





the movements of the boats as they passed in front of his apartment and sailed far away. As Pamuk obsessively created these images he felt his desire to do so was related to a strange particular mood he was experiencing. He photographed further and began to think about what was happening to himself: Why was he taking these photos? How are seeing and photography related? What is the affinity between writing and seeing? Why do we enjoy looking at landscapes and landscape photographs? Balkon presents almost 500 of these photos selected by Pamuk, who has also co-designed the book and written its introduction. 'There is genius in Pamuk's madness.' -Umberto Eco

From the Nobel Prize winner and best-selling author of *Snow* and *My Name Is Red*: a soaring, panoramic new novel--his first since *The Museum of Innocence*--telling the unforgettable tale of an Istanbul street vendor and the love of his life. Since his boyhood in a poor village in Central Anatolia, Mevlut Karata? has fantasized about what his life would become. Not getting as far in school as he'd hoped, at the age of twelve, he comes to Istanbul--"the center of the world"--and is immediately enthralled both by the city being demolished and the new one that is fast being built. He follows his father's trade, selling boza (a traditional Turkish drink) on the street, and hoping to become rich, like other villagers who have settled the desolate hills outside the booming metropolis. But chance seems to conspire against him. He spends three years writing love letters to a girl he saw just once at a wedding, only to elope by mistake with her sister. And though he grows to cherish his wife and the family they have, his relations all make their fortunes while his own years are spent in a series of jobs leading nowhere; he is sometimes attracted to the politics of his friends and intermittently to the lodge of a religious guide. But every evening, without fail, he still wanders the streets of Istanbul, selling boza and wondering at the "strangeness" in his mind, the sensation that makes him feel different from everyone else, until fortune conspires once more to let him understand at last what it is he has always yearned for. Told from the perspectives of many beguiling characters, *A Strangeness in My Mind* is a modern epic of coming of age in a great city, and a mesmerizing narrative sure to take its place among Pamuk's finest achievements.

As the snow begins to fall, a journalist arrives in the remote city of Kars on the Turkish border. Kars is a troubled place - there's a suicide epidemic among its young women, Islamists are poised to win the local elections, and the head of the intelligence service is viciously effective. When the growing blizzard cuts off the outside world, the stage is set for a terrible and desperate act . . . Orhan Pamuk's magnificent and bestselling new novel evokes the spiritual fragility of the non-Western world, its ambivalence about the godless West, and its fury.

Explores existential and political themes in Orhan Pamuk's work and investigates the apparent contradictions in an arena where Islam and democracy are often seen as opposing and irreconcilable terms. Existential themes delve into literary nuances in Pamuk that discuss love, happiness, suffering, memory and death.

What happens within us when we read a novel? And how does a novel create its unique effects, so distinct from those of a painting, a film, or a poem? In this inspired, thoughtful, deeply personal book, Turkey's Nobel Prize winner explores the art of writing, and takes us into the worlds of the reader and the writer, revealing their intimate connections. Pamuk draws on Friedrich Schiller's famous distinction between "naive" poets-who write spontaneously, serenely, unselfconsciously- and "sentimental" poets: those who are reflective, emotional, questioning, and alive to the artifice of the written word. Harking back to his reading of the beloved novels of his youth and ranging through the work of such writers as Tolstoy, Dostoevsky, Stendhal, Flaubert, Proust, Mann, and Naipaul, he explores the oscillation between the naive and the reflective, and the search for an equilibrium, that lie at the center the novelist's craft. Orhan Pamuk ponders the novel's visual and sensual power-its ability to conjure landscapes so vivid they can make the here-and-now fade away. In the course of this exploration, he delves into the secrets of reading and writing, and considers the elements of character, plot, time and setting that compose the "sweet illusion" of the fictional world. Like Umberto Eco's *Six Walks in the Fictional Woods* and Milan Kundera's *The Art of the Novel*, this is a perceptive book by one of the modern masters of the art, a title anyone who has known the pleasure of becoming immersed in a novel will enjoy, and learn from.

*The Black Book* is Orhan Pamuk's tour de force, a stunning tapestry of Middle Eastern and Islamic culture which confirmed his reputation as a writer of international stature. Richly atmospheric and Rabelaisian in scope, it is a labyrinthine novel suffused with the sights, sounds and scents of Istanbul, an unforgettable evocation of the city where East meets West, and a boldly unconventional mystery that plumbs the elusive nature of identity, fiction, interpretation and reality.

Looks at the themes, major works and decline in reading during a decade of instant communication, economic collapse, religious revival and war and terror.

From the Nobel Prize winner and bestselling author of *Snow*, *Museum of Innocence* and *My Name Is Red*, a timeless and absorbing fable of fathers and sons. On the outskirts of a town thirty miles from Istanbul, a master well-digger and his young apprentice are hired to find water on a barren plain. As they struggle in the summer heat, excavating without luck metre by metre, the two will develop a filial bond neither has known before--not the poor middle-aged bachelor nor the middle-class boy whose father disappeared after being arrested for politically subversive activities. The pair will come to depend on each other, and exchange stories reflecting disparate views of the world. But in the nearby town, where they buy provisions and take their evening break, the boy will find an irresistible diversion. The Red-Haired Woman, an alluring member of a travelling theatre company, catches his eye and seems as fascinated by him as he is by her. The young man's wildest dream will be realized, but, when in his distraction a horrible accident befalls the well-digger, the boy will flee, returning to Istanbul. Only years later will he discover whether he was in fact responsible for his master's death and who the red-headed enchantress was. A beguiling mystery tale of family and romance, of east and west, tradition and modernity, by one of the great storytellers of our time.

"The papers... were delivered at a conference, *Aesthetics and Politics in Modern German Culture*, which was held in honour of Professor Rhys W. Williams ... the conference took place, from 31 August to 2 September 2008, at the

University of Wales Conference Centre, Gregynog Hall" --Foreword.

Orhan Pamuk, *Secularism and Blasphemy* is the first critical study of all of Pamuk's novels, including the early untranslated work. In 2005 Orhan Pamuk was charged with "insulting Turkishness" under Article 301 of the Turkish penal code. Eighteen months later he was awarded the Nobel Prize. After decades of criticism for wielding a depoliticized pen, Pamuk was cast as a dissident through his trial, an event that underscored his transformation from national literateur to global author. By contextualizing Pamuk's fiction into the Turkish tradition and by defining the literary and political intersections of his work, *Orhan Pamuk, Secularism and Blasphemy* rereads Pamuk's dissidence as a factor of the form of his novels. This is not a traditional study of literature, but a book that turns to literature to ask larger questions about recent transformations in Turkish history, identity, modernity, and collective memory. As a corrective to common misreadings of Pamuk's work in its international reception, *Orhan Pamuk, Secularism and Blasphemy* applies various analytical lenses to the politics of the Turkish novel, including gender studies, cultural translation, historiography, and Islam. The book argues that modern literature that confronts representations of the nation-state, or devlet, with those of Ottoman, Islamic, and Sufi contexts, or din, constitute "secular blasphemies" that redefine the politics of the Turkish novel. Concluding with a meditation on conditions of "untranslatability" in Turkish literature, this study provides a comprehensive and critical analysis of Pamuk's novels to date.

Traditional Chinese edition of *The Last Station*. The novel is about Leo Tolstoy's last year in which he struggled to live by his principles of poverty and chastity while fame, wealth and luxury encroached on his soul. He tried to run away from it all but found himself slowly dying alone. The moVietnamese adaptation starring Christopher Plummer and Helen Mirren was released in 2009. In Traditional Chinese. Distributed by Tsai Fong Books, Inc.

The streetscapes of Istanbul as photographed by Nobel prize-winning novelist Orhan Pamuk in an exquisitely printed clothbound edition *The dominant color in Orhan Pamuk's new book of photographs is orange*. When the Nobel-Prize-winning novelist is finished with the day's writing, he takes his camera and wanders through Istanbul's various neighborhoods, visiting the backstreets of his town, areas without tourists, spaces that seem neglected and forgotten, spaces with a particular light. This is the orange light of Istanbul's windows and streetlamps that Pamuk knows so well from his childhood--from the Istanbul of 50 years ago, as he mentions in his introduction. But Pamuk also observes that the homely, cosy orange light is slowly being replaced by a new, bright and icy white light from new lightbulbs. His photographs from the backstreets of Istanbul record and preserve the cosy effect of this old, disappearing orange light, as well as the recognition of this new white vision. Whether reflected in well-trodden snow, concentrated as a glaring ball atop a lamppost or subtly present as a diffuse haze, orange literally and aesthetically gives shape to Pamuk's pictures, which reveal to us the unseen corners of his home city.

From a Turkish writer who has been compared with Joyce, Nabokov, and Gabriel Garcia Marquez comes a dazzling novel that is at once a captivating work of historical fiction and a sinuous treatise on the enigma of identity and the relations between East and West. In the 17th century, a young man sailing from Venice to Naples is taken prisoner by pirates and delivered to the Ottoman Empire in Constantinople. There he is forced into slavery and left in the custody of a brilliant Turkish inventor known as Hoja--"master"--a man who is his exact double. In the years that follow, the slave instructs his master in Western science and technology, from medicine to pyrotechnics. But Hoja wants to know more: why he and his captive are the persons they are and whether, given knowledge of each other's most intimate secrets, they could actually exchange identities. Set in the Ottoman Empire, a world of pirates, slavery, magnificent scholarship and terrifying savagery, *The White Castle* is a colourful and intricately patterned triumph of the imagination.

*The Museum of Innocence* - set in Istanbul between 1975 and today - tells the story of Kemal, the son of one of Istanbul's richest families, and of his obsessive love for a poor and distant relation, the beautiful Fusun, who is a shop-girl in a small boutique. In his romantic pursuit of Fsun over the next eight years, Kemal compulsively amasses a collection of objects that chronicles his lovelorn progress--a museum that is both a map of a society and of his heart. The novel depicts a panoramic view of life in Istanbul as it chronicles this long, obsessive love affair; and Pamuk beautifully captures the identity crisis experienced by Istanbul's upper classes that find themselves caught between traditional and westernised ways of being. Orhan Pamuk's first novel since winning the Nobel Prize is a stirring love story and exploration of the nature of romance. Pamuk built *The Museum of Innocence* in the house in which his hero's fictional family lived, to display Kemal's strange collection of objects associated with Fusun and their relationship. The house opened to the public in 2012 in the Beyoglu district of Istanbul. 'Pamuk has created a work concerning romantic love worthy to stand in the company of *Lolita*, *Madame Bovary* and *Anna Karenina*.' --Financial Times

Winner of the Nobel Prize in Literature in 2006, Orhan Pamuk is Turkey's preeminent novelist and an internationally recognized figure of letters. Influenced by both Turkish and European literature, his works interrogate problems of modernity and of East and West in the Turkish context and incorporate the Ottoman legacy linguistically and thematically. The stylistic and thematic aspects of his novels, his intriguing use of intertextual elements, and his characters' metatextual commentaries make his work rewarding in courses on world literature and on the postmodern novel.

Pamuk's nonfiction writings extend his themes of memory, loss, personal and political histories, and the craft of the novel. Part 1, "Materials," provides biographical background and introduces instructors to translations and critical scholarship that will elucidate Pamuk's works. In part 2, "Approaches," essays cover topics that support teachers in a range of classrooms, including Pamuk's use of the Turkish language, the political background to Pamuk's novels, the politics of translation and aesthetics, and Pamuk's works as world literature.

*Snow* begins in the year 1992. Ka, a poet and political exile, returns to Turkey as a journalist, assigned to investigate troubling reports of suicide in the small and mysterious city of Kars on the Turkish border. The snow is falling fast as he arrives, and soon all roads are closed. There's a 'suicide epidemic' amongst young religious women forbidden to wear

their headscarves. Islamists are poised to win the local elections and Ka is falling in love with the beautiful and radiant Ipek, now recently divorced. Amid blanketing snowfall and universal suspicion, he finds himself pursued by terrorism in a city wasting away under the shadow of Europe. In the midst of growing religious and political violence, the stage is set for a terrible and desperate act . . . Touching, slyly comic, and humming with cerebral suspense, Snow evokes the spiritual fragility of the non-Western world, its ambivalence about the godless West, and its fury. 'A novel of profound relevance to our present moment' The Times

From Orhan Pamuk, winner of the 2006 Nobel Prize in Literature, and author of My Name is Red and Istanbul, comes a collection of immediate relevance and timeless value. His original pieces have been sympathetically revisited by the author, and the result is a new work of great narrative richness and intensity. Other Colours ranges from lyrical autobiography to essays on literature and culture, from humour to political analysis, from delicate evocations of his friendship with his daughter to provocative discussions of Eastern and Western art. Reflections on Pamuk's first passport, his first trip to Europe, his father's death, his political views, his recent court case, and the Istanbul earthquake share space with a collection of pieces on writers as various as Laurence Sterne and Fyodor Dostoyevsky, Vladimir Nabokov and Mario Vargas Llosa. There are sections on Istanbul, New York - where Pamuk lived for two years - and on the writing of each of his novels. Interspersed among these are some of Pamuk's own illustrated works of art, and a short story 'Looking Out the Window'. My Father's Suitcase, Pamuk's 2006 Nobel Lecture, a brilliant illumination of what it means to be a writer, completes the selection from one of literature's most eminent and popular figures.

This work provides extensive critical analysis of Orhan Pamuk's work. The contributors establish Pamuk as a universal author whose contributions to the genre of novel have not only enriched our understanding of modern Turkish literature, but have generated discussions on national identity.

This collection of essays considers the return of the religious in contemporary literary studies. In the twenty-first century it is now possible to detect a new sacred 'turn' in thought and writing. For some writers, this post-secular identity plays itself out in both a recuperation of religious traditions (Catholicism, Puritanism, Judaism) and a re-invention of the religious imaginary (apophaticism, messianism, apocalypticism, fundamentalism). In literary studies, the implications of the post-secular are revitalizing critical engagement with canonical works and fuelling the reclaiming of neglected writings as questions of the construction of spiritual identities come once again to the fore.

Historicizing Fiction/Fictionalizing History brings together two authors, Umberto Eco and Orhan Pamuk, not frequently studied in comparison. By focusing on their non/fictional works to present a unique study of the methods and concepts of representation, Murthy uses contemporary historical novels to examine fictional depictions of reality, and provides a fresh perspective on representation studies in literature. Written in an accessible style, and tapping into fields as varied as literary and critical theory, the historical novel, postmodernism, and historiography, Historicizing Fiction/Fictionalizing History considers the ways in which reality, as discourse, confronts a text-external reality, and how this confrontation affects the autonomy of the fictional space – topics that remain persistently problematic areas within literary studies. Eco's The Name of the Rose and Baudolino, and Pamuk's My Name is Red and Snow, with their topical concerns and methods of representation, promise a rewarding comparative study. This book provides an early critical framework for these four works, placing them within the rubric of the postmodernist historical novel, as creative works that also comment on the process of literary writing through their recreation of historical pasts. In this respect, Historicizing Fiction/Fictionalizing History promises to be an engaging read in literary criticism and historiography, as well as a handy companion for Eco and Pamuk enthusiasts.

Annabel Patterson here turns her well-known concern with political history in early modern England into an engine for investigating our own era and a much wider terrain. The focus of this book is, broadly, nationalism and internationalism today, approached not theoretically but through the lens of fiction. Novels are uniquely capable of dealing with abstract problems by embodying them in the experience of persons, thereby rendering them more "real." Patterson takes twelve novels from (almost) all over the world: India, Africa, Turkey, Crete, the Balkans, Palestine, Afghanistan, South America, and Mexico, novels which illustrate the dire effects of some of the following: imperialism, partition, annexation, ethnic and religious strife, boundaries redrawn by aggression, the virus of dictatorships, the vulnerability of small countries, and the meddling of the Great Powers. All are highly instructive, and excellent reads.

Istanbul is a shimmering evocation, by turns intimate and panoramic, of one of the world's great cities, by its foremost writer. Orhan Pamuk, winner of the Nobel Prize in 2006, was born in Istanbul, in the family apartment building where his mother first held him in her arms. His portrait of his city is thus also a self-portrait, refracted by memory and the melancholy-or hzn- that all Istanbul share: the sadness that comes of living amid the ruins of a lost Ottoman Empire. As he companionably guides us across the Bosphorus, through Istanbul's historical monuments and lost paradises, its dilapidated Ottoman villas, back streets and waterways, he also introduces us to the city's writers, artists and murderers. Like the Dublin of Joyce and Jan Morris' Venice, Pamuk's Istanbul is a triumphant encounter of place and sensibility, beautifully written and immensely moving.

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