

DIFFERENT TYPES OF INTERTEXTUAL RELATIONSHIPS IN ORHAN PAMUK'S NOVEL "THE RED-HAIRED WOMAN"

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Summary

The literature of the postmodern era is characterized by a violation of traditional norms of writing. In particular, attention is focused not on the inner and outer worlds of a character, but on the very structure of the work, in the writing process of which the author uses various literary techniques that the reader relies on during the interpretation. Examples of such techniques are metafiction, intertextuality and pluralism. The most common is intertextuality, which means the reference of the author of the novel to literary works written by him or other writers. Thus, the referenced work ceases to belong to the pen of only one author. The novel "*The Red-Haired Woman*", based on the Greek myth called "*King Oedipus*" and the Iranian myth "*Rustem and Sohrab*", is an example. There are many works that examine the intertextual relationships that function in the novel "*The Red-Haired Woman*", but no clear classification has been given yet. The purpose of this article is to systematize the already acquired knowledge and classify the intertextual relations of the novel to provide a better understanding of the structure of the text by the reader. Prospects for further research lie in the analysis of intertextual connections in other novels by Orhan Pamuk or other authors of the postmodern era.

Keywords: postmodernism, Turkish literature, novel, intertextuality, quote, reference, allusion, parody.

DOI: <https://doi.org/10.23856/4502>

1. Introduction

The term "intertextuality" was first used by the famous Bulgarian and French literary critic Julia Kristeva. According to her, intertextuality lies in the relationship of one text with another text or discourse, in the constant openness of one discourse to another and the ambiguity of the discourse, so it can be used within another discourse (Kristeva, 2013).

Analyzing this term, Turkish scientists M. Karabulut and I. Biricik draw attention to the fact that Julia Kristeva has repeatedly stated that "every text is a mosaic of quotations," and the French philosopher Roland Barthes, supporting this statement, added that there is nothing unsaid on Earth. Even if any text we read seems unique, there is a high probability that the expressions of any other author are used literally or in the form of a transformation with a different meaning within this text (Karabulut and Biricik, 2018: 149).

Intertextuality is observed in many of Orhan Pamuk's novels. In particular, Berna Moran, analyzing the novel "*Kara Kitap*" (Eng.: The Black Book) in her article entitled "*Üstkurmaca Olarak "Kara Kitap"*" (Eng.: "The Black Book" – an Example of Metafiction) emphasizes that the author's goal was to write a modern novel, based on the characteristics of Eastern culture

and literature. In “*Kara Kitap*” these features are manifested in the form of borrowed from such collections as “*Bin Bir Gece Masalları*” (Eng.: Tales of “The One Thousand and One Nights”) and “*Mantık Al-Tayr*” (Eng.: Conversation of Birds) framework technique of writing and the motif of road, which is the leading one in the mesnevi “*Hüs-n-ü Aşk*” (Eng.: Beauty and Love) (Akyıldız, 2015: 90).

A significant contribution to the literature was also made by Turkish researchers, who analyzed the functioning of intertextuality in the novel “*The Red-Haired Woman*”. Mustafa Karabulut and Ibrahim Biricik came to the conclusion that the novel has much in common with the myths of “*King Oedipus*” and “*Rustem and Sohrab*”. For example, the main protagonist Cem in the first part of the book, where he allegedly kills his master Mahmud and has relationship with the ex-girlfriend of his biological father Akın, is a prototype of Oedipus, while in the second part having changed the position of child on father he is more reminiscent of Rustem, who, after his intimate relationship with Tahmine, no longer saw her, and therefore did not know about his son's existence. In turn, the Red-haired woman is characterized by the features of the heroines of both myths – Jocasta and Tahmine. In addition, the authors of the article “*Postmodern Romanın “Nasıl”lığı Bağlamında Orhan Pamuk’un “Kırmızı Saçlı Kadın” Romanı*” (Eng.: Orhan Pamuk's Novel “The Red-Haired Woman” in the Context of the “How” of the Postmodern Novel) also mentioned frequent references of Orhan Pamuk to the narratives from the Quran, which is also a sign of intertextuality (Karabulut and Biricik, 2018: 152-153). Intertextual connections have also been examined by Saniye Köker and Metin Balcı.

The above works are an insignificant part of all studies, the subject of which was Orhan Pamuk's novel “*The Red-Haired Woman*”. However, it can be noted that the intertextual connection has not been sufficiently studied. In particular, the examples of intertextual connections in the novel “*The Red-Haired Woman*” were not properly classified. That is why this issue is still relevant. Thus, the task of this research is to determine the types of intertextuality found in the novel “*The Red-Haired Woman*”. During the research such general scientific methods as generalization, deduction and comparison as well as the literary formal method were used.

2. Quote

In our opinion, intertextual relations were most successfully classified by Turkish Professor Kubilay Aktulum. According to the classification they can be divided into 2 groups: interoperable and derivative. Quotations, references, hidden references and allusions belong to the first group, while parody, ironic transformation and retelling (pastiche) take place in the other one (Kitiş, 2017: 3002).

During our research, we came to the conclusion that in the novel the technique of intertextuality occurs in three forms, namely: in the form of quotations, references and allusions, where the number of references exceeds the others.

The group of quotations includes the statements of famous writers used by the author in the preface:

- “*Babasını öldüren, annesiyle yatan, Sphinks’in kördüğümünü çözen Oidipus! Bu üçlü yazgının anlamı nedir? İranlılar arasında yaygın eski bir inanca göre, yüce bir bilge fücürle peydahlanmalıdır.*” (Nietzsche, *Tragedya'nın Doğuşu*) (Pamuk, 2017:7) – Oedipus killed his father, fell in love with his mother and solved the riddle of the sphinx! What do these fatal acts mean? According to a well-known Iranian belief, incest can give birth to a great sage. (Nietzsche, *The Birth of Tragedy*).

• “*Oidipus: Çok eskiden işlenmiş bir suçun izlerini nasıl bulabiliriz?*” (*Sophokles, Kral Oidipus*) (Pamuk, 2017: 7) – Oedipus: How can you find traces of a crime having been done a long time ago? (Sophocles, King Oedipus).

• “*Tıpkı babasız bir oğul gibi, oğulsuz bir babayı da kimse basmaz bağrına.*” (*Firdevsi, Şahname*) (Pamuk, 2017: 7) – No one will embrace a son who has no father or a father who has no son. (Ferdowsi, Shahname).

Seeing these quotes at the beginning of the novel, the reader can guess what will be discussed later. If in the first and third cases the writers touch on the relationship of parents with children, in the second – there is a hint of a long search, the purpose of which in the myths “*King Oedipus*” and “*Rustem and Sohrab*” is to find a father, while in the novel it is a search for inner peace. In addition to the above quotations, the novel also contains a quote from the Quran, which master Mahmud quotes during a conversation with Cem: “*evlerinizi yüksek yerlere yapınız*” (Pamuk, 2017: 31) – build homes at height. However, even the author himself by Cem's thoughts confirms the fact that this expression and other stories of master Mahmud are not quite true, but rather interpreted at his own discretion: “*Ama Mahmud Usta, şurası burası değişmiş bu hikayeleri bir dervişten işitmiş, bu kahvede dinlemiş, hatta kendi yaşamış gibi anlatır, sonra birden çok gerçekçi bir hatıraya çevirirdi.*” (Pamuk, 2017: 33) – However, master Mahmud told these perverted stories as if he had heard them from some dervish, in a café or even experienced them himself. Then he suddenly turned them into his own memories. (Pamuk, 2017: 154).

3. Allusion

There are very few allusions in the novel. In particular, master Mahmud, after the story of the Prophet Joseph and his brothers, says the following: “*Bir baba adil olmalıdır... dil olmayan baba evladını kör eder.*” (Pamuk, 2017: 35) – Every father should be fair... an unjust father can blind his own child. It is difficult to say whether there is a connection between this statement and the story. It is known that after the Prophet was thrown into the pit by his brothers, he was rescued and in the future he became the head of the Egyptian state (*İslam Ansiklopedisi*). That is, the Prophet Joseph was not blinded. However, the content of the above sentences is suitable for the myth “*King Oedipus*”, which was taken as the basis of the novel. King Laius, in order to save his own life, sends his son to the forest to feed on predators, thus committing injustice and causing his son to become blind at the end of the myth. Due to the fact that these sentences do not contain the title or the author of the work, it is not a reference, but an allusion that serves as a hint that can be solved only by those who are already acquainted with the myth. Another example of allusion is the following words of Gülcihan that take place in the third part of the novel: “*Bizimkilerin arasında kalınca, tıpkı Osmanlı zamanında İran'la savaşa gidip hiç geri dönmeyen sipahilerin karılarına yapıldığı gibi bir süre sonra küçük kardeş ile evlendim.*” (Pamuk, 2017: 176) – Staying with us, I, as well as the wives of heavy cavalrymen who went to war in Iran during the times of Ottoman Empire and did not return, married the younger brother. In this case, Orhan Pamuk reminds the reader of his other novel, “*Benim Adım Kırmızı*” (Eng.: My Name Is Red), in which Şeküre marries the brother of a man who has not returned from Iran. Metin Balcı claims that Orhan Pamuk uses this technique in almost all of his works (Balcı, 2019: 314).

4. References

The references found in Orhan Pamuk's novel “*The Red-Haired Woman*” can be divided into 2 groups: those related to the myths “*King Oedipus*” and “*Rustem and Sohrab*” and those

that have nothing to do with them. The first group includes references to the story of the Prophet Joseph and his brothers (Pamuk, 2017: 35), Shehzade and Azrael (Pamuk, 2017: 42-43), St. Ibrahim (Pamuk, 2017: 65), the myths “King Oedipus” (Pamuk, 2017: 70) and “Rustem and Sohrab” (Pamuk, 2017: 109), Shakespeare’s play “Hamlet” (Pamuk, 2017: 64), Ferdowsi’s epic “Shahname” (Pamuk, 2017: 106), K.A. Wittfogel’s monograph “Oriental Despotism” (Pamuk, 2017: 130), Dostoyevsky’s novel “The Karamazov Brothers” (Pamuk, 2017: 98), the work of Z. Freud “Dostoevsky and Parricide” (Pamuk, 2017: 98) and the Geneva philosopher Jean-Jacques Rousseau (Pamuk, 2017: 167). Interestingly, the main motive that unites the legend of Shehzade and Azrael and the myths “King Oedipus” and “Rustem and Sohrab” is not the relationship of father and son, which is observed in other works, but the motive of the game of fate, which can not be avoided. In particular, Shehzade's death had already been predicted by higher powers. Whereas the plague in Thebes was God's punishment of its inhabitants in response to the crime of paternal murder committed by King Oedipus. In turn, in the novel “The Red-haired Woman” the protagonist Cem faces the same fate that befell the master Mahmud: falling into the same well. The K.A. Wittfogel's monograph called “Oriental Despotism” is not about family relations, but about the authoritarian regime of government, thanks to which Asian society was able to overcome such natural phenomena as floods and drought. The leadership was in the hands of a single person who did not feel sorry for those who went against it (Pamuk, 2017: 132). In the novel, Enver mentions the name of the Geneva philosopher in a conversation with his father: “Modernliğin Fransız mucidi Jean-Jacques Rousseau bunu çok iyi bildiği için dört tane evladını modern olsunlar diye bile bile terk etmiş, onlara babalık etmemiştir. Rousseau çocuklarını merak bile etmemiş, bir kere de aramamıştır. Sen de beni modern olayım diye mi terk ettin?” (Pamuk, 2017: 167) – The founder of French modernism, Jean-Jacques Rousseau, deliberately left his four children to become modern, he did not become their father. Rousseau didn't even care about them, never called. Did you also leave me to grow up modern? However, it is known that Rousseau had not four, but five children from the maid Therese Levasseur, whom he gave to the shelter, explaining it by endless escapes and a poor life. Many wondered how Rousseau was able to write a book about raising children by giving up his own. When one of the countesses directly reproached him for this, he replied: “Madam, nature brings food to all, but your condition of the rich takes away the bread of my children” (Ukrayina Inkognita).

The second group of references includes Jules Verne's novel “Journey to the Center of the Earth” (Pamuk, 2017: 11), the hero of cartoons and films Aladdin, writer Edgar Allan Poe (Pamuk, 2017: 11), the story of Ferhat and Shirin (Pamuk, 2017: 40), Edmond Rostand's play “Cyrano de Bergerac” (Pamuk, 2017: 64), Theophrastus' treatise “On Stones” (Pamuk, 2017: 99), Dostoevsky's novel “The Idiot” (Pamuk, 2017: 99) etc.

5. Interdisciplinary relations

The postmodern era is also characterized by an interdisciplinary type of relationship, during which there is the reference or combination of different kinds of art. This technique is observed not only in “My Name Is Red”, but also in the novel “The Red-Haired Woman”. In particular, during trips abroad, Cem and his wife Ayşe get acquainted with the painting by J.A. Ingres “Oedipus and the Sphinx”: “İngres’in “Oidipus ve Sphinks” adlı resmi Louvre’daydı ve seyirciyi etkileme gücü düşüktü.” (Pamuk, 2017: 123) – Ingres’ painting “Oedipus and the Sphinx”, which was in the Louvre, was not so impressive. As we can see in this example, Cem was not satisfied with what he saw, because his goal was to come across a picture

that would convey the suffering of King Oedipus, which doesn't take place in the works of European artists. Another painting to which the author of the novel refers is I. Repin's painting "*Ivan the Terrible and His Son Ivan*" which Cem saw in the Tretyakov Gallery. According to the protagonist, the situation depicted on it was very reminiscent of a scene from the myth "*Rustem and Sohrab*", which he had seen long ago in the theater, and which greatly impressed him. This reference is contained in the following sentence: "*Aslında ben bu yolculuklarda babamın kuşağından okumuş bütün Türkler gibi, ister vitrinlerde, ister sinemalarda, isterse müzelerde olsun Batı'da bütün hayatımızı derinden etkileyip anlamlandırarak bir fikir, bir eşya ya da bir resim bulma peşindeydim. İlya Repin'in "Korkunç İvan Oğlunu Öldürüyor" diye bilinen yağlıboya resmi böyle bir şeydi.*" (Pamuk, 2017: 122) – In fact, during these trips, like all other educated Turks of my father's generation, in the West in shop windows, cinemas and museums I tried to find some idea, thing or picture that would turn our lives upside down. This is how Ilya Repin's oil painting "*Ivan the Terrible and His Son Ivan*" turned out to be. An interesting fact is that Dante Rossetti's painting entitled "*Regina Cordium*" (Eng.: Queen of Hearts), which is mentioned in the novel, is both a subject of intertextuality and metafiction. We learn about the picture only in the third part from Gülcihan, who thought she looked like the woman depicted on it, and therefore cut the picture out of a newspaper and hung it on the wall: "*Dergiden kestiğim resmin ressamı Dante Rossetti'ymiş. Hoş bakışlı, güzel dudaklı modeline aşık olup evlenmiş.*" (Pamuk, 2017: 186) – The author of the picture, the photo of which I cut from the magazine, was Dante Rossetti. He fell in love with a model with an impressive look and beautiful lips, and married her. At the same time, the picture is the cover of the book and is part of the elements through which the functioning of metafiction is observed. In the third part, Orhan Pamuk, explaining the purpose and method of writing the novel, also points out the reason for the use of Rossetti's painting in the conversation between Gülcihan and her son Enver: "*Bitince kapağına bu resmi koyar, biraz da güzel ananın gençliğini anlatırsın. Bu kadın, bak, biraz benziyor bana.*" (Pamuk, 2017: 195) – When you finish, you will make this picture a cover and describe a little more youth of your beautiful mother. Look, this woman does look a little like me.

In addition, Orhan Pamuk also shows Cem's interest in cinema, including films that are directly related to the above-mentioned myths. When he stumbles upon Pier Paolo Pasolini's "*Oedipus The King*", Cem rejoices that he has finally seen what he has been looking for in galleries and museums for years, namely the scenes of patricide and forbidden love between son and mother: "*Avrupalı ressamlar bu sahneleri kelimelerle düşünebiliyor, hikayeyi anlıyorlardı. Ama kelimelerle düşünebildikleri şeyleri, gözlerinin önüne getiremiyor, resmetmiyorlardı. B...u kuralı hem romancı hem de ressam olan İtalyan film yönetmeni Pier Paolo Pasolini Kral Oidipus filmiyle yıkmıştı.*" (Pamuk, 2017: 124) – European artists could imagine these scenes, they understood the story. However, they could not depict their thoughts on the canvas... Italian novelist, artist and film director Pier Paolo Pasolini broke this rule by making the film "*Oedipus The King*".

6. Parody

Another type of intertextual connections is parody. Professor Kubilay Aktulum emphasizes the existence of three ways of expressing parody, among which: 1) the author changes the theme of the work while maintaining the idea he wants to convey; 2) the theme of the work remains, only the form changes; 3) the form of the narrative is used by the author for a thematically different work (Aktulum, 2000: 118). The novel "*The Red-Haired Woman*" belongs to the

first category. After all, the events in it unfold in completely different conditions and over time. At the same time, we observe the author's use of motives common to the novel and previous works (in this case – the myths “*King Oedipus*” and “*Rustem and Sohrab*”), namely: the motive of fatherhood, forbidden love, punishment, the impossibility of avoiding fate and others.

7. Conclusions

Thus, examining the intertextual connections between the novel “*The Red-Haired Woman*” and the myths “*King Oedipus*” and “*Rustem and Sohrab*” according to the classification of Turkish literary critic Kubilay Aktulum, we concluded that the novel most often contains references that can be divided into two groups: those that relate directly to myths and those that relate to other works. Allusions are rare in the novel. In addition, the author addresses in the novel to not only literature, but also to such genres of art as painting and cinema, which confirms the opinion of Professor S. Dilek Yalçın-Çelik about the existence in postmodernist novels of another type of intertextual connections – interdisciplinary. In general the novel is a parody, which is characterized by a change in the theme of the work and the preservation of the idea of the original.

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