

cratic Left Party; Ecevit left that party in 2002 and died in 2006. One comes across to a similar situation on p. 108, third paragraph.

There are also some simple mistakes: “Fetullah Gülen” should have been spelled as “Fethullah Gülen” (p. 101). “[M]uassır medeniyet” should have been translated as “contemporary civilisation”, not as “advanced civilisation” (p. 103). The author should not have referred to all leftists in Turkey as socialists (p. 131).

Finally, a matter of style: one should remain faithful to the original spelling when quoting or giving a reference; thus, one should not change “Behavior” to “Behaviour”, as the author does on p. 180, note 58. The journal there is an American journal,

thus the American spelling of the word in question had been used.

Despite these reservations, as already noted, the book under review is a very useful addition to the literature on Turkish politics. It is recommended to both the uninitiated and the long-time student of Turkish politics.

Metin Heper, Bilkent University

Endnotes

1. Türker Alkan, “Turkey: Rise and Decline of Legitimacy in a Revolutionary Regime”, *Journal of Southeastern and Middle Eastern Studies*, 4 (1980): 37-48.

2. Metin Heper, “Political Modernization as Reflected in Bureaucratic Change: The Turkish Bureaucracy and a ‘Historical Bureaucratic Empire’ Tradition”, 7, no. 4 (1976): 507-521.

The Museum of Innocence

By **Orhan Pamuk**, translated by **Maureen Freely**

New York, Alfred A. Knopf, 2009, 536 pp., ISBN 9780676979687.

One of the most distinctive things about Orhan Pamuk’s writing is the playful way he tantalizes his readers by constantly blurring the boundaries between truth and fiction. By having his first-person narrators include many well-known aspects of the novelist’s own life in their tales, he keeps us guessing about which parts of the story actually happened and which are imaginary. When he published his first few novels, only people who were personally acquainted with the author or his family could participate in this guessing game. As he has become increasingly famous—and especially since the publication of his memoir *Istanbul: Memo-*

ries and the City—many more of his loyal readers have been drawn in. Not only have his parents, his brother, his grandmother, and even the family servants become familiar figures, but fictional characters from his early novels, such as the wealthy merchant Cevdet Bey and the newspaper columnist Celal Salik turn up with such regularity in later works that they have come to seem equally real. With *The Museum of Innocence* Pamuk has taken this game to another level. The cover of the novel features a photo of four people parked beside the Bosphorus in a 1956 Chevrolet just like the one described in the novel as belonging to

the protagonist's father; two of those people are easily recognizable as Pamuk's parents. A note on the dust jacket attributes the photo to "Ahmet Isikci." Attentive readers will remember Ahmet as the character personifying the young Orhan Pamuk in his first novel, *Cevdet Bey and His Sons*. Even weirder is the fact that beginning next summer, if all goes according to plan, you will actually be able to visit the museum supposedly created by Kemal Basmacı, the protagonist of *The Museum of Innocence*, as a monument to his lost love, Füsün Keskin. That museum will contain many mementoes of Orhan Pamuk's own childhood and youth, such as his tricycle, as well as 4,213 cigarette butts allegedly smoked by Füsün, and many other, equally fascinating objects, such as the ceramic dog that once reposed on a doily on top of her parents' television set. I'm sure you'll agree that this is well worth the price of admission, but if you take your copy of *The Museum of Innocence* with you, you will get in free.

The Museum of Innocence is ostensibly a love story, but it is a very unconventional one, to say the least. Rather than portraying the relationship between the two lovers, it focuses on the transformation wrought in Kemal by his love for Füsün. Like most of Pamuk's female characters, Füsün is one-dimensional. That is because we see her only through the eyes of Kemal, and he doesn't understand her at all. He himself acknowledges this when he states that "like most Turkish men of my world who entered into this predicament, I never paused to wonder what might be going on in the mind of the woman with whom I was madly in love, and what her dreams might be; I only fantasized about her" (p. 253). Some

of the strangeness of *The Museum of Innocence* is due to the fact that it was to a large extent inspired by an equally bizarre love story, Nizami's twelfth-century Persian romance *Layla and Majnun*. Nizami's hero, Qays, became unhinged when separated from his beloved Layla, thus gaining the nickname "Majnun" (Madman). Majnun's hopeless love purged him of egotism and worldly desires and transformed him into a great poet and ascetic. By the standards of his time and place, Pamuk's Kemal also appears to have been driven mad by love. He falls head over heels in love with his impoverished distant relative, Füsün, who is twelve years his junior, but he cavalierly treats her with the same disrespect he has always shown toward women. When she breaks up with him and marries another man, Kemal breaks his engagement to his perfectly suitable fiancée, neglects his business, and during eight years spends most of his evenings with Füsün, her parents, and sometimes her husband as well. Additionally, he begins stealing and squirreling away objects Füsün has come in contact with, or that remind him of times he has spent with her; these will later constitute the nucleus of his museum, to which he devotes the last twenty years of his life.

The extreme suffering Kemal endures as a result of his separation from Füsün, and the guilt he feels for not having appreciated her as she deserved, sensitizes him to the plight of women in Turkey, which has one of the world's highest rates of domestic violence. Before he fell in love with Füsün, Kemal and his wealthy friends had spent their evenings prowling Istanbul for "liberated" women who would fulfill their sexual fantasies, but on the rare occasions when

they actually encountered such a woman, they despised her and made her life a living hell, while at the same time hypocritically demanding madonna-like standards of chastity from their wives and daughters. “Maddened” by love, Kemal now realizes that it is that kind of behavior, accepted as normal in his society, which is truly insane. Kemal’s mother sums up the situation very accurately when she advises him that “in a country where men and women can’t be together socially, where they can’t see each other or even have a conversation, there’s no such thing as love...By any chance do you know why? I’ll tell you: because the moment men see a woman showing some interest, they don’t even bother themselves

with whether she’s good or wicked, beautiful or ugly—they just pounce on her like starving animals. This is simply their conditioning. And they think they’re in love! Can there be love in a place like this?” (450).

What is most remarkable about this novel, however, is that it manages to combine this somber view of Turkish sexual pathology with a deeply affectionate, Proustian longing to retrieve every minute detail of what life was like in the smaller, simpler Istanbul of Orhan Pamuk’s youth. In comparison with the complexity of life there today, that Istanbul seems “innocent” indeed.

Michael McGaha, *Pomona College*

Islamic Literature in Contemporary Turkey From Epic to Novel

By *Kenan Çayır*

New York and Hampshire: Palgrave Macmillan, 2007, 204 pp., ISBN 9781403977564.

This work’s title *Islamic Literature in Contemporary Turkey From Epic to Novel* might give some readers the impression that this book is about different genres of Islamic literature available in Turkey today. It is not. Readers familiar with Bakhtin’s essay, “The Epic and the Novel: Towards a Methodology for the Study of the Novel” will be better prepared for what is in this book. Çayır investigates Islamism and the changing compositions of Islamic identities in Turkey through a study of the Islamic literary fictions of the 1980s and 1990s. He explores the political and sociological processes of identity construction in the context of Turkey in that period. Instead of opting for breadth, the author examines

Islamic novels in depth by focusing on two ‘salvation novels’ of the 1980s, *Müslüman Kadının Adı Var* and *Boşluk*, and two ‘self-reflexive novels’ of the 1990s, *Halkaların Ezgisi* and *Yağmurdan Sonra*, which have canonical status in Muslim circles and because they are the prototypes for the narrative structure for each time period.

There is an explicit gender perspective to the author’s analysis. Each of the two sets includes male and female novelists. Çayır’s careful study argues that the salvation novel as a genre represents a renewed interrogation of the secular narratives of modernization through a literary medium (p.88) The author effectively illustrates that the self-reflexive and self-exposing novels of the