elements of Culture in Sociology.....	7
1.1.1.3. Differences of Culture in The Ottoman Empire during the 1500s and The Republic of Turkiye during the 1970s-1980s.....	8
1.1.2. Turkish Literature	9
1.1.2.1. Overview	9
1.1.2.1.1. The Ottoman Literature	9
1.1.2.1.2. Modern Turkish Novel.....	10
1.1.3. Turkish Culture in Literature.....	11
1.1.4. Orhan Pamuk in Context	12
1.1.4.1. Biography: Life, Work	12
1.1.4.2. Orhan Pamuk’s translation.....	14
1.1.4.2.1. Erdağ Göknaar	14
1.1.4.2.2. Maureen Freely	15
1.1.4.3. The selected novels: Summary and main themes.....	15
1.1.4.3.1. <i>My Name Is Red</i>	15
1.1.4.3.2. The Museum of Innocence	17
1.2. Theoretical Framework.....	18
1.1.5. Semiotics Literary Criticism.....	18
1.1.5.1. General Semiotics	18
1.1.5.2. Semiotics of Culture.....	19

1.1.5.2.1.	Juri Lotman's Theory of Semiotics.....	19
1.2.1.1.1.1.	Lotman post-structuralism	19
1.2.1.1.1.2.	Typology of Culture.....	20
1.2.1.1.1.3.	Lotman's Semiosphere	20
1.1.5.2.2.	Roland Barthes's theory of Semiotics	21
1.1.5.2.2.1.	Concepts of Denotation and Connotation.....	21
1.1.5.3.	Semiotics in Literature	23
1.2.2.	Sociocultural Literary Criticism	23
1.2.2.4.	Stuart Hall's Theory of Cultural Representations	23
1.2.2.5.	Maurice Halbwachs notion on the Collective Memory	24
1.2.2.6.	Pierre Nora's <i>Sites of Memory</i>	25
1.2.2.7.	Cultural Representation in Literature.....	25
1.2.2.5.	The convention for the Safeguarding of the Intangible Cultural Heritage	26
1.3.	Conclusion.....	27
Chapter Two: Semiotic analysis of <i>My Name Is Red</i> , and <i>The Museum of Innocence</i> :		28
2.0.	Introduction	28
2.1.	Semiotics of Turkish Culture during the 16th C.....	28
1.2.3.	Semiotics of <i>Red</i>	28
2.1.1.	Semiotics of <i>The Sultan's Book</i>	33
1.3.	Semiotics of Turkish Culture during the 20 th C.....	36
1.3.2.	Semiotics of <i>Kemal's Museum of Innocence</i>	36
1.3.3.	Semiotics of <i>Istanbul Bridges</i>	41
1.4.	Conclusion.....	45
Chapter three: Socio-Cultural analysis of Pamuk's representations of Turkish culture		46
2.	Introduction	46
2.2.	Cultural Representations in Pamuk's Fiction	46
2.3.	Pamuk's Literary Representations as a revival of collective Memory of Turkiye	47
2.4.	Pamuk's Literary Representation as <i>Site of Memory</i> for Turkiye	48
2.5.	Pamuk's Literary Representations as a Safeguard of the intangible cultural heritage:	50
2.6.	Pamuk's Literary Representations as Translation of Turkish Culture	52
2.7.	Conclusion.....	52
General Conclusion		54
ملخص.....		57

Résumé58
Appendices:59
Work Cited64

General Introduction

Although he writes mainly in the Turkish language, the contemporary Turkish novelist Orhan Pamuk has shed light on both his writings and Turkish culture and literature as well. Pamuk was awarded at the national and international level; multiple awards in literature, history and art among them *The Nobel Prize* in literature in 2006.

Pamuk's Bestselling *My Name Is Red* is the first novel that had crossed the borders of Turkiye to be translated into the English Language by Turkish-American translator and poet Erdağ Gökner in 2001, and published by Faber and Faber Bloomsbury House in the same year in London. The novel is a historical fictional work that was first published as *Benim adım kırmızı* in 1998 in Turkiye. This novel is one of Pamuk's highly praised works by which he received numerous awards among them *The French Prix Du Meilleur Livre Étranger*, *Italian Premio Grinzane Cavour Award* in 2002, and The International IMPAC Dublin Literary Award in 2003. Set in the capital of the Ottoman Empire, Constantinople, at the height of the Empire's power, during the 16th C. *Black*, the protagonist, returns to Istanbul to help *Enishte Effendi* to write the manuscript of the illustrations from the Sultan's Secret Book. However, Enishte's drawing of the miniatures using the Venetian style (Portrait) led to his murder by one of the three miniaturists from the Sultan's workshop.

Pamuk's ambitions did not stop at *The Nobel Prize's* doors, yet shortly after, he published *The Museum of Innocence* which harvested as much success as *My Name Is Red* in a short period; it became one of the bestselling novels of the year. The novel was first published as *Masumiyet Müzesi* in Turkiye in 2008. To be translated in the next year into the English language by *American translator Maureen Freely* and published in 2009 by the same house of publication, *Faber and Faber* in London.

The Museum of Innocence is a fictional autobiography of the protagonist, *Kemal*, who is an upper-middle-class man living in Istanbul during the 1950s-1980s. This novel is mainly a

romance of *Kemal's* obsession with memories of *Füsun* which led to exhibiting *The Museum of Innocence* in which he placed objects he had been collecting for nine years carrying his memories with *Füsun*. Not only that, but *Kemal* has also collected objects carrying collective memory of Turkish people during the early days of the Republic of Turkiye in the 20th century. *Kemal's* museum was initiated in the *Keskin's*, *Füsun's* family, house in *Çukurcuma*, Istanbul. *Kemal* in his narration addresses both the reader of his novel, and visitors to his museum to enjoy his collection of *Füsun's* memories and memories of Istanbul.

Although, Pamuk's works are translated into 60 languages, the academic community has marginalized the social and cultural context of his fictional works. Therefore, the research problem that underlies this study is the portrayal of Turkish Culture in Orhan Pamuk's fiction: *My Name Is Red* and *The Museum of Innocence*, as well as highlighting the significance of these representations for Turkiye. In other words, this study shall attempt to argue that Pamuk, in both works, invites his readers to exploring *Beyond the text and Cultural* by implementing cultural signs in his authoring.

Moreover, the chief question to be investigated is as follows: How did Orhan Pamuk represent Turkish Culture in fiction, and to what extent does his fiction contribute to safeguarding Intangible Cultural Heritage of Turkiye?

In order to answer the main question of this study, the researcher intends to divide it into the following sub-questions and attempts to answer them in the two practical chapters:

1. What signs did Orhan Pamuk used in *My Name Is Red* and *The Museum of Innocence* to portray The Turkish Culture?
2. What are the Cultural Significations of the selected signs in both novels?
3. To what extent does Orhan Pamuk's fictional works contribute in reviving the Collective Memory of Turkiye during the 16th and 20th centuries?

4. How does Pamuk's fiction contribute in Safeguarding Intangible Cultural Heritage of Turkiye?

Furthermore, this study aims at examining Pamuk's use of signs in both novels to portray Turkish Culture: *Islamic Ottoman Culture* during the 16th C and *Secular Modern Republic* during the 20th C. Moreover, the significance of this investigation is to discover the hiding meanings of the selected signs from Pamuk's fiction in relation to their cultural context, as well as to support his use of cultural signs in representing Turkish Culture in his fiction with the hope to contribute to the lacking of academic research on the Cultural Representation. The Study also aims at highlighting the significance of Pamuk's fiction: *My Name Is Red* and *The Museum of Innocence* in the cultural context of Turkiye.

Therefore, this research intends to follow a historical and analytical research paradigm, and a qualitative research method. As well as, adopt an eclectic methodology; by combining Semiotics of Culture Approach and Sociocultural Analysis. Moreover, using the former theories, the researcher in this study shall focus on interpreting signs and symbols used in Orhan Pamuk's selected fiction and discovering their significations in relation to Cultural Context of Turkiye.

The scope of the study is defined as making a Synchronic Semiotic Analysis of two novels set in different periods in the History of Turkiye; The Ottoman Empire during 16th C and The Republic of Turkiye during the 20th C. In other words, the periods shall be studied separately, as a support of Pamuk's Representation of the Turkish Culture.

Data shall be collected through a bibliographical approach, wherein sources are classified as primary and secondary. The former consists of the English translation of Orhan Pamuk's novels published by Faber and Faber Bloomsbury House in London; *My Name Is Red* translated by Erdağ Göknar and *The Museum of Innocence* translated by Maureen Freely, the original works published by Yapi Kredi in Istanbul; *Benim Adım Kırmızı* and *Masumiyet Müzesi*,

and the official catalogue of the Pamuk's Museum; *Şeylerin Masumiyeti* published in 2013 in Istanbul. The latter includes a number of Pamuk's interviews, scholarly: articles, books, dissertations, articles, and videos.

Data shall be sampled according to their relevance to the research questions and the possible answers they offer, mainly in the chapters concerned with the Cultural Semiotic Analysis of both novel, as well as the excerpts highlighting the portrayal of Turkish Culture.

Data analysis intends to be interpretative by implementing Cultural Semiotics principles when dealing with the selected signs and uncovering their possible meaning in relation to the Cultural Context, as well as the Sociocultural Analysis when dealing with the significance of Pamuk's fiction in contributing to the revival of the Collective Memory and the Safeguarding of Intangible Cultural Heritage of Turkiye.

The general structure of this research takes the form of three chapters: the first chapter provides the Historical Background and theoretical framework upon which Pamuk's fiction shall be analysed. This chapter consists of two main sections: the first section presents the Historical Background of Turkish Culture and Literature, as well as Orhan Pamuk's biography, his translators, and a summary of both novels under study. Then, the second section introduces the theories that shall be used in the analytical chapters: Semiotics of Culture and Sociocultural Analysis, with their prominent figures, concepts, and principle.

The second chapter attempts to interpreting signs, from both novels, and uncover their hiding meaning in relation to the Cultural context using Roland Barthes and Juri Lotman's Theories of Semiotics of Culture. This chapter shall also be divided into two sections: Semiotics of Turkish Culture during the 16th C, specifically interpreting two signs: "*Red*" and "*The Sultan's Book*" from *My Name Is Red* and Semiotics of Turkish Culture during the 20th C by interpreting two signs: "*Kemal's Museum of Innocence*", and "*Istanbul Bridges*" from *The Museum of Innocence*.

The third chapter is concerned with the sociocultural analysis of both novels. This analysis shall be divided into four sections to examine Pamuk's representations of Turkish Culture: by adopting Sociocultural Analysis of: Maurice Halbwachs's *Notion of Collective Memory* and Pierre Nora's *Sites of Memory*, and Juri Lotman's notion of *Boarders and Translation*. Finally, the study intends to investigate the significance of Pamuk's fiction in reviving The Collective Memory and safeguarding the Intangible Cultural Heritage of Turkiye by implementing *The Convention for the Safeguarding of the Intangible Cultural Heritage adopted by ENESCO* in 2003.

Overall, the purpose of this study is to shed the lights on the accuracy of Pamuk's fiction in portraying Turkish Culture using Cultural signs.

Chapter One: Historical Background and Theoretical Framework:

1.0.Introduction

This chapter is dedicated to the Historical Background and the Theoretical Framework of the study. Below, the researcher shall introduce, from top to bottom, an overview of Turkish Culture, Turkish Literature, and Orhan Pamuk's biography. Then, the researcher shall discuss the chosen theoretical framework; an eclectic approach in which cultural semiotic and socio-cultural analysis shall be associated. Moreover, the researcher shall determine the definition of each approach regarding the research questions and aims of the research. In other words, the researcher's by choosing the semiotic criticism and sociocultural criticism attempts to best illustrate and define the deeper meaning of the representation of Turkish Culture in Orhan Pamuk's chosen novel: *My Name Is Red* as a portrayal of The Ottoman Islamic Heritage during the 1500s, and *The Museum of Innocence* as an image of The Republic of Turkiye during the 1970s to 1980s. This chapter aims to provide the reader with a meticulous account of Turkish Culture and literature, as well the background of the novelist Orhan Pamuk. In other words, to establish roots for the researcher's coming analysis of Turkish Culture as represented by Orhan Pamuk's selected novels.

1.1. Historical Background

1.1.1. Turkish Culture

1.1.1.1.Overview

As it is known, Turkiye has passed through a substantial change from the Ottoman Empire to the Republic of Turkiye. The Ottoman Empire was viewed as a hegemonic power for over 600 years; its success was a result of both the centralized structure, had an impeccable military and economic system, as well as its large size obtained from occupying territories from east to west.

At its peak, The Ottoman Empire controlled one of the world's most lucrative trade routes; The Silk Road which was the network of Eurasian trade routes. Therefore, Turks gained a diverse culture by combining their own culture; the ancient Ottoman Heritage, which also was a mixture of both Greco-Roman and *Islamic* cultures, with the cultures of people they have encountered during their expansions to make today's westernized Turkiye. Like all empires, the Ottoman Empire little by little started to disturb to end up falling down by the end of 19C. Nevertheless, the end of The Ottoman Empire was not the end of Turkiye, yet it was the birth of a reformed country; The Republic of Turkiye ruled by *Kemal Atatürk*. This latter has transformed Turkiye from a religion-based system into a secular system. Eventually, in order to succeed with the new reforms, the new government invested a large number of resources in different aspects; economy, political ideologies, Language, Architecture, Fine Arts, and education.

1.1.1.2.The concept and elements of Culture in Sociology

According to the American Sociological Association, "Sociology understands culture as the languages, customs, beliefs, rules, arts, knowledge, and collective identities and memories developed by members of all social groups that make their social environments meaningful". (ASA 2005). Therefore, in sociological studies, sociologists, with the aim of examining culture, investigate both individuals' and the group's experiences. These experiences are mostly expressed in social narratives, ideologies, practices, tastes, values, and norms as well as in collective representations and social classifications. Furthermore, Sociology also studies the different culture-making processes, the cultural practice, and its circulation among the groups, as well as the impact of cultures on the division of humans around the globe. (ASA 2005).

Hall Stuart in his book *Beyond Culture* states that though it can't exist on its own, culture is never inherited in DNA, yet is something Shared and taught by ancestors, to be passed to the next generations later on. He also emphasises on the fact that Culture is multidimensional, it

covers and affects almost all aspects of human life; his personality, attitude, and way of thinking from one side, as well as the governmental structure from the other side. (Hall, 1976).

Although culture stands for some fixed primordial elements; symbols, values, ideologies, language, religion, architecture, and costumes, yet, some sociologists initiated specific elements for each culture in accordance with its time, space, and human development. Elements of culture, therefore, can be divided into two major types; Material Culture; which includes all the society's physical objects, such as its tools and technology, clothing, eating utensils, and means of transportation, and Non-Material Culture; which includes the values, beliefs, symbols, and language. (PressBooks)

1.1.1.3. Differences of Culture in The Ottoman Empire during the 1500s and The Republic of Turkiye during the 1970s-1980s

Although today's Turkish Culture had known radical reforms, it still holds numerous traits of the *Islamic Ottoman Heritage*. The Ottoman Empire was an *Islamic-run* great power ruled by the chief leader, the Sultan. The Sultan was given absolute religious and political authority over his people. However, in 1923, and with the official declaration of Turkiye as The Republic of Turkiye under the rule of the first Turkish president Mustafa *Kemal* Ataturk, Turkiye has known a radical transition, where Ataturk's new government adopted new modernized philosophies and a secular system. While the Ottoman Empire had conflicts with the western world, though it was considered a threat to Europeans, the new Republic of Turkiye sided towards adopting many western ideas. For instance, Language has shifted from using the Arabic alphabet to the Latin alphabet. In terms of construction, modern architecture became a tendency similar to the ones in the western world i.e.; the Bosphorus Bridge which was built in 1973.

1.1.2. Turkish Literature

1.1.2.1. Overview

The Turkish language derives from Ural-Altay linguistic family. Its history is divided into three main groups: old Turkish (from the 7th to the 13th centuries), mid-Turkish (from the 13th to the 20th) and new Turkish from the 20th century onwards. During the Ottoman Empire period, the Turkish language used to use the Arabic and Persian words, however, with the establishment of the Republic of Turkiye by Kemal Ataturk during the 1920s, the Arabic alphabet was displaced by the Latin one had been placed. As consequence, the history of Turkish Literature as well may be divided into three periods, the adoption of Islam which was mainly oral, the Islamic period, Turkish folk literature, and Turkish Literature of the Republican period which the following the western literary schools (TCF 2022).

1.1.2.1.1. The Ottoman Literature

The literary styles and aesthetic concepts of *Islamic* Arabo-Persian literature were used in Ottoman literature, which valued poetry as the highest form of art. The sultans, many of whom were skilled poets themselves, led the educated elite in producing a vast corpus of work that was characterised by refined diction, obscure terminology, euphony, romantic misery, adherence to formality and tradition, and the Sufi brand of mysticism. Despite not being highly valued by the Ottoman literary elite, the prose is nonetheless responsible for several outstanding works, most notably the travelogues of the cultural critic Evliya Elebi from the seventeenth century. The Ottoman Empire also had a rich theatrical legacy that included Orta Oyunu (a kind of commedia dell'arte), Meddah (a storyteller and impersonator), and Karagöz (shadow plays). The Ottoman nobility had a strong admiration for poetry. Poetry, which also served as the propaedeutic to all other literary arts and as a component of visual and plastic arts like calligraphy, architecture, and miniature painting as well as of the decorative arts, was perhaps the pinnacle of Ottoman civilization. The poetry of the Turkish elite, known as "divan poetry," which was influenced by Arabic and Persian literature, was popular at the court and in the

coffeehouse, meeting the aesthetic demands of both the aristocracy and the lower classes. Significantly, two-thirds of the sultans were poets, some of whom were first-rate, most notably Mehmed "the Conqueror" (1432-81) and *Süleyman* the Magnificent (1494-1566).

1.1.2.1.2. Modern Turkish Novel

Poetry was unquestionably a staple of Ottoman-period writing, and it continued to be significant during the Republican era as well. In Türkiye in the 20th century, poetry and politics were frequently equated. The poetry of the elaborate and intellectual Ottoman Era was the antithesis of the new, more straightforward style and folk influence that evolved during this time as part of the Garip Movement. This shift in poetry form reflected how extensive Türkiye's new identity reconstruction was. In order to strengthen a sense of common national identity, poetry started to concentrate more on the regular lives of Turks. But not all poets embraced this clarity of thinking and form (Arslanbenzer).

Then, during the Republican Era, short stories became quite popular after making their Turkish debut at the turn of the century. Similar to poetry, short tales also have political overtones, especially as many authors utilise them as a platform for "social education and criticism" (Turkish Literature). Sait Faik Abasyank and Sabahattin Ali, two authors, had a significant impact on literature via their political declarations and writing styles. Both authors highlighted the mundane lives of their characters, much like the poetry of the day. These tales frequently emphasised the everyday, in contrast to the great epics of earlier times. Turkish literature was first introduced to the stream of consciousness technique by Abasyank in particular. This shifted the focus away from the storyline and toward the character's journey. However, Ali's short stories are most known for their political undertones. His daughter believes that he was assassinated shortly after it was published because he passed away (Battersby, 2017). She thinks he was singled out for attack because of his beliefs that "challenged conventional assumptions about men and women" (2017), particularly his book *Madonna in a Fur Coat*.

Additionally, novels were a novel literary genre in Turkiye, much like short tales. Turkish literature frequently discusses topics like class, gender, national identity, and history, and does not shy away from political and social subjects. But novels did not become very well-known until the second half of the 20th C, when writers like Orhan Pamuk and Latife Tekin opened up Turkish literature to readers both inside and outside of Turkiye. One of the most well-known Turkish authors outside of Turkiye is Orhan Pamuk, who won the Nobel Prize in literature in 2006. A substantial contribution to Turkiye's distinctive literary landscape has also been made by the nation's numerous writers. One of the most well-known authors of the 20th century, Ahmet Hamdi Tanpınar was a master of several crafts. He was a professor, writer, literary critic, and poet who is most remembered for introducing modernist literature to Turkiye and for creating extraordinarily intricate novels that were unmatched by any Turkish authors before him. He was a pupil of Beyatlı, and he had a significant impact on modern writers, particularly Orhan Pamuk. Despite writing at very different points in Turkiye's history, several significant female authors, like Halide Edib Adıvar and Elif Şafak, were well recognised for both their books and their advocacy work. Latife Tekin and Orhan Pamuk both have a significant literary influence, yet their writing styles are completely dissimilar. Tekin, who came to Istanbul from a destitute Anatolian hamlet, is well recognised for her semi-autobiographical books. She also introduced Turkiye to the genre of magic realism. Pamuk, on the other hand, was highly educated and from a wealthy family. His books are careful and sophisticated. While Tekin and Pamuk both deal with contentious subjects like identity, history, modernity, class, and the conflicts between the East and the West, their disparate upbringings and writing preferences enable them to address the same topics in distinctly different ways. (V. Schoon, Pressbooks)

1.1.3. Turkish Culture in Literature

Turkish culture has appeared in several literary works, through poetry and fiction. It was mainly by translating the works rich in cultural items among them: Orhan Kamel, Elif Şafak,

and the Nobel Prize winner; Orhan Pamuk. Having witnessed both world wars, Mehmet Raşit Ögütçü with the writing name Orhan Kamel focuses on Türkiye's social and cultural aspects. In his novels, written in the Turkish language, Orhan *Kemal* describes those periods and reveals the structure of those years by his choice of thematic; death, hunger, misery, poverty, homesickness, corruption, immigration, diseases, unlawful marriage, unemployment, class distinctions, and bribery. His novels were first translated into Chinese, then to French, German, and English (YILDIRIM,2016).

Although she mainly writes in the English language, her side, Elif Shafak, born in Strasbourg, France, has a big part in representing the world the Turkish literature, as well as, Turkish Culture with her novel *The Bastard of Istanbul* in which she portrayed Istanbul and Turkish food. Shafak is an award-winning novelist, a best-selling author, and the model of female Turkish writings with a large audience. Her novel *Aşkın Kirk Kuralı* (Forty Rules of Love) was chosen by *BBC* among 100 Novels that shaped our World. (Sansal, All About Türkiye). However, Erdağ Gökner in his contribution to *Encyclopedia of the Novel* by Peter M. Logan claims that:

The novels of the youngest generation of Turkish writers, represented, by Murat Uyrakulak, Sebnem Isiguzel, and Elif Shafak are emotionally charged, cynical, and violent. They are political, yet promote distance from their immediate cultural affiliations. The novelistic claims by these authors are cosmopolitical in that they have multiple national and international affiliations that strive for transnational legibility and relevance. (Gökner, Logan "Encyclopedia of the Novel", 2011, p826)

1.1.4. Orhan Pamuk in Context

1.1.4.1. Biography: Life, Work

Ferit Orhan Pamuk, born on June 7, 1952, in Istanbul, is the first Turkish novelist to win the *Nobel Prize* in literature. Pamuk grew up in a wealthy family lived in Nişantaşı, Şişli district

on the European side of Istanbul. He received his early education in *The American Robert College* preschool in Istanbul. Since his childhood, Pamuk had a strong passion for art and painting, therefore, he joined the architecture department at the Istanbul Technical University. However, Pamuk did not graduate, he left the architecture department to chase his new dream to become a full-time writer. After that, he joined the Institute of Journalism at the University of Istanbul from which he graduated in 1976. ("New World Encyclopedia" 2008).

Pamuk's journey as a writer started with his first novel *Cevdet Bey and His Sons* published in 1982. The novel tells the story of three generations from a big wealthy family living in Nişantaşı, Istanbul. Pamuk's first experience was considered as motivating and successful because it allowed him to get the attention of Turkish people and critics; in 1983, Orhan Pamuk's novel was awarded the *Orhan Kemal Prize*. His success as a writer was not parallel to his love for the Turkish historian Aylin Türegün with whom he got married in 1982, and had got his only child Rüya in 1991. During his marriage, Pamuk lived in the USA and worked as a visiting scholar at the Columbia University of New York where Türegün, his wife, was a PhD student too. However; soon after his marriage couldn't survive for long, and in 2001 they got divorced. Pamuk's following novels started to drive away from romantic thematic and get richer in cultural and historical thematic. Thanks to his second novel *The Silent House* Pamuk's way to international fame did not take long to achieve. In 1991, his novel was translated into the French language and then awarded the *Prix de La Découverte Européenne*.

Since then, Pamuk's books have been sold in 60 languages with over 11 million copies. In 1995 he was awarded the Prix France Culture for his novel *The Black Book*. In 1998, Orhan Pamuk published his novel *Benim Adım Kırmızı* to be translated in 2001 as *My Name Is Red* by the Turkish translator Erdağ Göknar. In 2003, Pamuk published his memoir *Istanbul* in which he tells his memories and stories of the city of his childhood. In this novel, Pamuk describes the cultural change of Türkiye that he witnessed during his childhood. He also inserted real photos of his city he took, and others were taken by famous Turkish photographers. After that, Pamuk

for his novel *My Name Is Red* received many prizes as the best foreign book in France, Ireland, and Germany. The settings of Pamuk's novel took place in Constantinople (Istanbul) in the 1500s when the Ottoman Empire was at its high day. This novel, like all his works, reflected Pamuk's attachment to his origins. Furthermore, this love was the key motif to awarding him the Nobel Prize in Literature.

As it is stated on the official website of *The Nobel Prize* "The Nobel Prize in Literature 2006 was awarded to Orhan Pamuk; who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures" (NobelPrize 2006). In the same year, a month before the announcement of *The Nobel Prize*, Pamuk was officially appointed as professor in Robert Yik-Fong Tam Professor of the Humanities at Columbia University's School of the Arts. However, Winning *The Nobel Prize* was not the last station of Pamuk's ambitions, and his success grew more and more to create another unique masterpiece his novel *The Museum of Innocence*, published in 2008 as *Masumiyet Müzesi*. The novel was translated the next year by the American translator Maureen Freely. Not only did Orhan Pamuk publish the novel, but his novel also took place in the real world too by a real Museum initiated by Pamuk in Istanbul in 2014. The museum, as well as the novel, had known great success, and in 2014, Pamuk received *The European Museum of the Year Award* (Estonia) and *Helena Vaz da Silva European Award for Raising Public Awareness on Cultural Heritage*. (Orhan Pamuk). Today, Pamuk is still the best Turkish writer in Turkiye and the world through his work has become the subject of several courses in comparative literature, humanities, culture, and Art.

1.1.4.2.Orhan Pamuk's translation

1.1.4.2.1. Erdağ Göknaar

The fact that all Orhan Pamuk's books were written in the Turkish language and to avoid intercultural translation caused by the different particularities of different cultures, the translation of his work to other languages was not an easy mission. Therefore, Pamuk was cautious about choosing his translators; his first translator was a Turkish translator whom he

trusted to preserve some concepts specific to the Turkish Culture. Erdağ Göknaç is an *Associate Professor of Turkish and Middle East Studies* at Duke University. He is best known for his award-winning translation of Orhan Pamuk's *My Name Is Red*. In his critical literary study *ORHAN PAMUK, SECULARISM, AND BLASPHEMY: THE POLITICS OF THE TURKISH NOVEL*, Göknaç argues that literary tropes of Ottoman Muslim culture and state secularism inform Pamuk's work, giving it currency as world literature. (Academia 2022).

Today, Orhan Pamuk's novels are translated into 60 languages among them: English, French, German, and Dutch, and many of his works are recorded as the bestselling and fastest-selling books in Turkish history and around the world.

1.1.4.2.2. Maureen Freely

Maureen Freely is an American Turkish Translator. She was born in the United States, raised in Turkiye, and educated at Harvard University. Freely is a professor at the University of Warwick, and she is currently the president of English PEN. The Sunday Times named her eighth book *Sailing through Byzantium* as one of the greatest books of 2014. She has translated or collaborated on the translation of several Turkish memoirs, classics, and five works by Orhan Pamuk, The Nobel Prize-winning author in literature in 2006, among them his bestselling novel "*The Museum of Innocence*" in 2009. She also translated two memoirs on the *Islamicized Armenians* in Turkiye as well as the life story of *Hrant Dink*, a journalist and political activist who is Turkish-Armenian.

1.1.4.3. The selected novels: Summary and main themes

1.1.4.3.1. *My Name Is Red*

Orhan Pamuk published his historical novel *My Name Is Red* as *Benim adım kırmızı* in 1998. The novel was first translated into the English language by the Turkish translator Erdağ Göknaç. Set in the 1500s, in Istanbul during the Ottoman Empire. The main themes of the novel are; Storytelling, cultural Identity, life and death, religion and Ottoman *Islamic* society, East-

West conflict, Art, love, and virtue. Pamuk in his novel, through multiple narrators, tells the story of the mysterious murder of *Elegant Effendi*, the gilder. Elegant, with three other master miniaturists; *Butterfly*, *Stork*, and *Olive*, was working on a secret book commissioned by the Sultan. Meanwhile, *Black* returns again to Istanbul after an exile of 12 years and discovers that his beloved *Shekure* is widowed and left with her two sons; Orhan and Shevket, and he can win her back again. *Black*'s uncle Enishte asks him to carry on Elegant's work on the secret book and investigates his murder. Therefore, *Black* accepts his uncle's offer to be closer to *Shekure*. Pamuk kept the murderer's identity hidden which put everyone in the suspect's circle, yet used his voice as one of the characters to tell the story. Although *Shekure* admires her cousin *Black*, she feels conflicted, as she is still technically married to a missing soldier whose death was still not announced. *Shekure* preferred to stay with her in-laws, but after *Hasan*, who was also in love with her, tried to get closer to his brother's wife in an inappropriate way, she and her sons returned to her father's house. *Black* during his visits to *Eneshte*'s house to learn more about the book, was secretly exchanging love letters with *Shekure* by sending them with Esther, the Jewish clothier. However, *Esther* betrayed them by showing the letters to *Hasan* who went crazy and started threatening *Shekure*. The murderer visits *Enishte*'s house and discusses art, religion, sin, and the secret book with him. Then suddenly reveals his secret that it was him who killed Elegant and he is willing to kill him too. The murderer also stole the final illustration for the book which made *Black* understand that he is one of the three miniaturists. *Black* together with Master *Osman* started searching for the truth and finding the identity of the murderer based on the drawing of a horse found on *Enishte*'s corpse. The murderer in his narration describes going to the coffeehouse where people enjoy a storyteller's stories told from different perspectives; Tree, Coin, the colour Red, Dog, Satan, and a Woman. Then, the storyteller got killed by the *Erzurumis*. At the end of the novel, *Olive* confesses to both murders for the reason that he wants to escape to India for the Sultan who is gathering the best modern miniaturists for his royal workshop. *Olive* tried to kill *Black* too, but he misses, he runs and got beheaded by *Hasan* who

thought him, *Black*. In the final chapter, *Black* dies in his lover's arms, and *Shekure* lived alone with her two sons and tells the details of her story and the end of the characters to her son Orhan. (LitCharts, 2021).

1.1.4.3.2. The Museum of Innocence

The Museum of Innocence was first published in the Turkish language in 2008, after two years of the *Nobel Prize* award, and translated to the English language by the American journalist Maureen Freely. This novel is another masterpiece by Orhan Pamuk and proof of his uniqueness and creativity. The novel is set in Istanbul during the 1970s. Rich in cultural themes of the modern Turkiye during the 1970s: Westernization, Identity and Memory, Modernity, Love and Virtue, Social norms, and Art and architecture. Pamuk tells the story of the doomed love of the wealthy *Kemal* to his distant relative *Füsun*. *Kemal's* love story starts two months after he proposes to a beautiful young bourgeoisie, *Sibel*. While shopping for fancy gifts for *Sibel* he encounters *Füsun*, who was a shop-girl at a handbag store owned by *Senay Hanim* in *Valikonagi Avenue*. It was at this store that *Kemal's* heart immediately started beating for *Füsun*. The couple started to meet in secret, they Shared the happiest moment together and make love in *Kemal's* apartment *Merhamet Apartment* over the next couple of months. Nevertheless, *Kamel* had to go back to reality, and remember his engagement to *Sibel* who was happy preparing for an extraordinary party at the Hilton Hotel. The love birds met on the day of *Kemal's* engagement party and passionately enjoyed loving each other, pretending it was a normal day for both of them. However, *Füsun* appears at his engagement party which puts *Kemal* in a discomfort position for two reasons; he didn't want her to feel upset watching him with *Sibel*, and *Füsun* has to rest before her exam the next day. The next day, *Kemal* waited for *Füsun* at the *Merhamet Apartment*, but she never appeared, *Kemal* is heartbroken because his lover left without explaining herself or saying farewell. For almost a year after his engagement party, *Kemal* had no news from *Füsun* which drown him in his grief and memories with her, and finally, he lost his connection and interest in anything including his relationship with *Sibel*.

Füsun appeared after a year inviting him to her parent's new house, *Kemal* at this moment started to imagine himself holding his lover and *asking* her to marry him. As soon as *Kemal* arrived at the Keskins' house, his dreams faded when he learned that his beloved has gotten married. *Füsun* was treating *Kemal* respectfully, she introduced him to *Feridun*, her husband, as her rich distant relative who will sponsor their project film production. *Kemal* found his consolation at the *Merhamet* apartment where he recalls his happy memories with *Füsun*. His obsession with her took a higher level, *Kemal* kept taking items from her house during each visit and he was pretending to talk business with *Feridun*. For *Kemal*, being near *Füsun* and protecting her from *Feridun* and the other film producers was enough. Thus, his visit to the *Keskin's* lasted for eight years, where he Shared their table for dinner each night and hung out with *Füsun* and *Feridun* around Istanbul. Years have passed, and *Füsun* lost her father and got divorced from *Feridun* to give *Kemal* a chance to revive their love. The flame of their former passion reignites, but it couldn't last for long when *Füsun* died in a fatal car accident in Paris during their honeymoon. Devastated, *Kemal* turns to all the objects he has collected over the past years. Each one represents a different moment of bliss he wishes he could have with his beloved. In the end, *Kemal* made the *Keskin's* house in *Çukurcuma*, a museum *The Museum of Innocence*, decorating it with the objects from their time together, as well as cultural artefacts from Türkiye during the years of their relationship. (Super Summary).

1.2.Theoretical Framework

1.1.5. Semiotics Literary Criticism

1.1.5.1.General Semiotics

The word Semiotics derives from the Greek root *Semeion* or *Sign*. Therefore, Semiotics is the study of signs and symbols and signification and their interpretations. As Daniel Chandler suggests the definition of Semiotics in his book *Semiotics: The Basics* is not easy to set. Yet it can be summarized in the science of signs that focuses on interpreting signs and their function. Chandler emphasizes the kind of Signs in the context are not only the usual visual symbols, but

it is everything that has a meaning; it can be drawings, paintings, photographs, images, words, gestures, and even sounds. Although semiotics as a branch of philosophy appeared in *John Locke's Essay Concerning Human Understanding* (1690), yet it was both the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce who set up the basics of contemporary semiotics theories. Moreover, De Saussure used the term Semiology for his theory which studies the role of signs as part of social life focusing only on linguistic(verbal) signs, while for Peirce it was called Semiotics which he considered the formal doctrine of all types of signs, i.e. verbal and non-verbal, and most related to logic. (Chandler 2002).

1.1.5.2.Semiotics of Culture

1.1.5.2.1. Juri Lotman's Theory of Semiotics

1.2.1.1.1.1. Lotman post-structuralism

In the 20th C, the Soviet school Tartu- Moscow School of Semiotics emerged to provide alternatives to the regnant Soviet approaches to language, literature, and culture. Led by Yuri Lotman, Cultural semiotics theory goes *Beyond* the Saussurean and the Peircean model of semiotics, however, it started from critics of the Structuralist approach. Lotman argues that structuralists confronted two main problems; they found it difficult to deal with the change in communication processes, and they viewed a semiotic system as a code, or rather as a system of rules.

Nevertheless, Lotman stressed the usefulness of the structural approach and the application of exact methods to the study of literature, he remained faithful to Saussure's opposition of *langue* and *parole*, and to that proposed by Jakobson and Information Theory of code and message. In his essay *Exact Methods in Russian Literary Science* for the Italian journal *Strumenti critic*, Lotman proposes: "If texts represent models of the world, the set of texts which is the culture of a period is a secondary modelling system" ("Lotman" 2015).

1.2.1.1.1.2. Typology of Culture

As a result, it is necessary to define a typology of civilizations in order to both locate universal characteristics shared by all cultures and identify specific systems that form the 'language' of Medieval or Renaissance culture. The processes of usage are richer and less predictable than the semiotic model that describes them when a culture is evaluated as a code or system (as is also the case with natural languages). Reconstructing a culture's code does not imply understanding all of that culture's phenomena; rather, it enables us to explain why that culture has generated those phenomena.

1.2.1.1.1.3. Lotman's Semiosphere

In his *Universe of the Mind*, Lotman states that symbols connect different semiospheres and semiotic non-semiotic reality as well. Besides, he adds: "it links the synchrony of the text and the culture's memory: it is a semiotic condensation tool. Thus, the structure of symbols of a particular culture shapes a system which is isomorphic and functional to the genetic memory of individual" ("Lotman" 1990, p111). Lotman employs dichotomy and asymmetries to organise the semiosphere; the majority of semiotic languages lack semantic connections among themselves. Although it may appear to be one thing, the semiosphere is diverse since languages pertain to several temporalities and locales. In the semiosphere's core and on its edge, the asymmetry is more pronounced. The existence of more advanced and structurally ordered normative languages, as, for example, a mother tongue of a particular culture, characterises the centre. Partial languages, on the other hand, are restricted to the margins even if they are capable of carrying semiosis if they are used in a semiotic framework, as is the case with many dialects, patois, or identity discourses. Similar to the Structuralist Theory of Polysystems put forth by the School of Tel Aviv in the 1960s, the semiosphere is divided into a structured and standardised centre, where the elements that have meaning are found, and a periphery, where the present objects exist in the semiotic reality but remain invisible and marginal. Moreover, Lotman considers 'Translation' any process of receiving any new information from a different

semiosphere. Ekaterina Vólkova Américo in her article O conceito de fronteira na semiótica de Juri Lotman, translated by Translated by Orison Marden Bandeira de Melo Júnior as The Concept of Border in Yuri Lotman's Semiotics "Lotman's concept of border is a fundamental element of semiosphere, for it is responsible for its renovation. This concept may be applied to different cultures and artistic languages. Every artist and every culture long for the "other" to be defined." (Vólkova, Bandeira, 2016). In other words, if information related to a specific semiotic space crosses that space to meet another semiotic space means that that information was translated.

1.1.5.2.2. Roland Barthes's theory of Semiotics

Barthes's Theory of Semiotics broke down the concept that signs only make sense as part of a formal, generalized and abstract system. Moreover, he emphasizes on the "Context of the Text" and "The Rhetoric of Image". According to Barthes, signs had both a signifier; being the physical form of the sign as we perceive it through our senses and the signified; or meaning that is interpreted Roland Barthes stated that Semiology 'aims to take in any system of signs whatever their substances and limits like; images, gestures, musical sounds, and objects are as a system of significance. (Barthes 1968).

1.1.5.2.2.1. Concepts of Denotation and Connotation

Denotation and Connotation are core concepts in Barthes's analysis of signs. Denotation refers to the primary signification, the obvious or literal meaning of a signifier. For instance, in linguistic signs, the denotative meaning of a signifier is what the dictionary attempts to provide about it. However, Connotation refers to a range of associated significations, the socio-cultural and 'personal' implications (ideological, emotional, etc.) of the signs. Roland Barthes noted that the scope of the Saussurean model focuses on denotation at the expense of connotation. In "The Photographic Message" and "The Rhetoric of the Image" Barthes argued that in photography, the connotation can be (analytically) distinguished from denotation.

Furthermore, in his later analysis of the realist literary text, Barthes observed that denotation is nothing more than the last of the connotations. In other words, denotation is just another connotation. Therefore, denotation can be seen as a process of naturalization, whereby it creates the illusion of a purely literal and universal meaning.

To sum up, Barthes in order to explain Denotation and Connotation, distinguished both meanings in terms of Order of Signification. Denotation is the first order of signification in which a sign consisting of a signifier and a signified exists. And Connotation is a second-order of signification which uses the first denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. (LTC).

Moreover, the Third-Order in the signifying system that Barthes terms “Myth” in his *Mythologies*. The way society gives signals meaning to support a cultural or political point of view is best illustrated by the portrayal of French wine. Wine may be a symbol of camaraderie and well-being, but authors and producers utilise it to convey the sparkling refinement of French culture. It is an excellent marketing plan. Wine is healthy for us, thus we should keep enjoying its taste, according to Barthes, who maintained that myths are frequently taken as truths. Naturally, this perception strengthened the idea that French culture is *incredibly* smart and cerebral. *Red* has been used to symbolise love, courage, and even sacrifice since it is the colour of blood, as we have previously seen is related to danger. Since many nations and societies have philosophies based on these ideals, the colour *Red* will frequently be used in their signage. Have you ever noticed how many sporting organisations use *Red* uniforms or how many flags use the colour *Red* in their designs? Consider the "stars and stripes" of America, the Union Jack, or the tricolour of France. It seems obvious that monarchs and politicians use the colour *Red* in their flags to symbolise these qualities of bravery and sacrifice in society. This is how *Red* has come to symbolise power and national identity. This interpretation of *Red*, according to Barthes, is a myth. (“Barthes” Media Studies)

1.1.5.3.Semiotics in Literature

With the appearance of contemporary semiotics, its field of investigation has become wider. In other words, it has crossed the borders of a text to the social, cultural, and psychological context of the text. The reader is, therefore, able to better understand the author and explore the hidden meaning behind his text.

Semiotics of Literature, also called Literary Semiotics, is a field of research that focuses on analysing the literary text by the analysis of literary texts by centralizing the verbal and the imaginary art created by the author. This method provides the reader with a better understanding of the text. Furthermore, semiotic analysis of fictional works widens the space of meanings in the reader's mind, and contributes in awakening the reader's interest in spotting the hidden meaning between the lines.

As Linda Rogers provides a better description of the application of the science of semiotics literary works:

I like to think of semiotics as the natural function of reading signs that exist in nature and are created by and for people. We see footprints in snow, the beginnings of spring, the raised eyebrow of a friend, and hear the tone in the voice of a loved one. We act within an interweaving of signs and symbol systems. When we examine them, we can know why and make choices. (Pandiyan and Arangasamy, p381-82)

1.2.2. Sociocultural Literary Criticism

1.2.2.4.Stuart Hall's Theory of Cultural Representations

Stuart Hall in his paper *Stuart Hall and Cultural Studies: Decoding Cultural Oppression* defines Cultural Studies as an approach to studying culture that lies at the intersection between the social sciences, most notably sociology, and the humanities, especially Literature.” (Hall). He also in his introduction REPRESENTATION: Cultural Representations and Signifying Practices defines culture and discusses its relationships with language and society. Moreover,

Hall states that Language operates as a representational system that constructs a Shared meaning of culture. He added also the concept of *The Circuit of Culture* as a circulation that guides and regulates a culture in society using language.

Furthermore, Representation, according to Hall, is a system that uses sign and symbols as a language to signify ideas, thought, feeling, expressions and emotions. However, representation is not restricted to written language; it implements spoken language, colours, and gestures as well. Besides, Hall discusses the concept of ‘Shared meaning’ as the hub of cultural representation. In this context, Language; *linguistic codes* are used as an intermediate to help in producing meanings of the cultural identity of specific groups to be *delivered* and interpreted by other groups. (Hall 1997).

1.2.2.5. Maurice Halbwachs notion on the Collective Memory

In his work *On Collective Memory* Halbwachs discusses the role of the individual memory in the signification of a person’s identity and in shaping his personality, as well as the way he acts among society. Halbwachs states that “the mind reconstructs its memories under the pressures of society” (Halbwachs 31). In other words, Collective memory, Halbwachs emphasis on, is not a given but rather a socially constructed notion. Moreover, this memory drives and moderates our actions and steers our morals throughout numerous interactions: ‘While the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as group members who remember. It follows that there are as many collective memories as there are groups and institutions in a society’ (31).

Another important point Halbwachs discussed is that the historical memory is not remembered directly, yet it is stimulated through indirect ways; reading or listening on commemorative occasions. Furthermore, individuals as part of the group transmit memories of historical events from one generation to another. In this case, the present generation becomes conscious of itself in counterpoising its present to its own constructed past: "How can currents

of collective thought whose impetus lies in the past"(Halbwachs 1992) he asked, "be recreated when we can grasp only the present?"(1992) Halbwachs answer this question by stressing the importance of the preservation of the commemorative meetings of group members of the current generation which can recreate through imaginatively reenacting a past. (1992).

1.2.2.6.Pierre Nora's *Sites of Memory*

The term, Sites of Memory was first coined in a seven-volume study edited by Pierre Lemaitre 'Pierre Nora 'Between Memory and History'. For Nora:'' The extreme form in which a commemorative consciousness subsists in a story that calls for it because it ignores it. Museums, archives, cemeteries and collections, parties, anniversaries, treaties, minutes, monuments, sanctuaries, associations, these are the mounds witnessing another age, illusions of eternity'' (Nora 1989).

In this context'' Sites of Memory contribute to preserving ''Historical remembrance'' and ''Collective Memory''. Sites of memory also operate on many levels of gathering and they touch many sides of associative life. Such Sites are reconsidered and have gained popularity among contemporary academics. (Nora 1989).

Moreover, *The Commission Franco- Québécoise sur les Lieux de Mémoire* states that the notion of "Sites of Memory" means: "all the cultural landmarks, places, practices, and expressions from a common past. These landmarks can be concrete and tangible, like objects or monuments, but they can also be immaterial, like the "History, language, or traditions". "Places of memory" carry traces of the past, therefore, they are not only objects of knowledge, but they also contribute to reviving the past memory. It plays also as a source of emotion for the present time that keeps it related to the past (CFQ)

1.2.2.7.Cultural Representation in Literature

Alice Templeto in her book *Sociology and Literature: Theories for Cultural Criticism* explains that Cultural Criticism investigates literature in its social context. She

also uses Richard Johnson's statement:

Cultural studies must be inter-disciplinary in its tendency, making use of insights from anthropology, history, sociology, psychology, philosophy, and other fields. Literary criticism has always been willing to borrow concepts from other disciplines; however, rather than simply appropriating knowledge from other disciplines into the literary study, the cultural critic borrows from other fields in order to challenge the blandness's of institutionalized literary study (Templeto 1992, Jstor).

Therefore, cultural representation deals with linking the literary text and its context. In other words, while representing a culture, an author deals with the multiple dimensions of the phenomena.

1.2.2.5. The convention for the Safeguarding of the Intangible Cultural Heritage

According to UNESCO *United Nations Educational, Scientific and Cultural Organization*

"Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage (Unesco).

Therefore, in order to safeguard intangible cultural heritage, alternative strategies instead of those employed to preserve monuments, locations, and natural places to protect intangible cultural assets. For an intangible to be maintained, it must be relevant to a culture and be practiced and learned on a regular basis among communities and across generations.

1.3.Conclusion

In the first chapter, the researcher in the first section offered a historical background of Turkish Culture, its elements during the 16th and 20th Centuries, a historical overview of Turkish literature, the author's biography and a summary of both novels: *My Name Is Red* and *The Museum of Innocence*. After that, in the second section, the researcher sets a basis for the theoretical framework of this research. The researcher explained each theory, Socio-cultural criticism, and Cultural Semiotics, including its concepts and methodology of analysis, and then concludes by arguing the importance of using both in this specific study.

To sum up, Socio-cultural analysis is a field of research that enhances the understanding of literary works in terms of culture. It explains the process of the representation of Culture, and it also presents the contribution of this Cultural representation in the literary text to preserving and transmitting historical and Collective Memory. Hence, Semiotics in literature plays a key role in awakening the reader's critical thinking and spotting the hidden meaning of the symbolic expressions the author uses. Thus, the researcher in this study provides the reader with an analysis of signs and symbols used by the author to represent Turkish Culture.

Chapter Two: Semiotic analysis of *My Name Is Red*, and *The Museum of Innocence*:

2.0. Introduction

Orhan Pamuk's *My Name Is Red* and *The Museum of Innocence* have been a centre of interest for many scholars of Art, Politics, History, and Literature. However, their focus was siding with the political conflict between the East and the West, and the opposite artistic ideologies. For instance, many studies focused on the dilemma between the East and the West and the influence of westernization, and the Identity crisis as themes in both novels. Therefore, the significance of the semiotic analysis in this chapter is to uncover the meanings of the rhetorical narration; use of signs, imagery, and metaphors in Pamuk's novels to discover the connotations of these signs in the Turkish cultural semiotic sphere.

Moreover, although signs are polysemic, for Barthes, a sign takes a Shared connotation for a specific group when it encounters their emotions and social and cultural values. Juri Lotman, on his side, calls this process a semiotic sphere. Therefore, the researcher in this chapter attempts to semiotically interpret the selected signs from Orhan Pamuk's novels; *My Name Is Red* and *The Museum of Innocence*. Eventually, this analysis is divided into two main sections: The Semiotics of Turkish Culture during the 16th C in *My Name Is Red*, and The Semiotics of Turkish Culture during the 20th C in *The Museum of Innocence*. Additionally, each section is also divided into two sections as well: Semiotics of "Red" and Semiotics of "The Sultan's Book" as a representatives of Intangible Cultural Heritage of Turkiye during the 1500s, and "Kemal's Museum of Innocence" and "Istanbul Bridges" as a representative of the "Cultural Memory" of Turkiye in the 1970s.

2.1. Semiotics of Turkish Culture during the 16th C

1.2.3. Semiotics of *Red*

According to Roland Barthes, the first order signification is the denotation, in other words, the literal meaning of the signified. In this context, 'Red' denotes, or the primary

meaning of the word “*Red*” is one of the three primary colours. The next order (level) of the signification of the signified is the connotation. Therefore, the connotation of “*Red*” as Jacob Olesen, the colours expert and the founder of the website “Color Meanings” the general meaning of *Red* is “the colour of action, strength, energy, and passion.” (Colour meaning). However, “*Red*” has different connotations in different semiospheres of culture; in North American and in the European culture, “*Red*” is associated with anger and danger, energy and passion, and emotion. Whereas, Asian cultures are more likely to associate “*Red*” with prosperity, long life, and good luck; in China, “*Red*” symbolizes honour and success, Chinese brides preferred in their marriages as demonstrated by fertility and long-lasting love. Besides, to all Muslim societies, “*Red*” (al-Ahmar) symbolizes The Life Force. For this reason, it appears prominently on the flags of many Muslim countries. In Turkish culture semiosphere, ‘*Red: Kırmızı*’ is associated with different meanings; power, strength, beauty, honour, and maturity. (TRIBUTE TO TURKIYE). It is also associated with a wealth of feelings – both positive and negative – from love, passion, courage, and determination to anger, longing, danger, and aggression. It speaks to us in many, many ways and is certainly one of the most prominent colours of Turkiye. (Yabangee)

“*Red*” takes considerable space in the novel under study; its journey starts with the title ‘*My Name Is Red*’ which grabs the reader’s attention and curiosity to know the meaning of that colour. Pamuk emphasises the importance of understanding the implicit meaning of “*Red*” by giving a voice to *Red* in chapter 31 (I Am *Red*), yet, it also appears in different contexts told by other characters. However, Pamuk keeps the identity of “*Red*” unrevealed. For this; semiotic, social, cultural, and historical knowledge of the novel’s settings is required.

Besides, to study the meaning of *Red* a signifier, and to discover its connotation in the social and the cultural semiotic sphere of Pamuk’s novel, and discover its further hidden meanings at the level of the Turkish culture’s semiotic space, the researcher takes chapter 31(I

Am *Red*) as the main referential quote. In addition to other passages from the novel used to support the interpretation of *Red*.

Furthermore, reading *My Name Is Red*, we mostly notice that Pamuk associates *Red* with royalty, power, high position, passion, love, and luxuriance. Therefore, in this section each connotation had been selected according to its relevance to the semiosphere of the Ottoman Empire's culture during the 16th century.

In chapter 31 "I Am *Red*", we notice a sense of confidence and a tone of pride in *Red*'s voice. At first, *Red* mentioned his appearance in the great Persian poet Abul-Qâsem Ferdowsi Tusi's epic *Shahnameh* (The Book of Kings), which Ferdowsi had made for Sultan Mahmud of Ghazni: "I appeared in Ghazni when Book of Kings poet Firdusi completed the final line of a quatrain with the most intricate of rhymes, besting the court poets of Shah Mahmud" (Pamuk, MNIR, 296). Similarly, when *Black*, the protagonist, brought the Mongol Inkpot as a gift to impress his uncle "*Enishte Effendi*," whom daughter *Black* was in love with since childhood: "He kisses my hand and presses it to his forehead, the way, for example, he said, "Purely for *Red*," when he presented me with the Mongol inkpot as a gift" (Pamuk, MNIR,34). Another masterpiece from the Turkish history was also marked by *Red*; the masterpiece of Nizami Ganjavi *Hüsrev and Shirin* which tells the epic love story of Sasanian king Hüsrev to the princess from Armenia Shirin, who lastly becomes queen of Persia: "I appeared from the crown to the caftan of Hüsrev "(Pamuk, MNIR, 296). In the previous quote, *Red* tells that in Nizami's poem, Hüsrev was all depicted in *Red*, the same as most kings, Sultans, and ambassadors were depicted in literary works: "upon the tablecloths covering tables set for feasts, upon the velvet caftans of ambassadors kissing the feet of sultans ... was depicted" (Pamuk, MNIR, 296).

Additionally, *Red* was also showing off because it appears in: "Ushak carpets, wall ornamentation, and the combs of fighting cocks. (Pamuk, MNIR, 296).

The previous passage also explains the reason why *Black* and Master *Osman* were fascinated by the Sultan's treasury's walls and furniture; they have never seen such luxury in another place. For instance, when Master *Osman* describes it "There, the cold Treasury room suffused with a dark *Red* that I'd never seen before. . . I would occasionally cry out in admiration" (Pamuk, MNIR, 502). *Black* also kept staring at the Ushak carpet from old ages "as he sat curled up on an Ushak carpet dating from the time of Sultan Mehmed the Conqueror" (Pamuk, MNIR, 489). And when Master *Osman* tells him that the great miniatures painter from Tabriz, Master Mirza Baba Imami' is one who made those walls, and how Mizra used it magically and realistically that no one else had either done before or could know the secret of it. Mirza Baba depicted Shah's turban, the belly of the lion, and caftans using a variety of *Red*. Also, as *Black* felt comfortable in the Sultan's treasury, he fell asleep "*Black* was curled up fast asleep on a *Red* Ushak carpet, with his well-formed head lying on a velvet pillow embroidered with pearls." (Pamuk, MNIR, 511).

Likewise, in chapter 31, *Red* boasts about his bravery and strength. For instance, in the following quotations, *Red* describes himself as fiery and robust: "I'm so fortunate to be *Red*! I'm fiery. I'm strong. I know men take notice of me and that I cannot be resisted." (Pamuk, MNIR, 298). *Red* continues his story of existence and strength; it even considers his power the secret of his uniqueness: "I do not conceal myself: For me, delicacy manifests itself neither in weakness nor in subtlety, but through determination and will. So, I draw attention to myself. I'm not afraid of other colours, shadows, crowds, or even of loneliness." (Pamuk, MNIR, 298). *Red* also talked about his emergence as the blood in stories of wars; Ferdowsi depicted the hero Rüstom, the prince in Shahnameh, killing the notorious ogre with his sword, also when Alexander the Great was sick with a bleeding nose. Then *Red* also witnessed wars being among warriors' and shahs' customs, bodies' of soldiers, and banners as well: "Verily, I was visible upon the military banners of armies besieging fortresses . . . I love engaging in scenes of war

where blood blooms like poppies; appearing on the caftan of the most proficient of bards” (Pamuk, MNIR, 297).

As another example of the *Red* associated with strength is *Black* who while working with *Enishte Effendi* on a picture of king Hüsrev and Shirin, he secretly made a copy of that painting, but instead of depicting Hüsrev and Shirin, he depicted himself with his beloved, as *Shekure* states in chapter 9: " he'd depict us in the same manner and colour: I all in blue, he all in *Red*" (Pamuk, MNIR, 62). By depicting himself all in *Red*, *Black* associates himself with strength and maturity as many kings and heroes are depicted in books. Also ‘Hasan’ appears to be also an example of the *Red* connoting strength and bravery. Hasan is *Shekure*'s brother-in-law; he possesses a ruby-handled *Red* sword which he gave to his brother's older son, Shevket, so that he protects himself and his mom and younger brother. Therefore, Shevket asks *Black* if he killed his father with a threatening voice. In other words, Shevket wanted to tell *Black* that his uncle would protect them and take revenge for his father “Uncle Hasan has a *Red* sword. It's so sharp it'll cut you if you just touch it. And he has a dagger with a ruby-studded handle. Are you the one who killed my father” (Pamuk, MNIR, 189). Eventually, Hasan kills the murderer of *Elegant Effendi* and *Enishte Effendi* using the same *Red* sword.

In the last chapter told by *Enishte Effendi*, (chapter 37). Pamuk also associates *Red* with ultimate strength and power in the *Islamic* culture. *Enishte*, from the afterlife, describes his death with freedom; he also expresses his excitement about meeting *Red* as he states in the following quote:

I knew I was close to Him; . . . I humbly felt the presence of an absolutely matchless *Red*. . . . *Red* imbued all. The beauty of this colour suffused me and the whole universe. As I approached His Being in this manner, I had the urge to cry out in jubilation. I was suddenly ashamed to be taken into His presence, drenched in blood as I was. Another part of my mind recalled what I'd read in books on death, that He

would enlist Azrael and His other angels to summon me to His presence. (Pamuk, MNIR,368)

Enishte's fear of punishment for being influenced by the Frankish style of painting rose as a tone of apology while *asking Red*: "I asked Him: ". . . I wanted my own portrait painted in that method and style, but I was afraid. Instead, I later had Your World, Your Subjects and Our Sultan, Your Shadow on Earth, depicted in the manner of the infidel Franks." (Pamuk, MNIR, 368). Finally, *Red* answers him confidently, telling Enishte that everything belongs to him: "I didn't remember His voice, but I recalled the answer He gave me in my thoughts. "East and West belong to me." (Pamuk, MNIR,368).

Therefore, one might argue that in the previous passages *Red* symbolizes the *Islamic Culture* in which *Red* is associated with the ultimate power of the creature; only Allah has the life force, and the whole world belongs to him. Moreover, it has been concluded that Pamuk uses different connotations of *Red* in the semiotic sphere (Turkish Culture); Royalty and highness, power, and strength as a metaphor for the height of the Ottoman Empire's power during the 16th century. Also, in all situations, Ferdowsi, *Black*, and the ambassadors showed respect and aimed to impress a person with a higher position. Also, the furniture of the Sultan's treasury, costumes of Kings and Sultans, carpets, and tables were depicted in *Red* in Mirza Baba's paintings. Not only that but also, one might say that *Red* in the novel symbolizes The Glorious History of the Ottoman *Islamic* semiosphere.

2.1.1. Semiotics of *The Sultan's Book*

According to Barthes's theory, in the first order of significations, the word Book denotes a physical object. However, it is also associated with knowledge and different significations, depending on what has been collected within it. For instance, in the socio- cultural context, especially the Religion Semiotic Space, 'The Book' is associated to the Glorious Book in that religion. Therefore, in the *Islamic Culture* semiosphere, the word Book is associated with the

Holy Book, “The Quran”. The importance of the Quran among Muslims is related to the *sacred* word of “ALLAH” gathered within it.

Moreover, to investigate “*The Sultan’s Book*” as a signifier, the researcher in this section examines its possible meanings in the *Islamic Ottoman* culture semiotic space. Therefore, in the novel, “*The Sultan’s Book*” is associated to “The Art of Miniatures”, also called “The Court Art” for it was highly appreciated in the Ottoman Empire for its material and moral values (it was exclusively made for Sultans and Kings and depicted historical and *Islamic* stories). However, during the 16th century in Europe, a new style of painting (the Portrait) had raised; The Venetian style came up with the realistic depiction of things which was considered a sin in *Islamic Ottoman Culture*.

Enishte Effendi, under the Sultan’s order, started working on that secret book with three of the best miniaturists and a gilder in the Sultan’s workshop. Therefore, since miniatures are made of the best quality of papers, ink, and illuminated with gold, these books cannot be made only for Sultans’ and kings and carefully to *Red* in the royal treasury. As stated in the following quotes; *Red* in chapter 31 explains the process of creating *Red Ink*:

furiously pounded the best variety of dried *Red* beetle from the hottest climes of Hindustan into a fine powder using his mortar and pestle. He prepared five drachmas of the *Red* powder, one drachma of soapwort and a half drachma of lotor . . . Yes, handsome almond eyed apprentices applied me with elegant brushes to thick paper from Hindustan and Bukhara. (Pamuk, MNIR,299)

Also, in chapters told by the illustrations from the sultan’s imitated book which the three miniaturists have made and presented in the coffeehouse, they were complaining about being painted with cheap ink and on cheap papers. Another example of how books are illuminated with gold is when *Elegant Effendi*’s corpse talked about his past wage “I was responsible for painting and embellishing books. I illuminated the edges of pages.” (Pamuk, MNIR, 3)

Moreover, miniaturists were high paid and valued because they work in the Sultan's workshop, as *Elegant Effendi's* corpse in the first chapter states: "I made the best illuminations in Our Sultan's workshop; no one could rival my mastery. Through the work I did privately, I earned nine hundred silver coins a month, which, naturally, only makes all of this even harder to bear." (Pamuk, MNIR, 3). As well as the other miniaturists' state; *Butterfly*: "I am the one who earns the most money, and therefore, I am the best of all miniaturists" (Pamuk, MNIR, 109), *Olive*: "I earned seven hundred silver pieces for a single book" (Pamuk, MNIR,3), and as states, the illustration of The Gold Coin "We're all in this money-purse and Master Stork, see for yourself, isn't hiding us from anyone; he knows there's none among the miniaturists of Istanbul who earns more than he does" (Pamuk, MNIR,163). And, the moral value of miniatures and their significance in the Ottoman Empire is explained by the statement of *Elegant Effendi's* corpse that the Sultan paid more for the calligraphies of books: "I only worked on manuscript pages because Our Sultan paid well for them" (Pamuk, MNIR,3). Also as in the following quote *Enishte Effendi* explained to *Black* about the Sultan's secret book:

His Excellency Our Sultan ordered me to start working on His book posthaste . . .

Once the book was completed; it would become a symbol of the vanquishing power of the *Islamic* Caliph Our Exalted Sultan, in the thousandth year of the Hegira. He requested that I prepare the illuminated manuscript in utmost secrecy, primarily to conceal its purpose as an *Olive* branch extended to the Venetians, but also to avoid aggravating workshop jealousies. (Pamuk, MNIR, 176)

The previous quote reveals the hidden meaning of the secret book for the Sultan, his aim in gifting the book to the Venetian Doge, and the reason for the book's secrecy. Overall, the analysis the previous passages and since that the significance of books is related to the knowledge stored within them, one might relate "The Sultan's Book" in the novel to the *Islamic* Ottoman Heritage, in other words, it symbolises the Intangible cultural heritage of the Ottoman Empire during the 16th century.

1.3. Semiotics of Turkish Culture during the 20th C

In this section, the study intends to study the semiotics of Turkish Culture during the 1970s-1980s. Moreover, although the novel encompasses various notable signs with meaningful connotations in the semiotic space of Turkish Culture during that period, the researcher has selected two signs: “*Kemal’s Museum of Innocence*” and “Istanbul Bridge” due to their relevance to the investigation of the connection between their connotations and the cultural context of novel.

1.3.2. Semiotics of *Kemal’s Museum of Innocence*

In *The Museum of Innocence*, the protagonist, *Kemal*, while telling his story, addresses the novel’s reader and the museum’s visitors. In other words, *Kemal* explained how he, for nine years, had been picking every single object that reminds him of his beloved to exhibit in his eventual “Museum of Innocence” in *Füsun’s* family’s house in *Çukurcuma*, Istanbul.

Therefore, the researcher intends to analyse “*Kemal’s* Museum Innocence” as a signifier and investigate its possible meaning in the Turkish culture semiotic space of Turkiye during the 1970s-1980s. Moreover, since Museums are “cultural institutions whose concerns embrace the acquisition and communication of what is taken for knowledge about human beings, their practices and products, and their natural and. Social environment.” (Jones 2022). Therefore, in the novel under study, *Kemal’s* Museum has two different significations; the first is individual and the second is cultural (which the researcher intends to examine).

Therefore, *Kemal*, in his storytelling, moves from his present to the past and then to the future, objects carrying his individual memories with *Füsun*, and his memories in Turkiye of his childhood, his youth hood, and his adulthood. The researcher intends also intend to investigate the relationship between *Kemal’s* museum and the collective memory of Turkiye during that period by examining the cultural significations objects in “*Kemal’s Museum of*

Innocence”: objects related to “Social Norms” and to the “Artifacts” carrying collective memory of Turkiye during the 1970s-1980s.

After *Atatürk*'s establishment of The Republic of Turkiye, Turkish society, especially the bourgeoisie, has known a notable openness regarding sexual relationships before marriage. Moreover, in the novel, one might notice that *Kemal* has fairly discussed this taboo, giving an anthropological explanation in the 15th chapter: “A Few Unpalatable Anthropological Truths” “virginity was still regarded as a treasure that young girls should protect until the day they married” (Pamuk, TMI,). However, *Kemal* had experienced sexual relationships before marriage with both *Füsün* and *Sibel*, but still his opinion about both experiences was shaped by the cultural code of Turkiye during that period:

The least severe consequences befell the young people who, as in my story, had already decided to marry. In wealthy Westernized circles, just as in the case of *Sibel* and me, there was a general tolerance of young unmarried people who were sleeping together if they had proven themselves “serious,” either by formal engagement or another demonstration that they were “destined for marriage.” (Pamuk, TMI,83)

Therefore, *Sibel*'s daring to engage in such intimate act with him was justified by her hesitation because it was only after she confirmed *Kemal*'s intentions and expectations from their relationship and that he is going to marry her that she could get intimate with him: “given me her virginity.” (Pamuk, TMI,45). Moreover, in the engagement party *Kemal* told *Berrin* (his brother's wife) the story of *Nurcihan*'s (*Sibel*'s friend) had different sexual practices, though she had freely engaged in multiple relationships in Paris, however, when *Nurcihan* returned to Istanbul her main concern became to find a convenient husband: “she'll need to fall in love with someone who appreciates her worth, someone at her level, who won't be troubled by her French past, or her old lovers” (Pamuk, TMI,74)

On the contrary, in his case with *Füsun*, *Kemal* expected *Füsun* “Non Virgin” because her wouldn’t further than kissing him: “It seemed strange that a girl would suddenly choose to give herself to me here, of all places. So, perhaps, I reasoned, she wasn’t actually a virgin at all” (Pamuk, TMI,22). *Kemal*’s assumptions about *Füsun*’s virginity was linked both to her lower social class: “Oh, yes, *Nesibe*’s daughter is working in that shop of *Senay*’s up there, and what a shame it is! said my mother. “They don’t even visit us for the holidays anymore. That beauty contest put them in such an awkward position.” (Pamuk, TMI,9)

And her participation in the “Beauty Contest” which was unacceptable in *Türkiye* during those days “It was my mother’s way of suggesting that *Füsun* had begun to sleep with men. I’d heard the same from my *Nişantaşı* playboy friends when *Füsun* appeared in a photograph with the other finalists in the newspaper *Milliyet*” (Pamuk, TMI,10). Therefore, *Kemal* considers *Füsun* a girl who would have slept with him only to play out of courageous and modern girl:

Sibel showed me how much she loved me, and how much she trusted me, “I said. But the idea of making love before marriage still makes her uncomfortable.... I understand this. She’s studied in Europe, but she’s not as modern and courageous as you” (Pamuk, TMI, 36)

Additionally, the woman who died in a tragic car accident, *Belkis*. *Kemal* told Sibel *Belkis*’s story (a woman from a lower class who had slept with her diseased husband before marriage) explaining how she end up to be the main subject of gossiping around *Istanbul*’s bourgeoisies because she had sexual relations, after her husband’s death, with rich men who dreamed of sleeping with her (which created jealousy among their wives): It’s a very sad story. Because this woman had slept with quite a few men, people spoke ill of her. (Pamuk, TMI, 51).

Therefore, one might say that *Kemal* shares a memory of a Marxist-Patriarchal society, in *Türkiye* during the 1970s, that relates “Honour” to “Virginity”:

“Clever readers will have sensed that I have placed this anthropology lesson here to allow myself a chance to cool off from the jealousy that *Füsun*’s love stories provoked, the prime object of which was *Turgay* Bey. I reasoned that this must be because he was a well-known industrialist living, as I did, in *Nişantaşı*—and that my jealousy, however overpowering, was natural, and would pass.” (Pamuk, TMI,87)

Although *Kemal* was a rich guy, he was still living with his parents; he enjoyed his time sharing talks over dinner with them both at home in restaurants: “We’d just been to *Fuaye*, a posh new restaurant in *Nişantaşı*; over supper with my parents” (Pamuk, TMI,07). He also goes for summer holidays with them: “on a car ferry, as I was going to join my parents in our summer place in *Suadiye*” (Pamuk, TMI, 107). In addition, *Kemal* also speaks about how his parents giving him advice. For instance, when his father gave him the pearls earrings, he told him never to break his fiancée’s heart: “you must make sure you never break her heart. You must care for her always, and treat her with the utmost tenderness.” (Pamuk, TMI,60).

Moreover, *Kemal* also shares a good relationship with *Füsun*’s family; he kept visiting the Keskins to see *Füsun*, and he enjoyed sharing their table with them: “The Keskins never needed to formally invite me to supper because they always kept a place for me at the table” (Pamuk, TMI,177), watching: Tv “I sat down with *Tarik Bey* and Aunt *Nesibe* to watch television” (Pamuk, TMI,196), discussion politics with *Füsun*’s father, and playing games with them: “playing *Tombala* with the Keskins. Perhaps I remembered this now because I’ve just been speaking about the beauty I’d found in my life.” (Pamuk, TMI,198). *Kemal* in most passages talking about *Füsun*’s family, refers to them by their family name the Keskins out of respect.

Furthermore, *Füsun*’s family also appears to be an example of a bounded. and *Kamal* in his narration also depicted family bounds in Turkish society. This bound is shown in *Kemal*’s relationship with his family, *Füsun*’s relationship with her family, and the relationship between

both families. Although *Kemal* was a rich guy, he was still living with his parents; he enjoys his time sharing talks and dinners with them, both at home in restaurants: “We’d just been to *Fuaye*, a posh new restaurant in *Nişantaşı*; over supper with my parents” (Pamuk, TMI,07). He also goes for summer holidays with them: “on a car ferry, as I was going to join my parents in our summer place in *Suadiye*” (Pamuk, TMI,107). In addition, *Kemal* also speaks about how both his mother and his father gave him advice, for instance, when his father gave him the pearls earrings, he told him to never break her heart: “you must make sure you never break her heart. You must care for her always, and treat her with the utmost tenderness.” (Pamuk, TMI,60).

Moreover, *Füsun’s* family also appears to be an example of a bounded and supportive family which could do anything to protect their daughter and assure her happiness. Her father, supported his daughter at her crisis after leaving *Kemal*, he even arranged her marriage with *Feridun*. Also her mother, even though she knew *Füsun’s* story with *Kemal*, accepted him into their house for her daughter’s please. *Kemal* also shares a good relationship with *Füsun’s* family, although he kept visiting the Keskins to see *Füsun*, he enjoyed sharing their table with them: “The Keskins never needed to formally invite me to supper, because they always kept a place for me at the table” (Pamuk, TMI,177), watching: Tv “I sat down with *Tarik Bey* and Aunt *Nesibe* to watch television” (Pamuk, TMI,196), discussion politics with *Füsun’s* father, and playing games with them: “playing *Tombala* with the Keskins. Perhaps I remembered this now because I’ve just been speaking about the beauty I’d found in my life.” (Pamuk, TMI,198).

In addition, *Kemal* in most passages talking about *Füsun’s* family refers to them by their family name the Keskins out of respect. Furthermore, during his visits to the Keskins, he was taking objects for his collection: “I’d felt every time I took something from the Keskins’ house” among them the cologne bottles, combs, Chinese dogs which were placed on the television, which was popular among Turkish families during that days: I’d been taking cologne bottles from the Keskins household for years and storing them at the *Merhamet* Apartments (Pamuk, TMI,240).

Therefore, one might argue that *Kemal's "The Museum of Innocence"* signifies the Cultural Memory of Turkiye During The 20th C. In other words, by placing pictures of virgin women who were judged by society for giving up their virginity, *Kemal* collects objects that remind him of *Füsun* and her family to be viewed by visitors of the Museum, crossing the individual semiosphere to the cultural semiosphere.

1.3.3. Semiotics of *Istanbul Bridges*

The city of Istanbul has taken centre stage in Pamuk's *The Museum of Innocence*. He writes the city and describes its peculiar in-between position; between Europe and Asia, Istanbul belongs to neither and both simultaneously, inviting his readers to enjoy the history of the Cultural Heritage of today's Turkiye. Therefore, the researcher attempts in this section to study the significance of the Bridge in the novel as a representative of the Turkish Intangible Cultural Heritage during the 20th C.

However, the connotation of the signified Bridge differs; depending on the sociocultural, political, and historical context. In this context, the researcher will investigate the connotation of the word 'bridge' according to its association. Moreover, Pamuk use the word Bridge in *The Museum of Innocence* seventeen times associating it with another word; "*Sirat Bridge*", "*The Bosphorus Bridge*", and the "*Büyükçekmece Bridge*." However, in all uses they have a Shared signification in the socio-cultural semiotic space of Turkiye in the 20th C. Therefore, in order to investigate the signification of "*Istanbul Bridges*" in the novel, the researcher intends to divide them into three parts; "*Sirat Bridge*", "*The The Bosphorus Bridge*", and "*The Büyükçekmece Bridge, and Galata Bridge*" And examines them according to their relevance to the Cultural Change Context.

Therefore, the fist Bridge to be examined as a signifier is "*Sirat Bridge*". In early chapters of the novel, *Kemal*, recalled his memories with *Füsun* in "The Feast of the Sacrifice" from his earlier years, while lying down to sleep. *Füsun* watching the lambs slide by the butcher

felt sorry for the little lambs, and she told *Kemal* that killing them was wrong: “One day, when we go to heaven, that lamb will take us over the *Sirat* bridge, which is thin as a hair and sharp as a sword....” (Pamuk, TMI,50). After that *Kemal* explained to *Füsun* the purpose behind slaying lambs, telling her the story of The Prophet Abraham: “The prophet Abraham was childless. He prayed to God, saying, ‘O Lord if you give me a child, I’ll do anything you ask.’” (Pamuk, TMI,51), therefore, when Allah asked him to sacrifice his son: “Now slit your son’s throat and sacrifice him.” (Pamuk, TMI,51). he was ready to obey: The prophet Abraham did as God instructed. He took out his knife, and just as he was about to slit his son’s throat ... at that very moment, a lamb appeared.” (51). With a tone of teaching, *Kemal* also explained to *Füsun* how Allah showed mercy to Abraham “God showed mercy to Abraham by sending the lamb: “He sent him the lamb so that he could sacrifice it in his son’s place. God saw that Abraham had been obedient.” (51). After that, *Kemal* asks *Çetin Effendi* to intervene and tell the whole story. *Çetin Effendi* also tells them about the movie that depicts the story of The Prophet Abraham, and he told them and recommended that they watch it one day.

Accordingly, by associating the literal meaning of both “*Sirat*” and “Bridge” and Barthes second order of signification to interpret the previous passage, the analysis reveals that “*Sirat Bridge*” in the novel signifies “Islamic Religion” in Türkiye during the 20th C. In addition, the passage explains the signification of the *Sirat Bridge* in the Turkish Cultural Context, and its function as a symbol of the Islamic Identity.

The next signifier the researcher shall interpret this study is “The The Bosphorus Bridge”. Therefore, following Barthes approach, the researcher shall investigate the possible connotations of “The The Bosphorus Bridge” as a signifier in the Cultural semiotic sphere. Therefore, the literal meaning of “The The Bosphorus Bridge”, in other words, the signification of that bridge in the international semiotic space: “The *The Bosphorus Bridge* spans across the *Bosphorus Strait* between Ortaköy district, on the European side, and *Beylerbeyi*, on Istanbul’s Asian side” (Farout Kurkey). However, in the Turkish semiotic space, “The

Bosphorus Bridge” connects two different cultures as well; The Turkish *Islamic* culture and the European culture. Additionally, Atatürk has a special signification among Turkish people, though for them as *Kemal*’s mother was showing off because her father was born the same year as *Atatürk*: “my mother launched into an elaborate story about her father, who was born the same year as *Atatürk* and later attended *Şemsi Effendi* School, also just like the founder of the Republic, as you can see in this school photograph I found many years later.” (Pamuk, TMI, 153), and how she ends up named her son *Kemal* too. Additionally, *Kemal* also explained how *Atatürk*, for Turkish people, symbolizes the bridge that linked them with the western world; one might reach Europe by car. For instance, *Kemal* when he was going to Paris with *Füsun* and her mother by car: “ON AUGUST 27, 1984, at a quarter past twelve, *Çetin* parked the car in front of the house in *Çukurcuma*, ready to drive to Europe Pamuk, TMI, 643). In addition, Sibel and her friend *Nurcihan*, have studied in Paris: “Sibel . . . her friend *Nurcihan* . . . When they were students in Paris” (Pamuk, TMI, 153), also as *Kemal* visited Sibel several times while staying in Paris: “Sibel and I met last summer in *Suadiye*,” I said, wrapping my arms around *Füsun*. “Our winter home was closed for the summer, so we would come to *Nişantaşı*. Anyway, in the autumn she went to Paris. I visited her there a few times over the winter.” (153).

This cultural change appear in novel is several passages. For instance, *Kemal* tells the readers the story behind the name of the *Merhamet* Apartment:

After *Atatürk* instructed the Turkish people to take surnames for themselves in 1934, it became fashionable to attach one’s new name to one’s newly constructed apartment building. . . Another inspirational fashion was for people to name buildings after high-minded principles; but my mother would say that those who gave their buildings names like *Hürriyet* (freedom), *Inayet* (benevolence), or *Fazilet* (charity) were generally the ones who had spent their entire lives making a mockery of those same virtues. The *Merhamet* (mercy). (Pamuk, TMI, 25)

Overall, the semiotic analysis of the previous passages reveals that the “*The Bosphorus Bridge*” in the semiotic space of Turkish Culture signifies the Cultural Change brought by Mustafa *Kemal Atatürk* after establishing The Republic of Turkiye in 1923s. The last bridge to be examined in this section is the “*Büyükçekmece Bridge*”:

The Sultan *Süleyman* Bridge is located about thirty-six kilometers to the west of Istanbul along the main road to Edirne. Spanning 636 meters over the natural channel that connects the *Büyükçekmece* Lake with the Sea of Marmara to the south, the bridge was built beginning in 1563 by *Süleyman I* (*Kanuni Sultan Süleyman* or *Süleyman the Magnificent*, 1520-1566) during his Szigetvar campaign. (ARCHNET)

Therefore, the researcher classified the previously mentioned under: “The Ottoman Bridges” to investigate their signification in the Cultural Memory of the Ottoman Empire in the novel. Therefore, *Kemal* in the last chapters of his narration depicted his enjoyment watching Istanbul in road-trip to Paris with *Füsun* and her Mother:

Outside the city limits, Beyond Bakirköy, moving past little factories and depots, new neighborhoods and motels, . . . Once the car had crossed the limits of Istanbul, all the suffering I’d endured for the love of *Füsun* was suddenly *Reduced* to a sweet story that could be told in one breath. . . Even Aunt *Nesibe*—though full of mirth at the outset, and asking questions like, “Oh, we didn’t forget to lock the door, did we?” . . . had by the time we’d reached *Büyükçekmece* Bridge, fallen asleep. (Pamuk, TMI,644)

In the previous quote, *Kemal* described how they enjoyed watching Istanbul through the car’s windows while driving to Paris. However, he also mentioned *Füsun’s* mother’s concern about forgetting to verify and secure her house. Also, *Kemal’s* happiness to finally have a happy ending with *Füsun* and remembering their memories was like looking at their past. Therefore, one might argue that “The *Büyükçekmece* Bridge” as a signifier signifies the Ottoman Cultural Memory in Turkiye during the 20th C.

1.4. Conclusion

Overall, in this chapter, the researcher has semiotically studied; by combining Barthes's and Juri Lotman's theories of the semiotics of Culture, Pamuk's use of signs to represent Turkish Culture. Moreover, the researcher has selected two leading signs: "Red" and "The Sultan's Book" from "My Name Is Red", and "The Museum of Innocence" and "Istanbul Bridges" from "The Museum of Innocence". Furthermore, the analysis revealed that the examined signs "Red" and "The Sultan's Book" together signify the Intangible Ottoman cultural heritage during the 16th C. Additionally, "The Museum of Innocence, and "Istanbul Bridge" from *The Museum of Innocence* as symbols of The Collective Memory in Turkiye during the 20th C.

Accordingly, one might argue that in both novels Orhan Pamuk has represented Turkish Culture using signs from the semiotic space regarding the cultural context of Turkiye during both periods.

Chapter three: Socio-Cultural analysis of Pamuk's representations of Turkish culture

2. Introduction

Fictional works have always been a way for the author to transmit his ideas to the reader through hidden message; themes, names, symbols, and other tools. However, in this section, the study aims at investigating the accuracy of Pamuk's use of signs in representing Turkish Culture in two periods of time in the history of Turkiye; *My Name Is Red* during the 16th C and *The Museum of Innocence* during the 20th C. Therefore, this third chapter is devoted to the socio-cultural analysis of Pamuk's Representations of Turkish Culture in the two previously mentioned works.

Therefore, the researcher opted for Maurice Halbwachs's notion of the collective memory and Pierre Nora's "*Lieux de memoire*", and Juri Lotman's notion of Translation and Borders. Additionally, Pamuk's representations are intended to be investigated through these specific approaches due to their relevance to the social and cultural context. Therefore, the significance of this investigation is to shed light on the contribution Pamuk's Cultural Representations, on the one hand, in shaping the world's perception of the Turkish Culture and in safeguarding the Turkish Intangible Cultural Heritage, on the other hand, which has been neglected and marginalized by the scholarly literature.

2.2. Cultural Representations in Pamuk's Fiction

To analyze a literary text, a novel, for instance, occurs not only through understanding the settings and plot but also requires a particular awareness of the cultural and historical background of the text. Moreover, while representing his culture, the author's mission is to express the cultural values in literary texts. In other words, this representation is carried out through the way the author shows an audience the traits and concepts that define a specific culture, generally speaking about the author's own culture. Therefore, authors must also support their representations of culture to groups unfamiliar with this culture and assume the responsibility of creating an accurate representation. An author, therefore, shall be conscious

and cautious; conscious of his culture, its elements, and history, and cautious in choosing accurate themes, symbols, and events. (Study)

2.3. Pamuk's Literary Representations as a revival of collective Memory of Turkiye

Maurice Halbwachs in his book defines the collective memory: "collective memory as a given but rather a socially constructed notion" (Halbwachs, 1992). In other words, one's individual's brain recalls collective memories under the pressures of his society. Therefore, one might say that our daily activities contribute in our recalling of the past collective memories, especially our Cultural Memory. Therefore, in this section, the researcher intends to investigate the collective memory of Turkiye in Orhan Pamuk's fictional works; *My Name Is Red* and *The Museum of Innocence*.

Both novels are written in form of an *Islamic Ottoman Miniature* and uses storytelling in his narrative; little chapters telling a story of different objects carrying collective meaning. In *My Name Is Red*, Pamuk pays careful attention in his depiction to the detail of the process of making it, and to the tools used in painting the illustrations; the Hindustan papers, the Hindustan Ink conserved in the Mangol Inkpot, and the gold used in illuminating the edges of the papers, and the stories of History and religion written in the Persian calligraphies. Additionally, Pamuk's narrative, giving voices to the illustration, and his use of the visual imagery creates curiosity in the readers' mind and takes him back to the forgotten Collective Memory.

Similarly, in *The Museum of Innocence*, the protagonist, *Kemal*, explains the story of each object he intends to place in his Museum. In addition, in this novel, *Kemal* tells several stories about Istanbul during the 1970s. For instance, the economic development and marketing such as *Kemal's* company *SatSat*, and his friend *Zaim's* factory of the first Turkish soda *Meltem*, Fuaye restaurant. Moreover, the social and cultural norms such as Turkish people's idea about girls losing Virginitiy before marriage, Modelling, and their appearance in cinema. Another

example is the social bond shown in summer holidays, festive parties, Bosphorus nights, funerals, and family visits.

Furthermore, both novels represent the high architectural level of Türkiye; The *Islamic Ottoman* architecture, such as *Hagia Sophia* Mosque, *Topkapi* Palace, *Dolmabahçe* Palace, and the *Büyükdere* Bridge, and the modern architecture, such as modern apartments and Yalı, the *Atatürk (Bosphorus)* Bridge, and the Hilton Hotel.

2.4. Pamuk's Literary Representation as *Site of Memory* for Türkiye

The French historian Pierre Nora coined the term of "Sites of Memory": "The extreme form in which a commemorative consciousness subsists in a story that calls for it because it ignores it." (Nora, 1989). And as Montaña published in SciELO Social Sciences English Edition "The places where the exhausted capital of collective memory condenses and is expressed" (SciELO, Montaña, 2008). Since Literary works reflect their socio-cultural and historical context and books are material spaces collective memory is stored within them. Therefore, this section is an attempt to confirm the relevance of Pamuk's fictional works in storing collective memory.

In both novels, Pamuk depicted reality and facts in his telling of the stories which take place in Istanbul in the past and the present. For instance, in *My Name Is Red* Pamuk placed the map of the Ottoman Empire in the 16th C, stated real names, historical figures. In addition to guarantee a better understanding for the reader, Pamuk places both the map of The Ottoman Empire during the 16th C in the beginning of the novel as shown in the following figure



Figure 3.1: Map of the Ottoman Empire in the 1500s.(Pamuk, MNIR)

, and a Chronology in which he defines the events and main figures and historical figures mentioned in the novel among which the researcher selected the following due to their relevance to the study: The Murder, *Olive*, 1583: The Persian miniaturist *Velijan (Olive)*, about ten years after coming to Istanbul, is commissioned to work for the Ottoman court.” (Pamuk, MNIR, 671), and, the story of the protagonist, *Black*: “1591: The Story of *Black* and the Ottoman Court Painters. A year before the thousandth anniversary (calculated in lunar years) of the Hegira, *Black* returns to Istanbul from the east, beginning the events recounted in the novel.” (671)

Similarly, in *The Museum of Innocence*, *Kemal* depicted his memories of Istanbul during the 1970s using real places such as; Postcards and photographs of The Hilton Hotel, *SatSat* company, *Meltem* Factory, and others, real events such as the car accident of *Belkis*, the Fire on the *Bosphorus*, and objects he collected for the *Keskin*'s house, postcards, bottles of *Raki*, cups of tea and coffee, and others, to be placed in his museum. Additionally, *Kemal* by addressing both the reader and the visitors to *The Museum of Innocence* invites them to read about the collective memory Shared by all Turkish people of Istanbul of the 1970s. Additionally, *Kemal* by placing the map of the location and the ticket of the Museum shows his willingness in opening the museum as shown in the following figures:

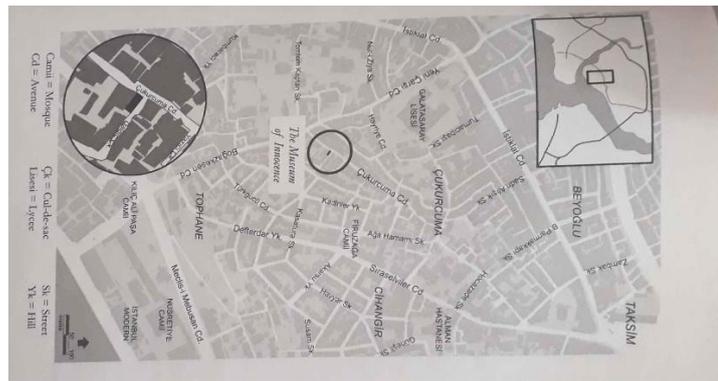


Figure 3.2: Location Map of *The Museum of Innocence* (Pamuk, TMI)

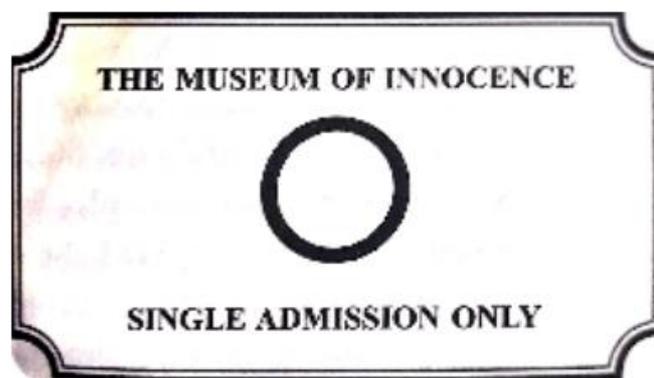


Figure 3.2: Ticket of *The Museum of Innocence* (Pamuk, TMI,713)

Moreover, Pamuk by depicting the history, cantering his narratives in Istanbul which is both the capital of the Ottoman Empire and The Cultural Capital of The Republic of Turkiye. Also by exhibiting his real Museum of Innocence in Istanbul as placed on the Map at the beginning of the novel, went *Beyond* the fictional world of his novels to take place in reality. Therefore, one might argue that Pamuk in his fiction representing Turkish Culture created a *Site of Memory* for Turkiye.

2.5. Pamuk's Literary Representations as a Safeguard of the intangible cultural heritage: According to official website of UNESCO "United Nations Educational, Scientific and Cultural Organization":

Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation,

protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage. (UNESCO)

Accordingly, in the context of Orhan Pamuk's novels under study, in this section, the researcher attempts to investigate the significance of Pamuk's fictional works under study in safeguarding the Turkish Intangible Cultural Heritage.

Moreover, in both novels, the protagonists passed their stories with evidence to the next generation. In *My Name Is Red*, at the end of the story *Shekure* gives the illustrations of the Sultan's secret book, the letters she had exchanged with both *Black* and Hasan to her son Orhan. *Shekure* also tells him the story so that he transmits it:

In the hopes that he might pen this story, which is *Beyond* depiction, I've told it to my son Orhan. Without hesitation, I gave him the letters Hasan and *Black* sent me, along with through horse illustrations with the same *Red* ink, which were found on poor *Elegant Effendi*. (Pamuk, MNIR,665)

Similarly, *Kemal* started picking his collection for *The Museum of Innocence* in the early chapters of the novel (chapter 9 "F"): "If there are visitors to my museum who wish to know more" (Pamuk, TMI, 38). However, at the end of the story, *Kemal* considered associating a catalog to tell the story of each object in detail. Therefore, he trusted Orhan *Bey* to write his story: "That was the night I realized that my museum would need an annotated catalog, relating in detail the stories of each object" (Pamuk, TMI,703)

Accordingly, one might say that Orhan Pamuk's representations of Turkish Culture in the fictional works under study, *My Name Is Red*; and *The Museum of Innocence*, created an innovative way of safeguarding the Turkish Intangible Heritage.

2.6. Pamuk's Literary Representations as Translation of Turkish Culture

Juri Lotman, the Russian semiotician, literary scholar, and cultural historian considers 'Translation' any process of receiving any new information from a different semiosphere. Ekaterina Vólkova Américo in her article *O conceito de fronteira na semiótica de Juri Lotman*, translated by Orison Marden Bandeira de Melo Júnior as *The Concept of Border in Yuri Lotman's Semiotics* "Lotman's concept of border is a fundamental element of semiosphere, for it is responsible for its renovation. This concept may be applied to different cultures and artistic languages. Every artist and every culture long for the "other" to be defined." (Vólkova, Bandeira, 2016). In other words, if information related to a specific semiotic space crosses that space to meet another semiotic space means that that information was translated.

In the context of this study, the researcher attempt to examine Orhan Pamuk's representations of The Turkish Culture in his fictional works in the light of Juri Lotman's notion of Translation and Borders, as well as to investigate the contribution of Pamuk's fiction in shaping the world's perception of the Turkish Culture.

Arguably, after the Nobel Prize winning, Pamuk's novels has known a huge demand, reading Pamuk's translated books, one might notice that the translated version and the original one are almost matched, and the translators preserved the cultural context. Moreover, concerning the English version of his novels, Pamuk is still keeping the first edition of his Translated works, and the fact that his writings were translated into 60 languages Pamuk crosses the borders of Turkish readers to the International audience.

2.7. Conclusion

To sum up, Orhan Pamuk in his construction of both fictional works understudy; *My Name Is Red* and *The Museum of Innocence* implemented various significant signs that Shared meaning in the Turkish Socio-Cultural semiotic sphere. Moreover, the researcher by studying Pamuk's representations conclude the significance of Pamuk's representations ; in reviving the

Collective memory; the *Islamic Ottoman Heritage* and The Turkish Cultural heritage during the 1970s Literature and The Real Museum fiction, the significance of his fiction in shaping the world's perception of the Turkish Culture by crossing the borders of the Turkish cultural semiotic sphere to the International semiosphere , and finally the significance of Pamuk's fiction as a *Lieux de memoire* which contribute in safeguarding the Turkish Intangible Cultural Heritage.

General Conclusion

Even though Pamuk's works have gained a broad audience and popularity among both readers and academia, their understanding of the cultural context of his novels has been marginalized because of the misrepresenting of Today's Turkish Culture as westernized. Therefore, with the emergence of contemporary semiotics analysis, its application in the analysis of literary texts has risen which opens doors for this research to attempt to semiotically investigate Pamuk's representation of Turkish Culture in his two masterpieces; *My Name Is Red*; and *The Museum of Innocence*; Precisely, the study mainly examined the signification of signs used in both novels to portray The Turkish Culture: *Islamic Ottoman* in 16th C, and *Secular Modern* in the 20th C.

The aim of this analysis is to contribute to the lacking body of literature dedicated to semiotic analysis of cultural representation, which has been present exclusively in media products and Art. The researcher concludes that, in both novels, Pamuk's authoring of fiction and depiction of history; writing romantic novels by implementing cultural signs has opened a broader array *Beyond* the text to explore more data about the Turkish Culture. Besides, it refreshes the Turkish audience's memory and their perception of the cultural heritage and also shapes the world's image of the mixed Culture of Turkiye. In other words, Pamuk, in his fictional work; authoring in the form of a miniature painting, and objects in museum, has successfully brought a creative and authentic way to the safeguarding of intangible cultural heritage.

Moreover, in both novels, Pamuk created a *Site of Memory* for Turkiye by his representations. As well as, his use of real names and events from history, and his collection in *The Museum of Innocence* challenges the western assumptions made about his writings as sided towards Western Culture, which creates the dilemma in the cultural Identity of his characters.

The first chapter offered a basis for this research's historical background and theoretical framework of the study. The research by this chapter presented the reader with the Historical Background of Turkish Literature and Culture, as well as the biography of Orhan Pamuk, and a summary of both novels under study. After that, the researcher explained the Semiotics of Culture and socio-cultural Criticism, including their figures, concepts, and analysis methods.

In the second chapter, the researcher, after interpreting signs from both novels using Roland Barthes and Yuri Lotman's theories of cultural semiotics, concluded that Pamuk has representing Culture by selecting signs and symbols and associating them to the Turkish cultural semiotic space, such as; *Red* and *The Book* as representative of the *Islamic* Cultural heritage in 16th C, and *The Museum* and *the Bridge* as a representative of the cultural memory of Turkiye in the 20th C.

Finally, in the third chapter, by implementing Stuart Hall's theory Cultural representation, Maurice Halbwachs's notion of collective memory, and Pierre Nora's *Site of Memory*, the researcher attempted to investigate the contribution of Pamuk's fiction in Safeguarding Intangible Cultural Heritage of Turkiye. Additionally, the analysis confirms the significance of the Translation in crossing the borders of the Turkish cultural semiosphere to International semiotic space. Therefore, the present study is an attempt to contribute to scholarly literature by using semiotics of culture in literary analysis, which seems to be lacking in fiction and cultural representation in literature, specifically, representations of Turkish Culture in Pamuk's writings. Overall, the results of this study might aid in changing the scope of future researchers investigating fictional works, as well as supporting Pamuk's fiction as a relevant source in cultural analysis. As well as adopting creative ways to. Additionally, the findings could be used in further studies to investigate *The Museum of Innocence* as it challenges and corrects falsely acclaiming the absence of religion in the novel.

Finally, this study focused on the social and cultural context of both novels by semiotically analysing signs Pamuk uses to represent culture, yet the area of research could be investigated from various standpoints.

ملخص

بعد فوزه بجائزة نوبل في عام 2006 ، اكتسب الروائي التركي المعاصر أورهان باموق جمهورًا عالميًا واستحوذت أعماله على اهتمام الأوساط الأكاديمية. ومع ذلك ، فإن تمثيل الثقافة التركية في رواياته كان له جانب ضئيل من الاهتمام بهذه الدراسات. لذلك ، من خلال تبني سيميائية الثقافة: نظريات رولان بارت ويوري لوتمان ، تحاول هذه الدراسة التحقيق في استخدام باموق لـ "العلامات" لتمثيل الثقافة التركية في روايتين: *اسمي أحمر ومتحف البراءة*. على وجه التحديد ، تهدف الدراسة بشكل أساسي إلى فحص المعاني والتفسيرات المحتملة للعلامات المختارة من الروايتين: "أحمر" و "كتاب السلطان" من رواية *اسمي أحمر* و "متحف كمال للبراءة" و "جسور اسطنبول" من رواية *متحف البراءة* ، فيما يتعلق بدلالاتها في السياق الاجتماعي والثقافي لتركيا خلال القرنين السادس عشر والعشرين. علاوة على ذلك ، من خلال التحليل الاجتماعي والثقافي التمثيليات باموق للثقافة التركية في كتاباته ؛ اعتمادًا على نظريتي موريس هالبواش وبيير نورا ، يهدف البحث إلى إبراز أهمية الأدب الخيالي لباموق: *اسمي أحمر ومتحف البراءة* في السياق الثقافي لتركيا . أخيرًا ، يكشف البحث شبه النمطي عن "العلامات" المختارة أن كل علامة مرتبطة بسياقها الاجتماعي والثقافي. يكشف البحث أن باموق باستخدام "العلامات الثقافية" في كلتا الروايتين ، قد ابتكر رواية متعددة الطبقات لتصوير الثقافة التركية. تكشف الدراسة أيضًا عن أهمية ومساهمة روايات باموق في صون التراث الثقافي غير المادي لتركيا.

الكلمات المفتاحية: تمثيلات الثقافة التركية ، سيميوطيقا الثقافة ، التحليل الاجتماعي الثقافي ، خيال باموق: *اسمي أحمر* و *متحف البراءة* ، صون التراث الثقافي غير المادي لتركيا.

Résumé

Après avoir remporté le prix Nobel en 2006, le romancier turc contemporain Orhan Pamuk a gagné un public mondial et ses œuvres ont suscité l'intérêt du milieu universitaire. Cependant, la représentation de la culture Turque dans sa fiction avait une part mineure de l'intérêt de ces études. Par conséquent, en adoptant les théories de la sémiotique de la culture: Roland Barthes et Juri Lotman, cette étude tente d'enquêter sur l'utilisation par Pamuk des « signes » pour dépeindre la culture Turque dans deux romans: *My Name Is Red* et *The Museum of Innocence*. Précisément, l'étude vise principalement à examiner les significations et interprétations possibles des signes sélectionnés dans les deux romans: "Red" et "The Sultan's Book" de *My Name Is Red*, "Kemal's Museum of Innocence" et "Istanbul Bridges" de *The Museum of Innocence*, en relation avec leurs connotations dans le contexte socioculturel de la Turquie aux XVIe et XXe siècles. De plus, à travers l'analyse socioculturelle des représentations de Pamuk de la culture Turque; en adoptant les théories de Maurice Halbwachs et Pierre Nora, la recherche vise à mettre en évidence la signification de la fiction de Pamuk: *My Name Is Red* et *The Museum of Innocence* dans le contexte culturel de la Turquie. Enfin, l'investigation sémiotique des « Signes » sélectionnés révèle que chaque signe est lié à son contexte socioculturel. la recherche révèle que Pamuk mettant en œuvre des «signes Culturels» dans les deux romans, a innové un récit à plusieurs niveaux pour dépeindre la Culture Turque . L'étude révèle également l'importance et la contribution de la fiction de Pamuk à la Sauvegarde du Patrimoine Culturel Immatériel de la Turquie.

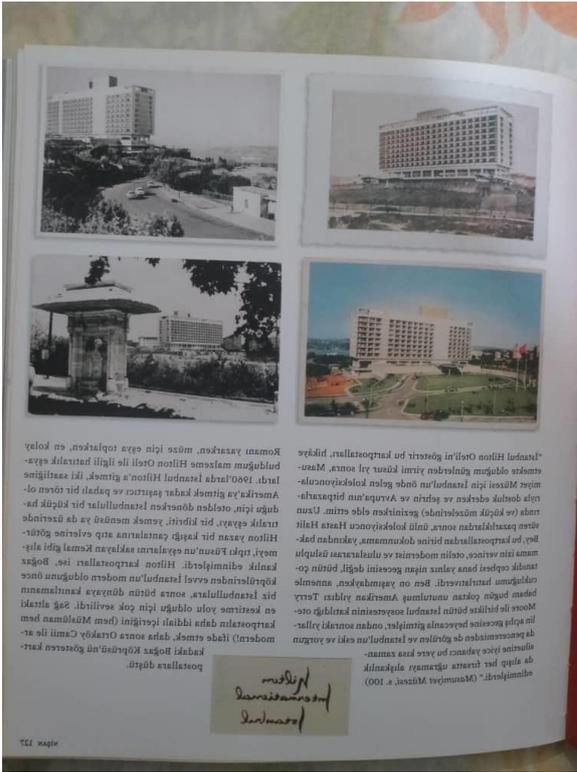
Mots-clés: Représentation de la culture Turque, Sémiotique de la culture, Analyse socioculturelle, La fiction de Pamuk: *Mon Nom Est Rouge* et *Le Musée de l'Innocence*, Sauvegarde du Patrimoine Culturel Immatériel de la Turquie.

Appendices:

Official Catalogue of *The Museum of Innocence*



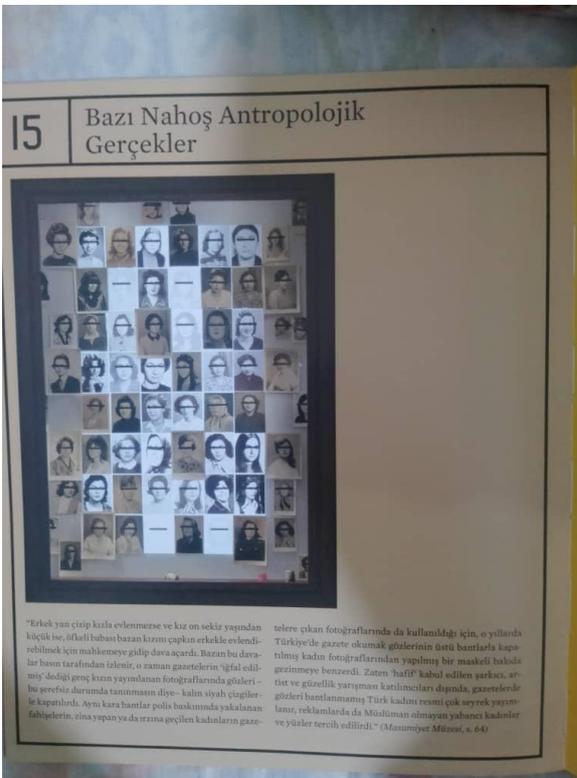
The Museum of Innocence, Çukurcuma, Istanbul



Hilton Hotel



Meltem



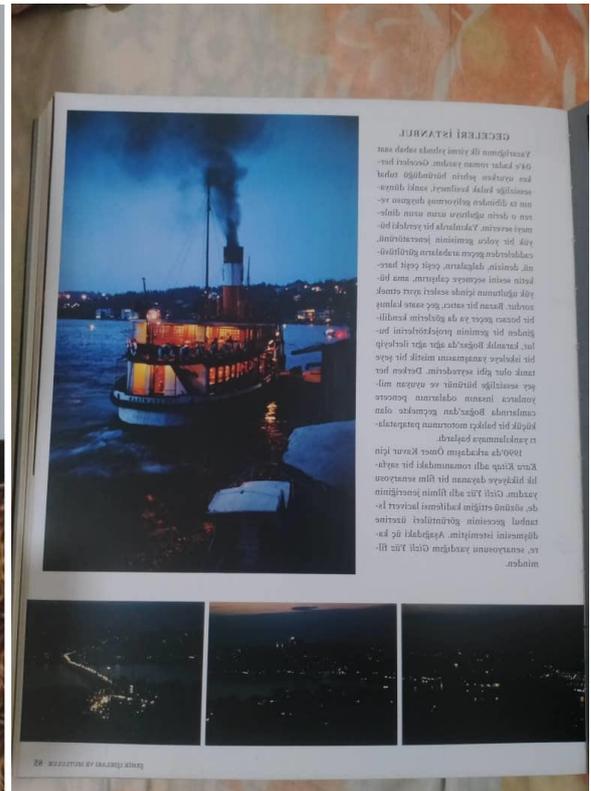
A Few Unpalatable Anthropological Truths



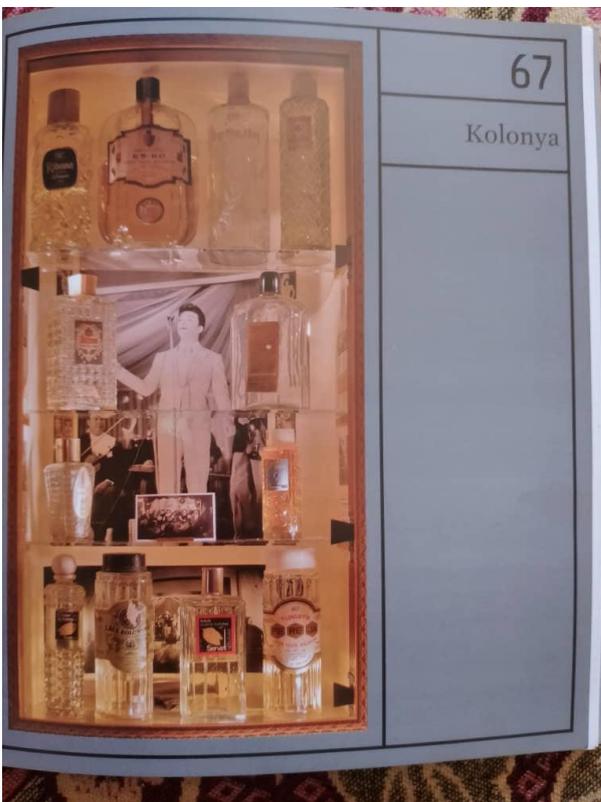
The Beauty contest



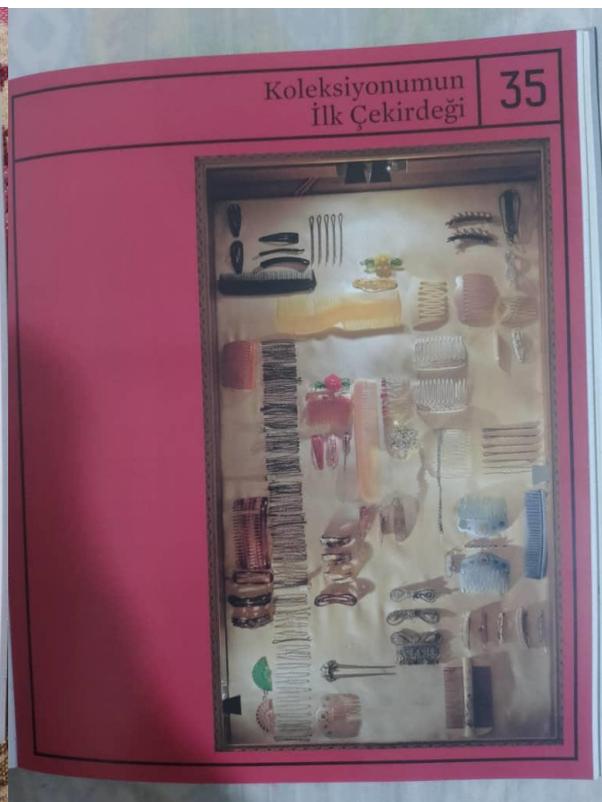
Yalı



Bosphorus Parties



Cologne



combs



Tombala

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