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****Research Article****

The Family Photographs of Istanbul Memories and the City: A Constellation of the Past and the Future*

Tolga Hepdinçler**

Abstract

After more than a decade since the publication of the book "Istanbul: Memories and the City", this article focuses on the case of family photo albums, used to animate a distant and blurred past that reveals signs of the anticipated decadence of the city. Other than the evidential, factual, and comparative qualities of the documentary photograph, this article questions how the silent frames of a family communicate with their "limited" universe. Here, the aim is to focus on photographs or snaps of Pamuk's family spread over two decades. Although the book consists of many images and photographs within different contextual and formal appearances, family photographs seem to exist as a process of self-reflectivity or more to define critical access to the city where the author expressed his existence. In this paper, the aim is to focus on the photographs that widen, or on the contrary, immobilize the narrativeness of the text by creating another textual reference for the reader; photographs that appear as the visual references to emphasize what the text refers to in a documentary sense. Here, the book "Istanbul: Memories and the City" by Orhan Pamuk is compared to a literary tradition that employs the photographic image in fictional and non-fictional narratives to understand how the images reflect, change, or remove what the reader finds in the text.

Keywords: Photography, memory, narrative, literature, nostalgia.

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** Bahçeşehir University, Faculty of Communication, Department of Photography,
ORCID no: 0000-0001-9453-7148, tolga.hepdinçler@comm.bau.edu.tr

****Araştırma Makalesi*******İstanbul Hatıralar ve Şehir'in Aile Fotoğrafları:
Geçmiş ve Geleceğin Takımyıldızı******Tolga Hepdinçler******Öz**

"İstanbul: Hatıralar ve Şehir" kitabının yayınlanmasının üzerinden on yıldan fazla bir süre geçtikten sonra, bu makale şehrin beklenen çöküşünün işaretlerini ortaya koyan, uzak ve bulanık bir geçmişi canlandırmak için kullanılan aile fotoğraf albümleri örneğine odaklanmaktadır. Fotoğrafın kanıtlayıcı, olgusal ve karşılaştırmalı niteliklerinin yanı sıra, bu makale bir ailenin sessiz çerçevelerinin "sınırlı" evrenleriyle nasıl iletişim kurduğunu sorgulamaktadır. Kitap, farklı bağlamsal ve biçimsel görünümdeki birçok görüntü ve fotoğraftan oluşsa bile, özellikle aile fotoğrafları, yazarın varlığını ifade ettiği şehre eleştirel erişimi tanımlamak için bir öz-yansıma biçimi olarak eserde yer almaktadırlar. Bu metinde amaç, okuyucu için başka bir metinsel referans oluşturarak metnin anlatisallığını genişleten ya da tam tersine hareketsizleştiren fotoğraflara odaklanmaktır. Burada aynı zamanda, Orhan Pamuk'un edebi eseri imgelerin nasıl yansıtıldığını, okuyucunun metinde bulduklarını nasıl yansıttığını, değiştirdiğini veya ortadan kaldırdığını anlamak için fotoğrafik görüntüyü kullanan edebi bir gelenekle karşılaştırılmaktadır.

Anahtar Sözcükler: Fotoğraf, bellek, anlatı, edebiyat, nostalji.

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** Bahçeşehir Üniversitesi, İletişim Fakültesi, Fotoğraf Bölümü,
ORCID no: 0000-0001-9453-7148, tolga.hepdincler@com.bau.edu.tr

The Family Photographs of Istanbul: Memories and the City: A Constellation of the Past and the Future

Introduction

The relationship between photography and literary texts has a long history, ranging from its first use in Talbot's *Pencil of Nature* (1844-6) to more recent examples, such as Duane Michas and Sophie Calle's narrative sequences. Since the first literary book that used photographic images, the narrative abilities of photographic images have appeared to add reliability, to prove and to clarify, or, contrary to adding ambiguity, to destruct and to disturb what the text refers to, defines and represents. In a historical context, the ability of the photograph to represent reality was harnessed by the natural sciences, and, occasionally, by the humanities, throughout the 19th century. In the 20th century, it continued to be seen as the most natural way of conveying reality in a period when photography legitimized its unique narrative language. This is also the time when photography was regarded as the most indirect and pervasive means of accessing reality. This reality and further immediacy have often flourished in Paul Strand's New Objectivity, Ansel Adams' Direct Photography, and Cartier Bresson's Decisive Moment. Concerning memory, photography not only proves the accuracy of past events but also enables us to connect with past events and reduce the existing temporal distance. Thus, photographs become unconscious backups of the memory. The photograph, whose relationship with the truth remains, opens a window to the past in its silent universe and materializes the viewer's relationship with it, they also give a glimpse of its enormity and power (Hirsch, 2012: 38).

Orhan Pamuk's autobiographical work, *Istanbul: Memories and the City* (2005), is the focus of this article because it sets an example for its use as an active part of the narrative in the literary text. The photographs in the book not only appear as evidence of past events but also provide a deindividuation of the generalized and detached structures of cultural memory. The book has a distinguished novelistic and narrative style compared to the author's other novels. As with many city novels, Pamuk's *Istanbul* emphasizes the author's own unique intellectual knowledge and individual experience of the city in the form of an autobiographical novel. The book can be defined as an obituary for a city that is long gone, while it portrays a nostalgic

view of a city where the ruins of the past can be easily traced and read. It can also be read as a guide to understanding the social and cultural changes of the city that is still alive. Aside from its narrative choices, the book has sparked academic interest, particularly in its relationship to memory and subsequent melancholy (Helvacioğlu, 2013; Erol, 2011; Akcan, 2006) and its novel use of visual references (Santesso, 2011; Martin, 2011). This academic interest is defined by the author's intention to define a melancholic view of the city with a new view of historicism and visual documentation. His respectful references to philosophers like Henri Bergson and Walter Benjamin, romantics like Charles Baudelaire, Eugene Delacroix, and travelogue authors like Théophile Gautier, Gustave Flaubert and Gérard de Nerval seem to have triggered this academic interest. Furthermore, the chapters and several references dedicated to Turkish novelists who praised the past against the modern transformation of the city shape interest in memory studies.

The author's own intention to define an academic approach to Istanbul draws an inter-textual narrative quality with cultural studies, ethnography, literature, art history, and sociology. Although his first novel, *Cevdet Bey ve Oğulları* (1982), and recent novels, *Kafamda bir Tuhaflık* (2014) and *Masumiyet Müzesi* (2012), show Istanbul with a similar tendency, *Memories and the City* employs a self-reflexive and non-fictional device in the representation of the same city. In addition to narrative qualities mentioned above, the book has a distinctive narrative choice with the use of photographs, illustrations, sketches and paintings to represent or depict the past three hundred years of the city. Eleven engravings by German-French painter Antoine-Ignace Melling (1763-1831) in a chapter dedicated to the artist, several photographs of Istanbul's old mansions in a chapter narrating historical accounts of them, meticulously chosen snapshots from Pamuk's family album in the chapters related to the past of his family, photographs by renowned Turkish photographer Ara Guler (1928-2018) spread over many chapters, found photographs of some particular events and old cityscapes can be defined as Pamuk's conscious and unconscious accounts of the place with a form of documentation. *Memories and the City* by Orhan Pamuk can be compared to a literary tradition that employs the photographic image in fictional and non-fictional narratives to understand how the images show, change or remove what the reader finds in the text. First, they appear as evidence of the past and later function as a mnemonic device. The photographs in the book shape what

we can easily define as historical documentation. They appear as a replacement for the memories of the city that are now unknown to the reader. Documentation of family private space through amateur photographs and representation of public spaces through professional images merge into the same achievement of a nostalgic view of the city itself that is now disabled. Ara Guler's photographs of Istanbul's old mansions and crowded street views appear to function as a kind of objectification of the change that occurred a half-century ago. Rather than being a nostalgic view of the city, they appear to be evidence of a sudden change which the reader cannot trace.

While documentary photographs, panoramas and sketches reflect a collective act of history and memory, Pamuk's private family albums appear to be an individual case of these acts as symbols of change, shock and trauma. Although the book contains a wide range of documentary photographs that are more communicative to the reader, the family photographs provide unique access to the unconscious, in addition to the conscious aspects of the city's decadence and destruction. The photographs based on the proof or the reminder represent a universe that is largely familiar to the reader. At this point, the reader can trace what was available in old Istanbul and what is missing in present-day Istanbul. Family photographs, on the other hand, describe a universe that is familiar to the writer but far from the reader. The universe cannot be obtained by its existence, but it can be conveyed by the narrator. Unlike other photographs in the book, family photographs are limited and less communicative. They represent the transformation of the city. Unlike street photos, panoramas and drawings that are in direct association with the reader, family photographs inevitably need author's mediation. Regardless, the representation of the family creates an intimate and symbolic universe of change, as opposed to the documentarian approach to the representation of urban spaces, which triggers a collective memory of change.

In this context, Pamuk's positioning of the representations of family photographs that point to the change of the city as original narrative practices will be questioned. In addition to the direct representations of documentary photographs of change, the original and independent patterns of family photographs that need the mediation of Pamuk as a narrator will be emphasized. Orhan Pamuk's Istanbul is important because it sets an example for its use as an active part of the narrative in the literary

text. The photographs in the text are not only evidence of the past, but also provide a re-individuation of the generalized and detached structures of cultural memory.

For this reason, in a way similar to Marianne Hirsch's works in which she establishes the relationship between memory and photography in Holocaust studies, "Family Frames: Photography narrative and postmemory" and "The Generation of Postmemory: Writing and Visual Culture After the Holocaust", especially family photographs are focused on trauma, transformation and Pamuk's relationship with memory will be questioned. As Hirsch stated:

Whether they are family pictures of a destroyed world, or records of the process of its destruction, photographic images are fragmentary remnants that shape the cultural work of post memory. The work that they have been mobilized to do for the post generation, in particular, ranges from the indexical to the symbolic (2012: 38).

The concept of postmemory, expressed by Hirsch, also provides a functional framework for describing the unique nature of Pamuk's family photographs. Postmemory refers to a subject that borrows the experiences of the preceding generation, unlike a subject that remembers only their own subjective experiences. Hirsch's focus on holocaust narratives such as Art Speigelman's "Maus" and WG Sebald's Austerlitz, in which real events are narrated in a fictional universe, exemplifies the transformation of borrowed memory into representation. In this context, the use of family photographs and the conveying of the family-specific with accompanying texts bring him closer to this aspect of memory, although the autobiographical, diligent documentary tendency that dominates Pamuk's book has the potential to distract him from Hirsch's concept.

How do Photographs Function in City Novellas?

Symbolist Georges Rodenbach's *Bruges-la-Morte* (1892) and Surrealist Andre Breton's *Nadja* (1928), can be defined as the authentic use of photographic images as a literary device in city novels. Those literal practices also reflect a wide range of associations with photographic genres, such as documentary, landscape, street photography, snapshots, photojournalism, etc., much like the multilayered choices of the photographs in *Memories and the City*. The book also reflects and follows the tradition of urban narratives which focus on the cultural and traumatic process, where we can find similar counterparts in works of fiction and historical novels.

Pamuk's autobiographical novel can easily be a part of a literary tradition that employs the use of photographs in literal texts. The book's distinguishing feature is its close connection with trauma, destruction, and, more specifically, nostalgia. As stated throughout the pages, "hüzün", a word that stands for melancholia, defines the book's dominant motif. The works of Rodenbach and Breton show similar genre features to Pamuk's work, including the use of photography, as well as the embodiment of nostalgia, that is, the desire to return home.

Rodenbach's and Breton's literary works seem to define different aspects of the formal choices in illustrated novels. A basic comparison between the two novels reveals an ontological use of photographs moving through pure documentation to the optical unconscious. The move is also influential and immanent to the contemporary examples of illustrated novels. Rodenbach's naive use of images illustrates the so-called fin-de-siècle crises that emphasize modernity's decadence, despite being safe from the disasters of the twentieth century. According to Lynne Pudles, Rodenbach's approach to the city depends on his childhood memoirs and the city itself serves as a symbol of the soul. His approach to his city of childhood was not only renowned as "the Dead City" but also created for a generation of symbolist writers and artists the quintessential image of the city as a "soulcape" (1992: 637). Bruges-la-Morte's symbolical, cynical and pessimistic emphasis can be found in contemporary examples like Pamuk and W.G. Sebald, where they reveal a "new" kind of decadence. Although the city is not dead yet, Rodenbach's illustrated novel traces a kind of stillness and muteness that looks like a symbolic death through the still images of the city. Although photographs appear as pure evidence of having been there, they open up a temporal dimension that reveals a distinction between the past and the present. *Memories and the City* also echoes the same tendency in two ways: The intimate stories of the family, remembered through the photographs where they encounter the testimonials of the author and the street views of the city, point to the lost past of the city. Both seem to deal with the past while defining what is missing in the present in a more horizontal and linear temporality.

On the other hand, Andre Breton pictures a surrealistic vision of Paris while employing realistic images of the city that appear in conflict with the text but create a self-existence that is free from the narration. A novel with semi-autobiographical narration and a non-linear structure, it has forty-four pictures which

consist of the cityscapes of Paris in the style of the photographer, Eugene Atget's sense of documentation, portraits and still-life. The cityscapes of *Nadja* have similarities with the representation of Flemish city especially in the muted, still and lifeless cityscapes, but Breton has preferred to be non-descriptive and non-representative, in contrast to the captions that look like representative descriptions of the author. Breton's images work as a memoir of the flaneur who meets the city to find his poetic and literal existence, similar to Charles Baudelaire and Guillaume Apollinaire. As he stated in the preface of his novel, due to the main imperatives "anti-literary", this work obeyed abundant illustration of photographs to eliminate any description, and the tone of the story was modeled on medical observation, especially on neuropsychiatric observation (Breton,1999). In this context, the photographic experience of *Nadja* has become a battlefield of narrative subjectivity and objectivity. Throughout his photographic journeys (photographs of buildings, people, and still-life), he challenges subjectivity by curing it with the objectivity inherent in still images. Furthermore, photographs of *Nadja* shape an unconscious process that a photographic image reveals at an irreversible time. Thus, the stillness of the photographs describes an optical expression that recovers the author from the flow of time and the modern city. *Memories and the City* also takes advantage of this kind of temporality when the images of the city and the family appear timeless to reveal a nuance missing from the author's memory.

W.G. Sebald, a contemporary example of Pamuk, takes the narrative use of photographs to a different level than Breton and Rodenbach. Within a documentary approach, Sebald's use of images can be seen as creating credibility for the book's fictional devices. As a post-war German author, he focuses on the post-war trauma of the German intelligentsia, which quieted themselves as a result of the destructive trauma. His published books during his short-cut career, *The Emigrants* (1992), *Rings of Saturn* (1995), and *Austerlitz* (2001) show the similar multilayered use of photographic images, especially in the representation of the past and in the historical accounts of pre-war and post-war Europe. For instance, his book *Emigrants*, which can be regarded as a biographical book where biographies of four men who had experienced the trauma of the Holocaust and World War II are described, travels through various photographic genres, such as family snaps, documentary photographs taken by the writer, touristic images of family members, and also a

reproduction of some journalistic photographs (Karaosmanoglu et al., 2016). At the center of their narrative experience, photographs work as representations of family histories and biographic itineraries instead of non-literality and representations of the unique existence of photography. There is also a clash between text and photographic images, but in these types of narratives, photographic images serve as instructional elements. According to Johnathan Long, there are two types of mediation in these types of narratives. On the one hand, biographies and autobiographies include photographs as documentaries that represent the reality of the story to the naive reader and, on the other hand, post-war novelists have used family snaps as starting points or narrative meditations (2003: 117).

Function of the Photographs in Pamuk's Istanbul

Orhan Pamuk's use of photographs in the narrative is generally related to why we look at photographs of the distant past. As Hirsch points out, we look at photographs to be shocked (Benjamin), touched or pricked (Barthes) and torn apart (Didi-Huberman). It is possible to say that Pamuk did not follow a different path from these viewing experiences. However, when we look at Pamuk's narrative adorned with photographs, it is possible to say that it serves functions such as presenting a pure reality of what happened in the past, framing how the text and the images from the viewer's present time should be read, and creating an optical memory for both himself and the viewer.

Pamuk's choice of photographs, rather than being mere archival images of the past, appears as a unique collection of visual materials to set a new narrative space while they are matched and juxtaposed. All photographs, especially family photographs, constitute a space of their own within the narrative as evidence of what was found there. Photography is, at its very basis, evidence of what is "present" and "here" for the person who produces it, and what has been there for the viewer who receives it. For this reason, photography is an analogical art, creating a natural picture based on the truth, a natural representation similar to the "real" one (Barthes & Heath, 1977:18). On the contrary, literal texts slightly differ from the objects of photographic images. They arouse the reader's imagination rather than point out or prove the object's availability at a specific time and place. The object represented by photographs is easily narrated; it is neither allegorical nor symbolic, but it lends

credibility to its temporality. Temporality is inextricably linked to the past, but it manifests itself now through the medium of photography. Even if the temporal context of photography is often associated with the past, the temporality of the photograph blurs the relationship with the past into different narrative dimensions. Hence, photography exceeds the limits of its flat two-dimensional surface, adding a new set of possible connotations and symbolizations.

The photographs in the book reveal another temporal conception of the still image that is not limited to the two-dimensional surface of the photograph. In the case of the book "Istanbul", images exceed the limits of pure narratives of the past. They mediate a linear relationship between the site of production and the site of the audience. As Peter Wollen stated, the moment captured in the image is of near-zero duration and located in an ever-receding "then". At the same time, the spectator's now, the moment of looking at the image, has no fixed duration. It can be extended as long as fascination lasts and endlessly reiterated as long as curiosity returns (Wollen, 2002). Hence, photography as an image-itself is not limited to momentary appearances but exceeds its narrative abilities within temporality. When the picture is created, it is almost "zero" time, and it is about "an uncertain time" and the viewer's "present time". The viewer presents an uncertain temporality that is not constant between past, present and future, unlike the fixed structure based on sequences presented at predetermined times.

Photography is very temporal rather than cinematic, horizontally and vertically rather than linear, allowing the viewer to turn back time, cross-read, and jump between suddenly changing minds (Wollen, 2002). In his renowned article titled "Photography", Siegfried Kracauer also refers to the temporality of the photographic image, where he compares the temporal and spatial qualities of photography with memory images. According to him, while memory images are full of gaps, photographs represent a spatial continuum and historicism seeks to provide a temporal continuum (Kracauer & Levin, 2009: 42). Art critic and historian John Berger also describes the temporality of photography as a relic of the past and a device to recall what existed before the access of the looker. According to him, photographs are relics of the past, traces of what has happened. A photograph does not preserve any meaning in its limited space, but it does provide an appearance that is temporal concerning the narrator's temporality. This gives photography a new form of spatial

and temporal quality that differs from other media. When looking at Roland Barthes' mother in the winter garden or describing Kracauer's Diva, the relationship they have established with the reality represented by the photograph is precisely in time. This reality, according to Kracauer, is fed by spatial continuity: time has continued to flow back in a way that will no longer return, but it is trapped in space, the represented object itself and the space surrounding it, where the representation takes place. He questioned the relationship established by an objective existence while looking at the representation of his grandmother, who had been photographed, even though the photograph had not been narratively completed for more than a quarter of a century. The grandmother in the photo has long gone and there is no one to testify about the young person represented. Thus, the reality represented (or the young woman who resembles the old grandmother) is transformed into a part of the space surrounding it, reduced to space (Kracauer & Levin, 2009).

Pamuk's other conception of the photographic image reflects a view of a simple temporal but optical unconscious process that adds another aspect of mediation between sites of production, image, and audience. Even though the object in the photograph represents an experience that existed, it is by no means an indirect representation of the truth. Even if the object being represented remains the same as real, the picture moves in a temporal flow while it reconstructs its textual message. The actual process created by photography will continue to remain unconscious. An unconscious process that is continually renewed by the person who reproduces, represents, and/or looks at the photograph. If we borrow the words of Roland Barthes, the only consciousness in a photograph is an awareness of *having-been-there* (Barthes & Heath, 1977: 44). Photography accomplishes this by animating what or who is currently absent. It appears that the proof of loved ones, the city, and Pamuk's family, has been present for at least a second of the temporal flow. Even though temporal or spatial, photography eclipses memory and invades the realm of the act of remembering. In his article, "The Short History of Photography" Walter Benjamin defines what he found about photography and memory. Unlike his contemporary, Kracauer, he found photography as a substitute for memory rather than an intruder. According to him, both photography and cinema operate like memory as an unconscious device (Benjamin et al., 1979:243). The process is defined as the optical unconscious, in which the camera absorbs everything because

of its indiscriminate nature. Even though it is defined as unconscious, the camera gives back what has escaped or disappeared from the conscious mind. Just like camera images, memory functions instantly and later images of shock complete and trigger what was missing from memory. On the other hand, Benjamin also employs photography as a metaphor for remembering as a collection of autobiographical fragments. Even though the materiality of photography is absent, fragments of memory function like photographic snapshots that appear as an instant or sudden return.

Orhan Pamuk's Memory

One of the photographs in the book, *Istanbul: Memories and the City* represents a young author leaning on a canvas and sketching some drawings on the balcony of his family home in Cihangir neighborhood. The city itself is not visible outside of a small partition of the grassy and hazy view of Bosphorus. The sketch on the paper and the text accompanying the photograph reveal what is not visible to us, the view of the old city, depicted as the old landscapes and panoramas painted by western travelers who visited the city almost two hundred years ago. This family snap, like the other instant photographs in the book, seems to provoke the memory of his childhood that was spent in different parts of Istanbul's mid-class and upper-class neighborhoods, like Cihangir, Nişantaşı and Beşiktaş. This photograph is one of the images of Pamuk showing his family life spanning thirty years, and it constructs one of the sub-narratives of the book and is the most autobiographical part of the book. His memories and post-memories of his parents, siblings, close and distant relatives are created by a well-documented family history through photographs. The hybridity of the images, which accompany the texts, also creates a nostalgic view of the past, which is related to the loss of family members and the loss of the historical past of the city, itself. Although Pamuk's use of photography as a narrative tool resembles his contemporary, W.G. Sebald's choice of images, the relationship between trauma and nostalgia represents a more intimate and local experience. His first photographic images began in the late 1950s after his childhood had passed, and Ara Guler's documentary photographs date from the same decade. The first represents his memory, which is defined by familial experiences and testimonials, and the second represents an environment that was undergoing destructive change, which eliminated the previous collective cultural heritage.

Orhan Pamuk's Istanbul novel follows the tradition of urban narratives that focus on the cultural and traumatic process. According to the Turkish sociologist Ayşe Öncü (2002: 184), "the urban narrative in Istanbul, beginning in the 1950s, was determined by the immigration of outsiders to Istanbul. The cultural landscape of Istanbul was intensely transformed by the arrival of peasants from rural areas to Istanbul." The transformation brought about by the new residents has been so remarkable that the urban culture has been drastically altered; it has resulted in far greater social and cultural differentiation and multiplicity in the city. To distinguish themselves from the peasants from the rural areas, the "original" Istanbulites began to address the newcomers with a new vocabulary. One of these terms is "maganda", by which Istanbulites differentiate themselves from the "other", in an attempt to exclude the "invader" from the so-called "native" urban culture in Istanbul (Öncü, 2002: 185). Especially due to the mass immigration to Istanbul, the image of the city resembles the image of a jungle; a densely populated place of variety, constant struggle and massive disorder. Within this framework, street life has become a domain of "vulgar masses, confusion and turbulence", especially for the upper classes (Ayata, 2002: 29). Regarding these transformations in Istanbul's cityscape, Aksoy and Robins (1994) and Ayşe Öncü (1999) share the view that the "genuine" inhabitants of Istanbul escape from the city center into homogeneous settlements. Öncü further claims (1999: 96-97) that these "Istanbulites were in a quest for an "ideal home", in which they would remake their lost values and memories within a "cleaner" social environment." This "ideal home" has become a symbol of middle and upper-class identity and status in Istanbul. Çağlar Keyder argues in "Istanbul into the Twenty-First Century" that (2010: 31), unlike the former bourgeoisie—one that Orhan Pamuk is a part of—, "the bourgeoisie of the "new" Istanbul is not any more hesitant and so they can easily become a willing partner in terms of the privatization of all realms; culture, health care, urban planning, etc." The original bourgeoisie, on the other hand, was adamantly opposed to the newly emerging transformations in urban culture.



Photo 1 [Portrait of Pamuk]. (2006). In *Istanbul Memories and The City* (p. 3)



Photo 2 Güler, A. [Aerial view of Hagia Sophia and Blue Mosque]. (2006). In *Istanbul Memories and The City* (p. 4-5)

While Istanbul was rapidly changing, Pamuk as an Istanbulite, tried to create a relationship between an ideal home and a melancholic reaction to the history or memory of the city. The first chapter, titled "Another Orhan" starts with two images. The first image shows Pamuk as a one or two-year-old infant and the other picture in this chapter shows an aerial view of two historical monuments, Hagia Sophia Church and Blue Mosque, taken by Ara Guler so that the reader can easily read about Istanbul's Byzantium and Ottoman past. The consecutive usage of these two pictures represents a past that he is not conscious of himself. His post memory of a childhood image has been combined with a collective memory of a historical experience that is unconscious to him. The family photographs that dominate almost half of the book, represent the reception of the "ideal home" under the title of the Dark Museum House, as he named his interior habitat in an allegorical sense. In these chapters, the ideal home is supported by post memory and it becomes readable with the historical evolution of the city. As he states in the text which accompanies one of his family snaps: "[...] this relation to the past strictly gathers a year before I was born, the different branches of the family had (like so many large

Ottoman families) lived together in a large stone mansion" in 1951 they rented it out to a private primary school and built modern structure I would know as home on the empty lot next-door [...] they proudly put up a plaque that said "Pamuk Apt." (Pamuk, 2006: 9). As the writer stated in this quotation, the life of Pamuk's family and the view of the city had radically changed during the 1950s and, he expressed the trauma within the jubilant family snaps. All these snaps which Pamuk has used to legitimize the "ideal home" look like representations of the former Ottoman Empire's aristocracy, but of the new bourgeoisie of the new Turkish Republic. Pamuk represents this new bourgeoisie and the new form of this social class's daily life through his childhood and photographs taken by his parents at various levels of consciousness. In these chapters, the ideal home is supported by an act of remembering in different forms and levels. Photographs of the family do not appear as mere relics of the past; rather, they serve as a supplement to memory, voluntarily triggering the author's imagination. As he stated, the overwhelming occupation of photographs creates a crossover between the past and the present:

My prolonged study of these photographs led me to appreciate the importance of preserving certain moments for posterity, and in time I also came to see what a powerful influence these framed scenes exerted over us as we went about our daily lives. To watch my uncle, pose my brother a math problem, and at the same time to see him in a picture taken thirty-two years earlier; to watch my father scanning the newspaper and trying, with a half-smile, to catch the tail of a joke rippling across the crowded room, and at that very same moment to see a picture of him at five years old—my age—with hair as long as a girl's (Pamuk et al., 2005).

Pamuk's image as a one or two-year-old infant with actual materiality serves as a connection to the past's virtuality. As with all photographs from the album, this image functions as an ideal image of a family, but with one exception. The photograph of the infant is not a mnemonic device, as Pamuk stated in most of the images. His recollection of the image defined an uncanny resemblance to himself, with a haunted emphasis on other people's images. This image does not operate as a supplement for remembering, but as a desire. As he stated, "I'd feel my mind unraveling: my

ideas about myself and the boy who looked like me, my picture and the picture I resembled, my home and the other house—all would slide about in a confusion that made me long all the more to be at home again, surrounded by my family (2006: 17)". His statement about the image can be defined by multiple trajectories. First, it could be a reflection of where young Orhan found himself and others, a phantasm or a desire for a family reunion, or, as he later stated, a desire to find his missing counterpart.



Figure 3 [Mother and Pamuk in the balcony]. (2006). In *Istanbul Memories and The City* (p. 6)

Just like Sebald's imaginary friend Austerlitz, "another Orhan" becomes a device to find the gaps that need to be filled in the past and a path to understand change and the future. Thus, the images of Hagia Sophia and the Blue Mosque do not make an immediate appearance along with the infant's image. While Rodenbach's image frame sees a collapsing city in a banal historicism, Pamuk's juxtaposition of images functions as a drive to understand the temporal and spatial continuity of the city with and without his existence. Pamuk's selection of family photographs reflects an immediate pattern. The use of balconies as a space for photographs.



Figure 4 [Pamuk in the balcony]. (2006). In *Istanbul: Memories and the City* (p. 22)

This pattern can be found throughout the book's chapters. Like the photograph depicting the young Pamuk who painted the ships passing through the Bosphorus from the balcony of the family house, these photographs represent an unconscious experience that is not at the center of the photograph at first glance. The balconies don't belong to the intimate space of the house, but they connect the exterior with the interior while being something between the intimate and the public.

The immediate backdrop of the image directs us to the change in the city, with modern buildings that overwhelm the old ones. The central figure of the mother and son in the photograph has become a part of the background they are in front of. The photograph of the mother and son, like Kracauer's comment on his grandmother's image, does not reflect a testimonial of their intimate relationship, but rather traps them in a spatial continuity. Thus, apart from the intimate relationship that the photograph aims to point at in its zero time, it creates new meanings in the vague temporality of the audience. In another photograph, a toddler, Orhan, stands in front of the same backdrop. Other than the uncertain glance of the mother and son that exceeds the limits of the frame, the latter limits the frame with eye contact and a hazy appearance of the backdrop. The photograph demonstrates a spatial ambiguity, while it reveals a narrative of change concerning the mother and son's photographs. Both photographs unintentionally frame a change that is not limited to growing Pamuk, but the city is changing from stone mansions to high-rise buildings. As the pages proceed, the balconies appear as spaces opening to the city and its resistant beauty. While Orhan was reaching puberty, these balconies turned into an allegory of a desire to access the resilient essence of Istanbul. The photograph represents the young author leaning on a canvas and sketching some drawings on the balcony of his family home in Cihangir neighborhood. The city itself is not visible outside of a small partition of the grassy and hazy view of the Bosphorus. The sketch on the paper and the text accompanying the photograph reveal an unseen scene: a view of the old city reminiscent of the old landscapes and panoramas painted by western travelers who visited the city nearly two centuries ago. The immediate pattern of in-between space functions as a conduit from an unconscious mind to a conscious desire that seeks to dominate the city's entire life.



Photo 5 [Mother and Pamuk]. (2006). In *Istanbul: Memories and the City* (p. 9).

On the other hand, the photographs of the private spaces reflect Pamuk's dark museum house while they subjectify memorable moments of family gatherings and leisure time activities. Most of the photographs deliberately reveal two layers of time while they represent a constellation of the past and the present. This conjunction of temporalities differs from the temporalities of in-between spaces. In those, they connote a time regained with a desire to escape from an unbearable future by securing it with the imagination of an idyllic past of the city. As Pamuk stated, *his grandmother's* intended to frame and freeze the memories of the past to salute them in the present. Those images draw a linkage between the temporalities while constructing a linear narrative.

An example of this is the photograph of a mother and son next to the fireplace which shows old photographs that construct this immediate narrative of temporality. Although mother and son are supposed to be in the center of the photograph, the appearance of the old photographs of grandmother and long-gone grandfather define a relationship between the zero time of the photograph and the "glorious" past of the family. The accidental appearance of the father in the photograph also gives a movement that exceeds the frame, breaking the intimacy of mother and son surrounded by images of the past, and provoking a narrative between the two generations of the family. Pamuk also guides the viewer to a prologue of the family history through the appearance of old photographs. Hence, the image of mother and son turns into a documentation of two generations beyond the reflection of an intimate appearance of mother and infant. The grandmother's intentional selection defines a spatial and temporal continuity in a similarly to the "diva" grandmother

photograph of Kracauer and the winter garden photograph of Barthes. In this way, photographs go beyond being images hung over an old fireplace, and become a tool that fills the spaces of the author's memory regarding time and space, and beyond that, they have become representations that shape the social memory of the reader.

Conclusion

The book, which is dedicated to the city where the author was born and raised and which largely inspired his works, is not only a city novel but also includes witnessing the transformation of the city over a period of more than half a century. The work, which follows the traditional narrative in which collective memory is combined with personal observations and experiences, which is the common feature of urban novels, necessarily expresses a melancholic tone or sadness with the author's expression. The rapid and unstoppable change of the city in the author's material universe has led to the establishment of a strong nostalgic language instead of the gradually fading and disappearing memory.

On the other hand, Pamuk's mediation of photographs as a form of resistance to forgetting reveals an eager documenting intention beyond a simple desire to return. It is observed that, use of photographs, like his contemporary Sebald, reflects the irrepressible desire for archives and documentation, and is not used merely to remember what the city was like or to describe its inspiration. The intense use of photographer Ara Güler's documentary works spanning a half-century, daily images of the city from different periods, and historical engravings are proof of the motivation for documenting. Concerning these images, family photographs, beyond their mnemonic qualities, are transformed into signs of private and public change, in which different times and spaces are brought together. Although, the photographs are less communicative without the intervention of textual references, they shape their self-evident narrative. Within the motivation for documentation that pervades the entire book, family photographs also become documents, thus representations of collective memory, and transcend the limits of their inherent privacy. Thus, the family album is transformed into a representation of not only "hüzün" or a nostalgic return, as the author calls it, but also a Barthesian being there and, beyond that, spatial continuity against the flow of time that Kracauer refers to.

Pamuk's family photographs appear as micro-universes internalized by the experiences of the previous generation and where the continuity of family habits is established. Between the first time the author encounters photographs and the time he reaches the reader's universe, the new functions added to the narrative have made them no longer ordinary representations in family albums. As Hirsch points out, although family photographs show an irreversible world and the loss itself, they constitute fragments of the cultural aspect of post memory, and therefore of social memory.

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