

A Look at Orhan Pamuk's Novels from the Perspective of Love and Its Defeat

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Abstract

Orhan Pamuk, a writer from Turkey, has achieved international renown. His works are written in Turkish. Despite this, more than sixty languages throughout the globe have a version of one of his works. This in-depth look at the issue of love and its inevitable failure in human existence is titled "Love and its Failure in the Novels of Orhan Pamuk." Since antiquity, the universal human experience of love has been one of literature's most popular and enduring themes. Some of Pamuk's works include passionate descriptions of a prominent character's love life. He discusses romantic and platonic relationships. In this work, he describes the terrible underbelly of love. His male characters often find happiness in the company of attractive female characters, but their hopes and dreams are dashed by the reality that they will inevitably fail professionally and personally. The majority of the romances in Pamuk's book end in tragedy. The protagonist of Pamuk's *The New Life*, Osman, goes on a lengthy search for the love of Janan, who has fallen in love with another guy named Mehmet. Mehmet is murdered, Janan weds another man, and Osman is doomed to a life of unrequited passion. Orhan Pamuk's works often center on romantic relationships. Pamuk's biography, writing methodology, book topics, and protagonist types will all be covered in this paper.

Keywords: miniaturist, painting, religion, Renaissance humanism, sculpture.

1. INTRODUCTION

Orhan Pamuk, a Turkish author who won the Nobel Prize, was born in Istanbul in 1952. At the age of 22, he decided to abandon his career as a painter and pursue that of a writer instead. Some of his works have been translated into over sixty languages from his original Turkish. In 1974, he began writing *Cevdet Bey and His Sons*, his first book, which he finished four years later in 1982. Many prestigious literary accolades, including the International Dublin Literary Award in 2003, the Peace Prize of Germany in 2005, and the Nobel Prize in 2006, have been bestowed upon him.

For most people, love is a strong and immediate emotion. Psychologists have made several attempts to describe the concept of love. The psychological aspect of love is explored by Freud in *Civilization and Its Contents*. He thinks it's unnatural to draw a line between "ego" and "object." According to him, a man in love "declares that 'I' and 'you' are one and begins acting as if it were a reality" despite contrary evidence from his senses. When a person falls in love, their sense of self dissolves entirely into their partner's sense of self. The safety of a falsely united consciousness is distorted by love.

Since the beginning of time, love has been one of the most popular subjects in books and poetry. As an innate human emotion, love is a common topic in the folk literature of many cultures. The love themes in ancient Roman, Greek, and Indian mythology continue to be popular among readers. Shakespeare's passionate love themes center on characters who are instantly smitten upon seeing one other for the first time. Since love is never straightforward, it makes for compelling reading. In literature, love may be utilized to amplify the impact of other topics on the reader's consciousness. Humans have an innate capacity for love, greater or lesser, without which literature would be boring. In literature of all forms and in all languages, depictions of romantic love between a man and a woman are often complex and nuanced. The novel's expansive medium allows for a thorough exploration of the subject of love. It's common for artists to paint an idealized, sappy, and posh vision of love that ends happily. Life has its ups and downs, after all. The contemporary book has grown more realistic; therefore, authors depict realistic depictions of love and its inevitable demise. Thus, the topic of love's inevitable failure in real life becomes central to romantic fiction.

Author creates a love triangle between Osman, Janan, and Mehmet. There is a terrible ending for everyone who falls in love. The protagonist, Osman, does everything to earn Janan's affection but fails. Seeing his wife, Janan,

sob over another guy causes him mental pain. Because of this, he begins to question his own identity and develop desires to assume the persona of her boyfriend. When I saw tears welling up in Janan's eyes, I thought, "Love... I, too, would want to assume a new identity." Again, the protagonist of a Pamuk story dies while chasing after the woman he loves.

It took a little longer for Pamuk to achieve widespread acclaim for his work, but his novel *Kara Kitap* (The Black Book), published in 1990, quickly rose to prominence as a literary classic in Turkey. Based on *Kara Kitap*, he penned the script for the 1992 film *Gizli Yüz* (Secret Face), which was directed by the renowned Turkish filmmaker *Mer Kavrur*. The release of *Yeni Hayat* (New Life), Pamuk's sixth novel, in 1994 made a sensation in Turkey. It quickly became the best-selling book in Turkish history. Because of his advocacy for Kurdish political rights, Pamuk had also risen to prominence at this time in Turkey. Among a group of writers prosecuted in 1995 for works that questioned Turkey's treatment of the Kurds, Pamuk was one of those authors. Pamuk's collection of essays, *teki Renkler*, was released in 1999. (Other Colors).

The 66-year-old Nobel Laureate had an exhibition in 2019 titled "Balkon: Photos by Orhan Pamuk," including images he took of Istanbul from his personal balcony. Pamuk used a telephoto lens to capture the "subtle and ever-changing panorama of Istanbul" from his apartment's balcony, and the resulting photographs were included in the show. For three months, the Yap Kredi Culture and Arts building on Istanbul's bustling *Istiklal Street* hosted an exhibition curated by *Gerhard Steidl*, the German publisher of his picture book *Balkon*. In what the gallery called "a moment of extreme inventiveness," Pamuk displayed around 600 of his best color photographs out of over 8,500 shot during a five-month span in late 2012 and early 2013.

With the publication of *Benim Adım Kırmızı* (My Name Is Red) in 1998, Pamuk's already substantial worldwide renown skyrocketed. The story is set in 16th-century Istanbul, and it combines mystery, romance, and intellectual riddles. The reader is invited to feel the conflict between East and West from a breathlessly intense vantage point as they peer into the world of Ottoman Sultan *Murat III* over nine icy winter days in 1591. One of the most prestigious literary awards in the world, the *International Dublin Literary Award*, was awarded to the novel *My Name Is Red* in 2003.

When asked how winning this most recent prize (now \$127,000) had affected his life, Pamuk said, "Since I work constantly, nothing has changed." Over the last three decades, I've worked exclusively in the realm of fiction. My first decade of adulthood was spent worrying about finances while hiding my income from everyone. Within the second decade, I spent cash with no one inquiring as to where it went. And for the last decade, everyone has been waiting to learn how I spend the money, which I have refused to discuss.

2. LITERATURE AND REVIEW

Ahmed Hassan Ali Murshed et al (2020) Certainly, love is one of the most unmistakable natural sensations of the person, thus psychologists have sought to describe the term 'love' in numerous ways; for instance, *Freud*, in his book (*Civilization and Contents*), illuminates the sentiment of love according to mental viewpoint. Because he believes that the boundary between the 'object' and the 'ego' dissolves while in love, he once said, "Against to every evidence of his sentiments, a person, who is in love utters that 'you' and 'I' are one and continues going on as if it were a fact" (*Freud*, 13). Unfortunately, *Unrequited Love* is a one imbalance in which you may love someone with all your heart, but you don't receive these feelings in return. The 'Self' of the individual, who falls in love, is totally degraded into the 'Oneself' of the other. Love plays an important role in happiness or depression in human life. It's the kind of love that doesn't be returned. For example, you may love someone sincerely, but this other just doesn't love you back. This paper will analyze the sad outcomes of unrequited love in many of Pamuk's books, and it will describe the characters' pain as a consequence of their one-sided love and explain their actions throughout the narrative.

Ahmed Hassan Ali Murshed (2021) Human beings are hardwired to care deeply about the places they were born and raised. It's only natural for a person to have a strong connection to the land where they were born and raised, and to experience some degree of homesickness when they move away. This is indicative of the depth of the ties that bind them to their native land. Pamuk's love for and vitalist depiction of Istanbul is extraordinary. Although all of Pamuk's novels take place in Istanbul, the author's autobiographical book *Istanbul: Memories and The City* reveals particularly intimate details about his relationship with the city of his birth. The book is about his life as a writer and about his youth in Istanbul. The book is made up of experiences and feelings that have left an indelible mark on his life. Pamuk's thoughts and viewpoints of Istanbul as a skilled painter are distinct. He writes that we've been conditioned to see things in a different Western way, thus no Ottoman picture could ever satisfy our aesthetic preferences. The work of the eighteenth-century painter *Antoine Melling*, who

"viewed the city as an Istanbuli yet depicted it as a reasonably looked at Westerner," particularly appeals to him (Pamuk, *Istanbul: Memories and the City*, 67). In this paper, I will try to describe and examine the essential role Istanbul plays in the works of Orhan Pamuk, including how he portrays his deep connection to the city and how he makes it the setting for his books. Istanbul's position as a crossroads for people of many various faiths, cultures, and nationalities, and a potential source of tension or understanding, will also be highlighted.

Ahmed Hassan Ali Murshed (2021) Orhan Pamuk of Turkey is a major figure in modern global literature with his novels. His works are written in Turkish. Still, more than sixty languages throughout the globe have a version of his works. His signature style and central concerns include debates over Western imperialism and Islamic fundamentalism, as well as questions of personal identity. Whether his idols look like him or not, he describes them honestly, as he encounters them throughout his life. As much as possible, he tries to determine who they are. According to him, the novel's past is nothing more than the context of human liberty. Eleven of his books were translated into English so far. In 2005, he was awarded the Peace Prize for creative writing of novel in Germany; in 2006, he received the Nobel Prize in literature; and in the same year, he was chosen in the United States as one of the 100 most effective persons in the world, who alter the universe by speaking up. This paper will examine the biography of author Orhan Pamuk, the writing methods he employs, the topics and characters in his books, and the context in which they were written. It also recounts Pamuk's interview with a Swiss magazine in which he discussed the genocide against the Kurds and the Armenians.

Faroze Ahmad Chopan (2019) As a realistic author, Orhan Pamuk is fond of writing on the complex nature of contemporary Turkish national identity. The postmodern mysteries and tensions in Pamuk's books are intricately woven together. Pamuk's writings have sparked heated debate on the clash of civilizations in the Muslim world. Pamuk was a devotee of the then-emerging subgenre of postmodern mysteries. The ideas of crime fiction are woven throughout his novels with a contradictory beauty. His writing sets the standard for excellence in Turkish historical literature. The East-West dynamics depicted in Pamuk's works are like a miniature world. The protagonists and antagonists of *The Black Book* are both struggling with their own sense of who they are. It's a mystery with a failing investigator as the protagonist. Galip, the protagonist, cannot find her missing wife, Ruya, until it is too late. The story shows how no one in contemporary Turkey is happy with who they are.

3. LOVE AND ITS FAILURE IN PAMUK'S NOVELS:

Pamuk's love isn't just a fluffy ideal, but it's based on something genuine. His topics often revolve on the honest emotions of actual men and women. The path of love is seldom easy, and it is often marred by setbacks wherever it crosses paths with human existence. Osman, the passionate love interest in Pamuk's book *The New Life*, offers the following definition of love:

Love is submitting. Love is the cause of love. Love is understanding. Love is a kind of music. Love and the gentle heart are identical. Love is the property of sorrow. Love is the tender soul looking in the mirror. Love is evanescent. Love is never having to say you are sorry. Love is a process of crystallization. Love is giving. Love is sharing a stick of gum. You can never tell about love. Love is an empty word. Love is being reunited with God. Love is bitter. Love is encountering the angel. Love is a value of tears. Love is waiting for the phone to ring. Love is the whole world. Love is holding hand in the movie theatre. Love is intoxicating. Love is a monster. Love is blind. Love is listening to your heart. Love is a sacred silence. Love is the subject of songs. Love is good for the skin (Pamuk, NL, 244-45).

Pamuk explores both the sexual and platonic dimensions of love. His male partners seem to lean more toward erotica, while his female ones are more platonic. Fusun and Sibel in *"The Museum of Innocence"*, Ruya and *"The Black Book"*, Ipek and *"Kadife"* in *"Snow"*, Shekure and *"My Name is Red"*, and Janan and *"The New Life"* never seem to be in an erotic form of love. They're committed partners who don't need to indulge in sexual pleasures to be happy together. On occasion, Pamuk's women may give their male counterparts a scathing critique for their lusty behavior. Pamuk's male partners are very sexy in that they have an intense need for sensual experiences. Men like Ka in *Snow*, Kemal in *The Museum of Innocence*, and Black in *My Name is Red* adore their wives with all their hearts. They often take advantage of physical possibilities to gratify themselves. The women in their lives are quite critical of the sexual aspects of their relationship. But no one can doubt their love, because sexual intimacy is and always has been an essential aspect of romantic relationships. They are Pamuk's doomed lovers, the ones whose love story would end tragically. The women in Pamuk's life seem more level-headed and reasonable than the men. His male protagonists are always fiery romantics while his female protagonists are more grounded in reality. They approach romance with maturity and a more realistic outlook.

Author of *Silent House* portrays adolescent males' unrequited love for one other. Teenagers Metin and Hasan develop romantic feelings for Ceylan and Nilgun. Neither lover is able to win over their respective sweethearts. Ceylan has a preference for another youngster and abandons Metin to his grim destiny. Hasan brutally murders his girlfriend Nilgun because she was a communist. Their relationships seem to be one-sided and always end in tragedy. Lawyer Galip's heartbreak is the fundamental premise of *The Black Book*. He cares deeply for his wife, Ruya, but she appears unmoved and disinterested in him. The next day she's gone, and she doesn't leave much of a trail. The devoted husband assumes a new persona and goes on a citywide quest for his missing wife. His existence is made more challenging and agonizing by his wife's recollections. When he returns to the business seven days later, he discovers Ruya's corpse inside. He is devastated by her loss.

Osman's story in *The New Life* revolves on a failed love affair. Because of the inspiration he found in *The New Life*, he met a girl named Janan and fell deeply in love with her. Janan has feelings for another kid named Mehmet, but one day he vanishes. Osman and Janan set out on a lengthy trip in search of a better life. Osman murders her former boyfriend, Mehmet, so that he may marry her, but when he comes back, he discovers that Janan has disappeared. Despite his best efforts, he has been unable to track her down. He dies in a car crash because his love life was a total failure. The love story between Black and Shekure in *My Name Is Red* is a drawn-out battle for the affections of the protagonist. He strives diligently to meet Shekure's requirements. Shekure is a level-headed thinker who just wants the best for her two boys and plans to enlist Black's support in doing so. Black's love for her is reckless and irrational, and he cares little for his own safety as a result. He engages the killer in combat, only to be gravely wounded and rendered a cripple for the rest of his life. Because of his physical disability, he is unable to experience happiness. Ka, a Snow character, is deeply in love with his childhood best friend, Ipek. He goes back to Muhtar's hometown of Kars in hopes of reconnecting with his ex-wife Ipek, a politician. When compared to Ka, Ipek demonstrates remarkable restraint and maturity.

She is a considerate lady who does not readily yield. Deftly, she keeps her romance with the Muslim extremist Blue a secret from Ka. In their interactions, she always ends up on top and in charge. The fact that she has suspicions that Ka has told the authorities about her ex-lover Blue's location causes her to ultimately reject Ka's proposal to go to Frankfurt with him as his wife. She would rather spend the remainder of her days at home with her dad and sister Kadife. Ka, our doomed hero, spends the remainder of his life in misery and despair. In Frankfurt, one of Blue's die-hard adherents shoots and kills him. Orhan Pamuk's *The Museum of Innocence* is his greatest and longest love tale. The story centers on the protagonist, Kemal, and his fascination with Fusun, a destitute store girl. Despite being engaged to Sebel, Kemal had his first sensual experience with the considerably younger female. Before she vanishes, he appears sexually drawn to the girl; after she vanishes, he becomes obsessed with her. He is lost and wandering the streets of Istanbul aimlessly, hoping to locate his lost love. He eventually does, only to discover that she is already married.

4. LOVE AND ITS FAILURE IN THE BLACK BOOK:

Pamuk's writings often center on the theme of doomed love. Love is a major factor in whether or not a person is happy. If you're lucky in love, life is wonderful; if you're not, it's a horrible mess. Galip's passionate feelings for his cousin, Ruya, drive the plot of *The Black Book*. Galip is completely enamored with Ruya, but his wife seldom responds to him because of it. She reads mystery books as if she can't pay attention to anything else, but maybe she might glean some insight. Galip's world has been turned upside down since she vanished, and he's been on the lookout for her ever since. After a long search, he discovers his wife dead in a store, plunging the doomed lover farther into the abyss of despair. Belkis, another lady, talks about how much she cares for Galip and how much it has let her down. Someone shoots and kills columnist Celal, who is beloved by a mystery woman.

A Caller Woman's Love for Celal and Her Husband's Love for Her.

The writer continues to explore the issue of the minor characters' love failure in a new episode. While posing as Celal, Galip gets phone calls from a lady who reminds him of his past love from 20 years ago; nevertheless, Galip explains that he has sleeplessness and memory loss and refuses to speak with her. With tears streaming down her face, the lady tells Celal that she has abandoned her husband, their children, and their house. Desire for a reunion with her jilted lover. She describes the unpleasant recollections that prevented her from reaching out to others. Galip, posing as Celal, attempts to get her to return home and forget him, but she instead declares her undying devotion to Celal. She begins to inquire for his address before cutting him off and revealing that her husband, the one who plans to murder Celal, pushed her to set the trap. Galip has a conversation with her spouse, who turns out to be Mehmet, a frequent caller of Celal's inquiring about the latter's whereabouts Mehmet is furious at Celal, not just for cheating on his wife, but also for using his articles to mislead and misguide

hundreds of low-income individuals. He claims that he has loved Celal's wife deeply ever since they were kids. The failure of love in human existence may be directly attributed to infidelity. All three men—Galip on the phone, Mehmet in the reading section—have been betrayed by their spouses.

5. LOVE AND ITS FAILURE IN THE NEW LIFE

Author creates a love triangle between Osman, Janan, and Mehmet. There is a terrible ending for everyone who falls in love. The protagonist, Osman, does everything to earn Janan's affection but fails. Seeing his wife, Janan, sob over another guy causes him mental pain. Because of this, he begins to question his own identity and develop desires to assume the persona of her boyfriend. When I saw tears welling up in Janan's eyes, I thought, "Love... I, too, would want to assume a new identity" (Pamuk, NL, 113). Yet another tragic love story with a protagonist from Pamukan involves the protagonist's death while pursuing his love.

6. LOVE FAILURE IN MY NAME IS RED.

In his historical and philosophical work, "My Name is Red," Pamuk delves deeply into the concept of love. The narrative of Black Effendi and Shekure's romance, which he tells, leaves an indelible mark on the brains of his readers. After 12 years, the protagonist Black goes back to Istanbul. A young cousin named Shekure, who lived in the same city, had completely captured his heart. The miniaturists' internecine struggles throw up roadblocks, but the couple manages to triumph in the end. Shekure's two kids were born to her marriage to a soldier, but their father has been away for a very long period due to his participation in a Persian expedition. Although she first rejects Black's affection, she eventually gives in to his persistent pursuit. It is only after her sweetheart is fatally slain by the killer that she agrees to take him as her spouse. Black will be a cripple for the rest of his life. The sister-in-law of Shekure is over over heels in love with her, but she has no desire to pursue him. Disappointed, he will have to leave the nation forever.

Kadife-Blue Love and its Failure:

Without including the hidden love affair between Kadife, the leader of the headscarf girls, and Blue, the extreme Islamist, the topic of love and its failure in *Snow* would be incomplete. Ipek's sister Kadife is covertly allied with Blue and his extreme ideology organization. State law enforcement and MIT have him marked for death. Despite their disagreements over her father's leftist politics, Kadife is still very committed to Blue. She manages to get her father to sign a contract so that the family's story may be told in the western press. Blue is the more pragmatic of the two and is also very committed to his religious cause. The state has Blue in custody on murder allegations related to the educational institution's director. The influential actor and politician Sunay Zaim offers him a bargain in exchange for his freedom. He wants Ka to persuade Kadife to take off her hijab for a performance at the national theater. Kadife is a devotee of the headscarf and agrees to play the part solely so that Blue may be safely released from state captivity. Although she enjoys having her dignity safeguarded by wearing the headscarf, her feelings for Blue are stronger.

The roles of Blue and Sunay Zaim's mediator are reversed when Ka mediates between them and Kadife and Sunay Zaim. While performing Sunay Zaim's reworked *The Spanish Tragedy*, Ka first manages to get Kadife to remove her head covering in front of the audience. For Blue's sake alone, she agrees to the proposition. After Kadife takes off the headscarf and publicly discards it, Ka and Blue make a bargain for Blue's freedom. Both parties agree to the terms of the arrangement in writing. Kadife's genuine feelings for Blue, the radical, are shown in this episode. Despite Blue's eventual release, Sunay guarantees their survival. Though it takes place in the middle of all the murder and mayhem, this love moment leaves a deep impression on readers. Kadife convincingly portrays a girl who removes her head covering on stage at the National Theatre. She learns of Blue's horrible death at the hands of the soldiers during the performance, but she continues with the play as a show of dedication to her audience. As a result of Blue's untimely demise, their relationship had to come to a devastating conclusion. Another case of romantic disappointment in Pamukan's story. Kadife's jealousy stems from her knowledge of Blue and Ipek's hidden romance. Kadife attempts to rescue her boyfriend Blue from the troops, but Blue and another headscarf girl, Hande, are captured and killed. After falling deeply in love with Fazil, a pious high school student four years her junior, Kadife decides to marry him. When Ka's novelist buddy Orhan pays them a visit, he finds the Kar family to be doing well thanks to the addition of their kid. After three years in jail for Sunay Zaim's unintentional murder, Kadife seeks peace in the theater.

7. CONCLUSION

Orhan Pamuk's works often center on romantic relationships. It would seem that destiny has brought the lovers together just to tear them apart at last. As a result of their actions, the lovers seal the terrible fate of their relationship. All of his doomed couples, including Ka-Ipek and Kemal-Fusun, Black-Shekure and Galip-Ruya and Mehmet and Janan, Galip and Ruya, and Mehmet and Janan, all end up miserable together. Hasan, Metin, and Osman are all examples of hopeless romantics since their partners never return their feelings. Theirs is an unrequited love that can only end in tragedy. The love in Pamuk's book is not the idealistic sort, but rather one that must overcome practical obstacles. Characters and ideas in his works are drawn from actual people's experiences. There's a darker side to love that's possibly even more potent. Hasan and Metin's love for the girls Nilgun and Cylan in *Silent House* is doomed to failure due to the fact that it is one-sided. In *The Black Book*, Galip's passionate love for his wife Ruya is cut short by her untimely death. They were doomed from the start as a married pair. After his wife passes away, the protagonist Galip's life becomes more miserable. A love triangle between Osman, Janan, and Mehmet is shown in *The New Life*, however none of the three leads to a happy ending. Osman murders Mehmet in an attempt to win Janan's hand, but she ends up marrying someone else.

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