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**İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI**

**THE ISTANBUL IMAGE IN THE NOVELS OF:**  
**A.S. BYATT, VANESSA McMAHON, RODDY**  
**O'CONNOR, MICHAEL PEARCE AND JENNY WHITE**

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### YÜKSEK LİSANS TEZİ KABUL FORMU

Nazire Nilda BÖRÜ SEYHAN tarafından hazırlanan “The Istanbul Image In The Novels of: A.S. Byatt, Vanessa McMahon, Roddy O’Connor, Michael Pearce and Jenny White” başlıklı bu çalışma 26.11.2010 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

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## Ek- 2: Türkçe Özet Formu



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### ÖZET

Bu tez İstanbul şehrini bir “imge” olarak yabancı yazarların gözüyle incelemeyi amaçlamıştır. Asırlar boyunca farklı kültürlere ev sahipliği yapan İstanbul birçok edebi esere konu olmuş ve yazarlar için vazgeçilmez bir imge olmuştur. İstanbul sadece geçmişte değil günümüzde de farklı edebi eserlerde değişik yönleriyle ele alınmıştır. Bu tezde İstanbul imgesini yabancı yazarların nasıl gördükleri incelenmiştir. İstanbul imgesi A.S.Byatt`in *The Djinn in Nightingale`s Eye*, Jenny White`in *The Sultan`s Seal*, Michael Pearce`in *A Dead Man in Istanbul* Roddy O`Connor`in *Istanbul Gathering* ve Vanessa McMahon`in *Bosphorus* eserlerinde tespit edilmeye çalışılmıştır.

Bu çalışmada beş yazarın kişisel özelliklerine de yer verilmiştir, çünkü yazarlar hakkındaki bilgiler onların İstanbul`u algılayış biçimlerinin anlaşılmasına katkı sağlamıştır.

Yazarların kullanmış olduđu biçimlerden edebi terimler kısmında söz edilmiştir. Ayrıca yazarların eserlerindeki yazım türleri ve kullandıkları tekniklerden örnekler verilmiştir.

Sonuç olarak yazarların İstanbul imgesine bakış açıları, onu ele alış biçimleri seçilen beş romanda incelenmiştir. İstanbul imgesinin mekân olarak seçildiği bu romanlarda yazarların bu imgeyi özellikle doğu-batı, Müslüman-Hıristiyan, güzellikleri ve mitolojideki yeriyle ne şekilde yansıttıkları ortaya konmuştur. Yazarların İstanbul imgesine olumlu mu yoksa olumsuz mu yaklaştığı tezin diğeri bir çıkarımı olmuştur.



### Ek- 3: İngilizce Özet Formu



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#### SUMMARY

This thesis aims to analyze Istanbul as an image through the eye of foreign authors. Istanbul which has been a host for different cultures for centuries is the source of various works and an indispensable image. Istanbul is approached in several works by its different aspects not only in the past but also today. In this work the depiction of the foreign authors is analyzed. The image of Istanbul is tried to be determined in the works: *The Djinn in Nightingale`s Eye* by A.S.Byatt, *The Sultan`s Seal* by Jenny White, *A Dead Man in Istanbul* by Michael Pearce, *Istanbul Gathering* by Roddy O`Connor and *Bosphorus* by Vanessa McMahan.

The traits of the writers take place in this thesis as this knowledge make use of the intelligibility of the comprehension of Istanbul through the eye of the authors.

The literary genres used by the authors are mentioned in rhetorical devices. Besides types of narration in the works and the techniques they use are exemplified.

In conclusion, the writers` point of views and their perspectives are studied in five novels. The inference is that; in the novels chosen Istanbul as an image is

especially mirrored as the image of East-West, Muslim-Christian, beauty and the house for minorities by their authors. Whether they look through Istanbul image positive or negative is the other interference of this thesis.

## INTRODUCTION

Napoleon Bonaparte once said: “If the Earth were a single state, Constantinople would be its capital”. And Istanbul did serve as the capital of the Roman, Byzantine, Latin and Ottoman Empires before settling for its current title: the largest city in Europe and the only one in the world that straddles two continents.

Istanbul; the city you cannot find a simple word but you can find millions of words to explain. Istanbul is the face of our past. Its beauty is always spoken in literary works. It refreshes itself in the myths, stories, poems, tales, and novels and in the darkness of the nights.

In this thesis we will try to analyze this famous city “Istanbul” through the eye of five foreign authors; “A.S. Byatt, Jenny White, Vanessa McMahon, Roddy O’Connor and Michael Pearce” and analyze Istanbul images in their novels. Foreign authors’ approach to Istanbul, their way of detection and how they describe the beauties of Istanbul will be another subject. One of the purposes of the study is to expose the influence of the writers’ identity, genre and the period of events. Throughout the thesis I tried to compare the writers’ works with a special focus on their description of Istanbul. However, a parallel reading method of the works is made in order to exhibit the similarities and differences. In this context “the image device” is observed in the novels of five foreign writers. We will reveal points of views, depictions and thoughts of the authors through their eyes. In this study, the changing images of Istanbul will be analyzed through the works of the authors. In this sense we will look through Istanbul from past to present through the eyes of different authors in different times and we will try to understand their approach to this image as Istanbul has always been a mystic material for foreign authors.

When we go through the lines of foreign authors we greet the different sides of the Istanbul image. Istanbul shows hospitality to every author with different images. Istanbul itself is efficient as a name to be a topic. The writers use the city not only as a setting but also as an image for cultural references. Istanbul image is matched with

the sultanate. They generally portray Ottoman Empire and the palace affairs. The political relations with Europe are another subject of the foreign authors in the nineteenth and twentieth century. Besides westernization and modernization in the Ottoman Empire was another theme of the books. They depicted the city with its bazaars, squares and special places as Pera, Topkapi, Galata, etc. They mention Istanbul as the city where Muslims, Jews and Christians share their life. They emphasize the distinction between East and West. Istanbul represents the meeting place of the minorities in the books. The image of mystic city is exposed by the foreign authors. Therefore it is possible to encounter the cultural motifs and symbols as Turkish baths, carpets, jewels, and backgammon and coffee houses in their works.

In short the study takes as its primary materials five authors and their works. Thus, a study aiming at depicting Istanbul as an 'image' in the eyes of these five foreign writers and get a general look on this image. Hence we will give information about the backgrounds of our authors to understand their relations of Istanbul and their styles of describing Istanbul. Then we will see rhetorical devices and examples from the works we choose. Finally we will have chapters of the image devices in five novels. In the final parts, five novels will be analyzed according to their way of detecting the Istanbul image. All these will compose this thesis and in conclusion part we present the comparison of Istanbul image from the works of five different foreign authors.

Moreover it is possible to see Istanbul not only as an image but also in the title of the books which are written by English and American writers in the past. In this sense we scan the literal works which mention Istanbul. For example *A Residence at Constantinople* written in 1836 by the English writer Rev. R. Walsh; *The Beauties of the Bosphorus* in 1840 by the English writer Miss Pardoe; *A Visit to Constantinople and Athens* by the American writer Rev. Walter Colton in 1836; *A Month in Constantinople* by the English writer Albert Smith in 1886; and *Constantinople and Its Environs* by the American writer David Porter in 1835 are the books written in the 19<sup>th</sup> century to search and depict Istanbul. Definitely all these works reflect the Istanbul image.

Although these authors lived and wrote in completely different historical context and times, they chose and emphasize the same material, Istanbul. The beauty of Istanbul is their common point so studying their works would provide an opportunity to see Istanbul through the eyes of foreign authors. In the light of these explanations this thesis seeks to answer how the foreign authors see Istanbul as an image and which form they give to this image.

In spite of their long history and culture, and except for the period of the Crusades, the Turks hardly figured in Western consciousness until the conquest of Constantinople. In this period foreign authors first witness the image of Istanbul when it was ruled by Byzantium and then by the Ottoman Empire. Most of the West's information about them came from the travel or diary recollections of merchants and traders who travelled to the Middle East and the Levant. Increasing Western interest in the Ottoman system of government, Ottoman culture, traditions and religion, occasioned further studies: During the eighteenth century, Ottoman decline allowed European powers to play the Ottoman government for their own political interests. At the same time, literary attentions turned to the Ottoman territories as it became easier than before for travelers to go to Ottoman regions, particularly Istanbul, to satisfy their curiosity and fantasies about the 'mysterious East'. Travel writing is seen as a source of information and communication. Especially in the late eighteenth century, Istanbul became a complex subject for travelers. Travelers who visited the city cannot stay impartial in this matter. As travel writing is a form of writing which is located between imagination and reality it would be necessary to give an ear to Edward Said (1999) to understand this with an orientalist's view:

A vast number of pages on the Orient exist, and they of course signify a degree and quantity of interaction with the Orient that are quite formidable ;but the crucial index of Western strength is that there is no possibility of comparing the movement of Westerners eastwards (since the end of eighteenth century) with the movement of Easterners westwards. Leaving aside the fact that Western armies, consular, corps, merchants and scientific and archaeological expeditions were always going East, the number of travelers from East to Europe between 1800-1900 is minuscule when

compared with the number in the other direction. Moreover, the Eastern travelers in the West were there to learn from and to gape at an advanced culture; the purposes of the Western travelers in the Orient were, as we have seen, of quite a different order. In addition it has been estimated that around 60,000 books dealing with the near Orient were written between 1800 and 1950; there is no remotely comparable figure for Oriental books about the West. (p.204)

European contributed to this genre as the foreign countries sent ambassadors to Ottoman Empire. The ambassadors and their family became close witness to the palace affairs and had the chance to examine Ottoman society so they get accustomed to the life of the Ottoman. These relations and experiences in real life were exhibited by means of literature. Lady Mary Wortley Montagu was an English aristocrat and writer. Montagu is mainly remembered today for her letters, particularly her letters from Constantinople. A prolific letter writer, Montagu is remembered for her letters chronicling her stay in Constantinople, where her husband was ambassador from 1716 to 1718. This experience of her in Constantinople was reflected to her letters as an image of Istanbul. Living in the city Montagu depicts the seasons in the city: "Has every charm of every season given" (Montagu, 1822:263). The attractive image is added into her lines as "The marble mosques, beneath whose ample domes" (Montagu, 1822:264). The beauty image of Istanbul influences the author that she says: "Grieved at a view which struck upon my mind" (Montagu, 1822:261).

After the authors become acquainted with Istanbul they use its beauty and culture in their works. They become aware of the richness of this city and profit from this source. Sometimes the authors write about their voyage to Istanbul likewise Lord Byron. "*Don Juan*" is considered Byron's foremost achievement and one of the longest poems in English literature. In this poem Byron visits the city and depicts Constantinople in his lines. He expresses his ideas for the city as in the following: "I have seen the ruins of Athens, of Ephesus, and Delphi, hut I never beheld a work of nature or art, which yielded an impression like the prospect on each side, from the Seven Towers to the End of the Golden Horn" (Moore, 1829: 109).

Moreover Lord Byron agreed with Montagu and depicted the city as an important unifying element between Asia and Europe. Byron (1830) exhibits the view of the city in his lines:

“The European with the Asian shore,  
Sprinkled with palaces, the ocean stream  
Here and there studded with a seventy-four,  
Sophia's cupola with golden gleam;  
The cypress groves; Olympus high and hoar;  
The twelve isles, and the more than I could dream,  
Far less describe, present the very view  
Which charm'd the charming Mary Montagu?” (p. 53)

Then we meet Istanbul image in the book of Albert Smith *A Month in Constantinople* when we go to the year 1863. Albert Smith heard of Istanbul from Byron. He went to Istanbul and he portrays general view of Constantinople. In addition to the beauty of Istanbul he touches upon the streets of Constantinople. This view from the streets of the city exhibited the clothing style of woman, Turkish costumes, and the workers in the streets. Moreover Turkish baths, mosques, firehouses, houses along the Bosphorus, coffeehouses, khans and a lot of cultural details were given about Constantinople in these days. In the lines of Albert Smith it is easy to feel his admiration for Istanbul. Istanbul is described as a magnificent city which makes Istanbul an image. “The foliage looks graceful” and the harbor is “noble”. The palaces look like “fairy palaces” and the atmosphere is “exciting” in the work of Smith. The delightful look of the “graceful cypress”, “the vivid sunlight” and “the light gilded wherries” all these visual images added to the beauty image of Istanbul in the work of the author. Now give an ear to the lines of Smith: “...above all, perhaps, the sudden change from the *ennui* of a sea-voyage – is only to repeat what everybody has said who has ever visited Constantinople – to anticipate what everybody will say on future arrivals” (Smith, 1863: 42-43). The most important characteristic of Istanbul image is depicted in the lines of Smith. The author, feeling like the old visitors of the city, claims that the sudden view of the city changes the boring atmosphere of the sea voyage. As in the quotation of the writer, Istanbul

captures the minds of the authors and accedes to the throne of the works by its beauty. These visual and sensory depictions wake up the feelings and the sceneries become real and alive. The writer's definition associates the image device which is a concrete representation of an object or sensory experience. This typical example of an image will make the image device clear in our mind in the given extract which expresses the beauty of Istanbul, by Smith (1863):

Lighters filled with melons, skins, grain and bales were slowly nearing the quays; and where the landing places were, there was such a jam of wherries—each forced as nearly as possible up to the stairs—that it was marvellous how they were ever extricated with their passengers. All was picturesque form and motion; and over the entire view was thrown such a glorius flood of sunny light—sparkling in the water, dazzling as it was thrown back from the minarets, and twinkling on the humbles casements—that for once, and once only, the realization of some glittering scene from the childhood's story book visions appeared to be accomplished. (p.42-43)

Typically, such a representation, evoke the feelings associated with the object or experience itself. In the lines of Smith it is possible to detect the image device. Through the description of the author, the port city image of Istanbul can be discerned. In this paragraph Smith uses visual images of “glorious flood of sunny light” and “dazzling water”. Despite his negative feeling for some parts of Istanbul Smith still cannot ignore the beauty of this city. Whereas the minarets and the domes evoke the religious image of Istanbul, ships and the warehouses represent the commercial image of the city in Smith's work. The author reflects the sense of admiration by using contrast in his (1863) lines:

Emerging from the close and dirty Galata, the bright panorama fairly takes one's breath away. The wondrous and dazzling confusion of minarets, domes, towers, ships, trees, ruins, kioks and warehouses, with the sparkling water below, more intensely blue than the sky above, is beyond description. (p.52)

In 1863 David Porter writes *Constantinople and Its Environs*. He depicts Constantinople with another point of view. Although the works look similar their contents are different. Porter's work is compiled by the author's letters and he writes the letters of his voyage around Constantinople. Different parts of the city hosts



different groups of people and Porter concentrate on this image of minorities and their occupations in the society as the following excerpt exemplifies: “Besides the foreign merchants and shop-keepers, there is at Galata a dense population of Jews, Turks and Christians; people from every part of the known world, and rascals of every description” (Porter, 1863:104).

Moreover he compares cultures, clothing, and the rules of their religions which show the cultural image of the city. Porter (1863) searches and exhibits the traditions of religions to emphasize the religious image of Istanbul as in the following paragraph:

It is a fine sight during the Ramazan, walk through the most frequented streets of this immense city. The mosques are then beautifully illuminated with differently colored lamps. Long extracts from Koran are strung from minaret to minaret. This month of rigid fasting from sunrise to sun-set, rivals the Carnival in gaiety during the night.  
(p.61)

In addition to this he gives information about their way of living. He takes attention to the most known speciality of Istanbul by touching upon the religion. The most known image constitutes a good example of Porter’s description of Muslim intolerance: “If ever there was a tolerant prince, Selim was one. A proof of this is the number of Christian churches that were built in every part of the city during his time” (Porter, 1863: 83).

Absolutely, Porter narrates the beauty of Istanbul. The author honors the city when he says: “The most beautiful view in the world”. Then the writer prepares a whole view of the city which admires him: “The suburbs; the Bosphorus with its villages; Galata under your feet; Pera; the harbor with its forest of shipping, and myriads of boats; Top Hana; Ters Hana; the Sea of Marmara, with all its isles, are in one vast and beautiful picture, under your eye” (Porter, 1863: 102-103).

In the same century Julia Pardoe was a keen observer, and her travel to the East gave her an accurate and deep knowledge of the people and manners of the East. To modern readers she is probably best known for her books on her travels in Turkey, which are some of the earliest works by a woman on this area. In 1836 she travelled

to Constantinople with her father, Major Thomas Pardoe. This voyage inspired her book *The City of the Sultan* (1836). Her experiences there, furnished her with material for vivid pictures of Eastern life in *The City of the Sultan* (1836). Pardoe draw the Ottoman Empire picture with all its traditions, culture, customs, religious life, social life and the minorities' lives. This is the richest book written about Ottoman and Istanbul which is represented with sultans and palace life. Definitely the city influences Pardoe. The beauty of Istanbul reminds Pardoe of “queen” in her book named “The City of Sultans” and she depicts the city: “Queenly Stamboul! The myriad sounds of her streets came to us mellowed by the distance; and, as we swept along, the whole glory of her princely port burst upon our view!” (Pardoe, 1854: 1).

Similarly, Pardoe expresses the beauty of Istanbul with a definite portrayal of the city. Her admiration for Istanbul is clear in her work. Pardoe depicts Istanbul in one paragraph which nearly indicates all the images of the city. Pardoe (1854) combines the characteristics of the city which are the beauty, religion and the unifying image, politics, and palace affairs in this quotation:

It was a glorious scene! And we were soon upon the bosom of the blue waters, darting along, with the wild birds above our heads, out into the Sea of Marmara. Europe was beside and behind us Europe, with its palaces, its politics, and its power; and the shadowy shore of Asia, with its cypress-crowned heights and its dusky mountains, seemed to woo our approach. (p.100)

According to Pardoe Istanbul is magnificent. Especially for Pardoe , the image of Istanbul signifies “uniting two divisions of the earth in its golden grasp-lording it over the classic and dusky mountains of Asia” (Pardoe, 1854: 32). In the lines of the author image of the city is composed of “seven hills”, “blue beauty of the Bosphorus” and “the laughing shores of Europe”.

Through rewriting the city of Istanbul, Pardoe also rewrites about the minorities and the cultural richness. Moreover she analyzes the characteristics of the nationalities which are the vessels of the empire. “Turk—the serious Armenian—the wily Jew—the keen eyed Greek—the graceful Circassian—the desert loving Tatar—the ropving Arab—the mountain born son of Cucasus” (Pardoe, 1854: 39).

Later she collaborated with the artist William Henry Bartlett to produce *The Beauties of the Bosphorus* (1839), an illustrated account of Constantinople. In this book Pardoe attaches importance to the constructions of the city because she thinks they will sweep away or these architectures will disappear in the course of time. She writes about palaces, mosques, houses, castles, ports, walls, towers, khans etc. She describes a view from a cemetery which gives a religious taste of the city within the religious image of the city as in the following line: “The view from the cemetery is striking fine; on the one hand the city, throned on its seven hills, with a thousand stately domes gleaming in the sunshine, and a thousand taper minarets glancing towards heaven...” (Pardoe, 1840: 12).

A book without Istanbul image and its literal portrayal cannot be thought and this book of Pardoe also contains within the visual images of Istanbul. The examples “ocean–girdle”, “the blue waves”, “lovingly whither” and “the sinuosities of the shores”, and “cypress–groves stretching down to the water’s edge” accompanies the positive and attractive portrayal of the author.

Istanbul shelters numberless richness on account of this it has been mentioned by its historical, cultural, social, and natural beauty not only in the past but also today. We look through the works depicted Istanbul image in the past and have the opportunity to understand how the writers look through Istanbul in the past. Nowadays Istanbul does not lose its image when we look through the articles written about its beauty and other characteristics. They depict Istanbul as a living thing because it gains this feature in the works of the authors. In the 21st century Davidson looks like supporting at this point: “If cities have soul, then Istanbul is right here, where the Golden Horn meets the Bosphorus and the Sea of Marmara” (Davidson, 2008: 2).

Istanbul image turned into another form by Corby Kumer. Likewise the authors wrote in the past he suggests his readers to visit the city at dusk so as to witness “the story book face” of Istanbul in his article “Turkish Delight” (Corby, 2007:1).

When we compare the ideas in the past with the present we understand that the religious face and history never abandon this metropolis. Christian, Muslim and Jew

are mingled in Istanbul so this characteristic of Istanbul image still comes into prominence in the works of authors. In the article of Alan Richman Istanbul is covered with its historical and religious image: “Istanbul, once Constantinople. Muslim, once Christian. Gritty, polluted, majestic. A city despairingly overcrowded, reeking of splendid decay, teetering on hopelessness, absolutely eternal.” (Alan Richman, 1994) The geopolitical location of this ancient city has always been important not only for Asia but also for Europe. East meets West in Istanbul according to the authors. Alan Richman reflects the connective image of the city: “Divided by the Bosphorus, a waterway linking the Black Sea and the Sea of Marmara, Istanbul separates Asia from Europe, East from West.” (Alan Richman, 1994) and like Richman, Davidson has an idea at this point: “For nearly 1,000 years, as Byzantium and Constantinople, Istanbul was the urban center of the Western and Near Eastern worlds” (Davidson, 2008).

At this point Edward Said (1999) thinks that West and East reflects each other and have common characteristics in his lines while writing about orientalism:

Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other. (p.5)

Istanbul has been a generous host for centuries. It allows a lot of religions to live in its heart for years. It witnesses the birth and the death of the empires. It embraces the history and associates the past and the present. This enriches Istanbul. Brad Gooch and Davidson express that feeling for the city as in the following: “Istanbul's allure is in its layering of cultures, from Greco-Roman Constantinople capital of the Byzantine Empire and the largest city in the world in the sixth century through the garish excesses of the 600-year reign of the Ottoman sultans, to the modern day Istanbul of the Turkish Republic” (Gooch, 1995).

All these authors write extensively about it. Istanbul has a power on the authors for centuries. While describing the impact of Istanbul image on the writers Azade Seyhan says: “Istanbul’s intriguing geography and history, which span divergent,

interrupted, occulted and emergent cultures captivated the imagination of countless writers, be they its citizens, visitors or dreamers” (Seyhan, 2008: 136).

Each author experiences a different Istanbul and creates a new Istanbul image in his mind so they reflect original characteristics of Istanbul. In the same manner the Istanbul image is the combination of these discoveries of authors. As we see not only American writers but also English writers have got an admiration for the beauty of Istanbul. Writers’ approaches to the city create images of the city as they all have their own image of Istanbul. They use images to demonstrate the views to the readers. Every writer has different style and their style of writing and the mood of their characters reflect on the images they use. They all look through Istanbul in their works and give detailed descriptions of this ancient city. Constantinople never changed its statue on the eye of foreign authors or world although it changed its name into Istanbul. When we analyze the thoughts of foreign authors we understand that in the 20<sup>th</sup> century the Istanbul image has not lost its popularity for the foreign authors yet.

Therefore we chose five books of five foreign writers to look into “Istanbul image” from different perspectives. The first book is *The Djinn in Nightingale’s Eye* by A.S. Byatt, the second book is *The Sultan’s Seal* by Jenny White, the third book is *A Dead Man in Istanbul* by Michael Pearce, the fourth book is *Istanbul Gathering* by Roddy O’Connor and the last book is by Vanessa McMahon *Bosphorus*. These five books are all about with Istanbul and depicted the city in different times with different styles. Istanbul image is put into the novels masterly. *The Djinn in Nightingale’s Eye* is a fairy tale of modern times. *The Sultan’s Seal* is a mysterious fiction in the nineteenth century of Ottoman Empire. *A Dead Man in Istanbul* is a kind of detective novel in the nineteenth century. *Istanbul Gathering* depicts the eighties and seventies of Istanbul. *Bosphorus* takes place in the scenery of 21<sup>st</sup> century.

The purpose of this study is to examine the foreign authors’ approach to Istanbul, to compare their periods and to determine the general view. The image of Istanbul in the novels through the eyes of foreign authors is intended. That is to

understand if the image of Istanbul changes in the eyes of different authors in different novels.

In conclusion a comparative analysis of “A.S. Byatt, Jenny White, Vanessa McMahon, Roddy O`Connor and Michael Pearce” will be done through the image device of Istanbul. This image for these writers depends on the genres, identity and period. Hence we are going to analyze in what ways do they approach Istanbul and in which style do they reflect the image of the city in their works. First the beauty of the city will be illustrated. Secondly, the eastern image will be detected. Thirdly the religious image will be analyzed. At last the mythic side of the city will be exemplified. Therefore the variable image of the city will be evaluated in the thesis.

## CHAPTER 1

### BACKGROUND TO AUTHORS

#### 1.1. A.S. BYATT'S LIFE AND WORKS

Dame A(ntonio) S(usann) Byatt was born on 24 August 1936 in Yorkshire. She was educated at a Quaker school in York and at Newnham College, Cambridge, Bryn Mawr College, Pennsylvania, and Somerville College, Oxford, where she studied as a postgraduate. She taught in the Extra-Mural Department of London University and the Central School of Art and Design, and in 1972 became full-time Lecturer in English and American Literature at University College, London (Senior Lecturer, 1981). She left in 1983 to concentrate on writing full-time. She has travelled widely overseas to lecture and talk about her work.

A.S. Byatt has entered the literary scene with her first novel *Shadow of a Sun* in 1964 while she has been a university student. She wrote her second novel *The Game* in 1967. Although these two novels receive attention, they were not sufficient for her to give up lecturing. Then she has written critical works named; *Degrees of Freedom: The Early Novels of Iris Murdoch* in 1965 and *Wordsworth and Coleridge in Their Time* in 1970. Then she has written *The Virgin in the Garden* as a realistic novel in 1978. *Still Life* in 1985 confirmed her position in literature as she won PEN/Macmillan Silver Pen Award.

Her success followed with her work *Sugar and Other Stories* in 1987. She continued to produce critical works such as; *George Eliot: Selected Essays, Poems and Other Writings* and *Unruly Times: Wordsworth and Coleridge, Poetry and Life*. In 1990 *Possession: A Romance* is published which marked the turning point in her career.

*Possession: A Romance* became her most successful book and she won the Booker Prize for Fiction and the Irish Times International Fiction Prize, and continues to enjoy enormous critical and popular success. *Angels & Insects* in 1992 and *The Biographer's Tale* are written by Byatt also. She followed her success with

other work published as *Babel Tower* in 1996. Then she produced her second type of her critical writings. They are *Passions of the Mind* in 1991 and *On Histories and Stories: Selected Essays* in 2000.

A. S. Byatt's collections of short stories and fictions include *Sugar and Other Stories* (1987); *The Matisse Stories* (1993), three stories each with a connection to a particular Matisse painting; *The Djinn in the Nightingale's Eye* (1994) she won Mythopoeia Fantasy Award for Adult Literature in 1998, a collection of fairy tales; *Elementals: Stories of Fire and Ice* (1998); and *Little Black Book of Short Stories* (2003).

*The Djinn in the Nightingale's Eye* is a fairy tale and one of her short stories. This work includes five fairy stories and the story named the book takes place in Istanbul. Istanbul image is an eastern city and represents this culture. The djinn are also the symbols of east and these two come together in her fairy tale.



## 1.2. VANESSA McMAHON'S LIFE AND WORKS

Vanessa McMahon is a first generation American born to a Scottish father and a Canadian mother. She was a native of San Diego, California, but she was raised by her Scottish grandmother in Edinburgh, Scotland; so Vanessa experienced with contrasting cultures.

She finished high school then Vanessa worked as an art director and writer for the large scale music event production company. This was a fruitful period as she published several of her articles in their quarterly magazine. Next, she studied at University of California Los Angeles and embarked on an 18-month study-abroad program in Brazil. She quickly learned how to speak fluent Portuguese and assimilated Brazilian culture.

After receiving a BA degree in Portuguese and English from UCLA, Vanessa came back to Paris. She wrote her first novel, *The Road to Tataouine*. She then moved to Germany for almost two years to work for the multinational advertising firm. She completed her second book *Bosphorus* in Germany. This country is the probable reason of her meeting with Turkish culture. Turkish people living in Germany guided her to write about this country most known city. She has known different cultures and as in her life she associates contrasting cultures and religions in *Bosphorus*. She designed her characters as a representation of different cultures and religions in this work.

Vanessa McMahon lived in Italy and completed her Master's in Arts in Professional Writing and Research for film and literature in University of London. She has finished her third novel *A California Girl* and continues to research and work on upcoming literary and film endeavors.

### 1.3. RODDY O'CONNOR'S LIFE AND WORKS

He received his Ph.D. in French from Princeton University and during the seventies and early eighties he taught nineteenth century French Literature at the University of Michigan Ann Arbor before returning overseas. He is the author of critical studies of Balzac and Flaubert.

*Istanbul Gathering* is his first novel. Roddy O'Connor has spent nine years in Istanbul, three in the sixties and six in the nineties, teaching English and French in Turkish secondary schools. This experience of his life reflected on his work *Istanbul Gathering*. The time frame he lived in Istanbul assisted to his novel. O'Connor's familiarity to Istanbul is obvious in his lines of describing the city district by district. His close relationship with the language is visible. Thanks to O'Connor's years in Istanbul it isn't a surprise to see the cultural motifs of Turkish people in *Istanbul Gathering*. It is obvious that he used this advantage in every part of his work. Moreover he looks like a guide in this ancient city.

He also has spent dozen years in France and two in Morocco. He and his wife Olga live in Le Faouet, France.

#### 1.4. MICHAEL PEARCE'S LIFE AND WORKS

Michael Pearce grew up in the Anglo-Egyptian Sudan among the political and other tensions he draws on for his books. He has written his award-winning *Mamur Zapt* series under the influence of these. Gareth Owen is the Mamur Zapt, the head of Cairo's Political Criminal Investigation Department. The series is set in the early 20th century when Egypt was under indirect British rule. They are *The Mamur Zapt and the Spoils of Egypt*, *The Mamur Zapt and the Girl in the Nile*, *The Mamur Zapt and the Men Behind*, *The Mamur Zapt and the Donkey-Vous*, *The Mamur Zapt and the Night of the Dog*, *The Mamur Zapt and The Return of the Carpet*. These series are the current detective fictions.

Then he was trained as a Russian interpreter during the Cold War for military intelligence and has retained an active human rights interest in the area. He believes that there was a brief period towards the end of the Tsarist regime before the coming of the Communists the whole course of history would have been different. It is this period that he makes the setting for his new Russian series. Dmitri Kameron is a Scottish-Russian lawyer in 1890s Tsarist Russia and he is the main character of the two books as; *Dmitri and the Milk-Drinkers*, *Dmitri and the One-Legged Lady*.

This series continues to be distinguished by an intriguing international flavor and social arena that characterized turn-of-the-century Europe and the Middle East. Sandor Seymour of the Special Branch of the Scotland Yard Foreign Office is assigned to British embassies and consulates throughout Europe in the early 1900s. Pearce's this character create his other series in the following; *A Dead Man in Trieste*, *A Dead Man in Istanbul*, *A Dead Man in Athens*, *A Dead Man in Tangier*, *A Dead Man in Barcelona* and *A Dead Man in Naples*.

In *A Dead Man in Istanbul*; Pearce's detective fiction novel comes to life in the mysterious water of Bosphorus. He uses the Ottoman scene and sends her detective here to solve the puzzling death of an embassy. Rich history of Istanbul helps him to complete his historical details.

He now lives in London and is the author of fourteen *Mamur Zapt* novels, including *The Mamur Zapt and the Spoils of Egypt*, for which he was awarded the Crime Writers' Association's prestigious Last Laugh Award for the funniest crime novel of the Year.

## 1.5. JENNY WHITE'S LIFE AND WORKS

Jenny White is a writer and a social anthropologist. Her first novel, *The Sultan's Seal*, was published in 2006. It is being translated into fourteen languages and is available as a paperback and audio book. She won Ellis Peters Historical Crime Award in 2006. The sequel, *The Abyssinian Proof*, was published in February 2008 (W. W. Norton) and the third Kamil Pasha novel, *The Winter Thief*, in 2010. Jenny White was born in southern Germany and immigrated with her mother to the United States at the age of seven. She studied at Lehman College in the Bronx. While at Lehman College, she studied abroad in Germany, where she first met people from Turkey, from which sprang a lifelong interest.

After finishing college, she traveled to Turkey and stayed for three years and she earned a Master's degree in psychology from Hacettepe University in Ankara. While *The Sultan's Seal* is Jenny White's first novel, it's worth knowing that she is an associate professor of anthropology at Boston University. She begins graduate work in anthropology, specializing in Turkey. White is an anthropologist who has written several books on Turkish history, culture, her experience in Turkey and knowledge of Turkish culture and history infused her fiction writing. Jenny White knows the city, the country, the people and their history, having lived here, learned Turkish, and done years of research as a social anthropologist so she projected all her data on the novel. In addition to this she uses that to excellent advantage in *The Sultan's Seal*. We get trips to the bazaars, harems and clubs of the Ottoman Empire as it crumbled into the modern era.

She has published two more books about Turkey. *Money Makes Us Relatives*, a description of women's labor in urban Turkey in the 1980s, was published in 1994. *Islamist Mobilization in Turkey* was published in 2002. It explains the rise of Islamic politics in Turkey in the 1990s and won the 2003 Douglass Prize for best book in Europeanist anthropology.

Jenny White lives in the Boston area.

## CHAPTER 2

### RHETORICAL DEVICES

#### 2.1. LITERARY GENRES

“Allegory” is a method of representation in which a person, abstract idea, or event stands for itself and for something else. *Allegory* may be defined as extended metaphor: the term is often applied to a work of fiction in which the author intends characters and their actions to be understood in terms other than their surface appearances and meanings. These subsurface or extended meanings involve moral or spiritual concepts more significant than the actual narrative itself. (Shaw, 1905: 12) Allegory is also characteristic of postmodernism.

These descriptions take us to the work of A.S. Byatt. In *The Djinn in Nightingale`s Eye*, the characters stand for out of their real appearances. This story is essentially a story about a woman`s experience of growing old and also it represents an active and free image of woman. In the work of McMahon, *Bosphorus* represents the narrow and harsh sea between east and west. The characters in the novel stand for different cultures, religions and separate traditions. They hide inner meanings besides their real appearances.

“Fantasy” is another term of literary genre and we should know that many works as fantasy were termed "fairy tales". Extravagant and unrestrained imagination; the forming of weird or grotesque mental images. Fantasy is applied to a literary work the action of which occurs in a nonexistent and unreal world (such as fairyland) and to a selection that involves incredible characters. (Shaw, 1905: 156)

Fantasies are stories that involve beings and events that do not exist in real life. These works may start on a realistic bent but they soon evolve into tales that could never really happen. Byatt`s short story approves this idea by the relationship of Gillian and the djinn. Fantasy stories are unlikely tales that have strange or imagined characters, places, or fantastic events. As we shall see in *The Djinn in Nightingale`s Eye*; Byatt`s short story collections deal with fantastic elements such as ‘Djinn’.

“Folklore” is the long-standing and traditional beliefs, legends, and customs of a people. Folklore, derived from Anglo-Saxon *folc* (“people”) and *lar* (“learning”), once embraced only orally transmitted materials but now includes written accounts of traditions, literature, craftsmanship, and folk habits. (Shaw, 1905: 163)

A. S. Byatt employs repeatedly fairy-tale and folkloric motifs to illustrate her interest in the self-conscious use of narrative.

Religion is a custom and a folkloric element. Byatt `s work shows the djinn as a religious element .Moreover folklore transmits culture's morals and values. In the books *The Sultan `s Seal* and *A Dead Man In Istanbul*; White and Pearce touch on the traditions and the customs of Turkish people during the Ottoman Empire. *Bosphorus* depicts the religious life and customs in Turkey. In addition to these *Istanbul Gathering* includes folkloric elements.

Moreover *The Djinn in Nightingale`s Eye* has references from *A Thousand and One Nights* and recurrent motifs such as ice and fire or the symbolic use of colors, this tale captures the texture of the Arabian.

“Images” is a physical representation of a person, animal, or object that is painted, sculptured, photographed, or otherwise made visible; or the mental impression or visualized likeness summoned up by a word, phrase, or sentence. An author can use figurative language (such as metaphors and similes) to create images as vivid as the physical presence of objects and ideas themselves.

The image is a distinctive and essential element, a basic ingredient, of nearly all imaginative prose and poetry. (Shaw, 1905: 195)

We view Istanbul image in the five works of five authors. Istanbul is represented in the books we prefer to analyze. The description of the ancient city changes from work to work. The authors choose different images to express their feelings for Istanbul. They use this figurative language to reflect the image of Istanbul into the eye of the readers. They refresh Istanbul in their novels.

An “allusion” is a literary device that stimulates ideas, associations, and extra information in the reader's mind with only a word or two. Allusion means 'reference'.

It relies on the reader being able to understand the allusion and being familiar with all of the meaning hidden behind the words.

A reference usually brief, often casual, occasionally indirect, to a person, event or condition presumably familiar but sometimes obscure or unknown to the reader. The purpose of allusion is to bring in a wealth of experience and knowledge beyond the limits of plain statement. (Shaw, 1905: 14)

Allusions in writing help the reader to visualize what's happening by evoking a mental picture. But the reader must be aware of the allusion and must be familiar with what it alludes to.

Allusions are commonly made to the Bible, nursery rhymes, myths, famous fictional or historical characters or events, and Shakespeare. They can be used in prose and poetry. Gillian in Byatt's book is a middle-aged woman whose professional concern with storytelling provides a natural frame-story, recalling Scheherazade, of *A Thousand And One Nights*. Her tale concerns adolescent virtues and challenges: handling the break-up of a marriage, negotiating different cultures (like high school cliques) and encountering magical stories in the adolescent processes of transformation.



## 2.2. RHETORICAL GENRES

Shaw describes fairy tales as: “A story about elves, dragons, sprites, hobgoblins, and other magical creatures. These supernatural “spirits” are usually represented as having mischievous temperaments, unusual wisdom, and power to regulate the affairs of man in whatever fashion they choose” (Shaw, 1905: 155). In its written form the fairy tale tends to be narrative in prose about the fortunes and misfortunes of a more or less supernatural kind, lives happily ever after. (Cuddon, 1999: 302)

As being one of the books of A.S. Byatt `s short story collection *The Djinn in Nightingale`s Eye* brings together five fairy tales. ‘Djinn’ is the one we choose from the collection compounds the fairy tale style by using the element of magical creature. There is a farfetched story which is about an unforeseeable love between an author and djinn. The conversations between the genie and the scholar are beyond reality. The truth turns into a fairy tale atmosphere with the appearance of the cesmi bulbul and its magic.

According to Shaw folktale is a legend or narrative originating in, and traditional among, a people, especially one forming part of an oral tradition. The term covers a wide range of materials from outright myths to fairy tales. (Shaw, 1905: 163)

A tale of some length involving a succession of motifs or episodes is called folktale. It moves in an unreal world without definite locality or definite creatures and is filled with the marvelous.

Again in Byatt`s fairy tale it is easy to see the transition of real to magic. In Istanbul a scholar in a hotel meets djinn come from cesmi bulbul which she was a present from her friend. The eastern motifs, such as the djinn and the three wishes, take place in the tale.

Historical novel is a narrative in novel form characterized by an imaginative reconstruction of historical personages and events. Writers combine fiction and history for many centuries. (Shaw, 1905: 184)

If historical crime novels are written well, they often give an added insight into the world in which they are set, and provide a detailed 'history lesson' in their structure. Generally historical novels take place in a specific historical period (often one or two generations before, sometimes several centuries). They usually attempt to depict accurately the customs and mentality of the period.

*The Sultan's Seal* is definitely an historical novel. In fact we can call this novel as crime novel in a historical atmosphere which we call it a historical crime novel. This novel is written in the late Ottoman Empire time and decorated with the cultural details of period in ancient city Istanbul.

The same as this novel *A Dead Man in Istanbul* accompanies as another work of historical crime novel. Pearce uses atmospheric design of the year 1911. What is more he uses a historical character, Stratford Canning, the most influential European diplomat in the Ottoman Empire during the first half of the nineteenth century. While introducing the period to the readers he not only attaches diplomacy in Ottoman Empire but also daily life in Istanbul.

A “mystery” is anything that is kept secret or that remains unknown or unexplained. A mystery story is a form of narration in which the methods, details, and motives of a crime are entertaining and baffling. More exactly, the term *mystery story* can be applied to a Detective Story, to a Gothic tale or novel (terror, frightening events), and to a novel of suspense (excited uncertainty). Most speakers mean detective story when they refer to a mystery, since any tale of adventure involving a criminal act that is not immediately explained is a mystery story. (Shaw, 1905: 248)

Like “straight” historical fiction, historical mysteries require their authors to research customs and institutions of the past to achieve verisimilitude, or appearance of actuality, necessary in a genre that provides readers a guarantee of realism. In *The Sultan's Seal*, White writes whatever she could find out about the history, politics, bureaucracy, clothing, lifestyle, architecture, economy, and debates of the period. But there is also a body of historical mystery that willingly accepts the constraints of the historical record in order to explore actual puzzles from the past. The mystery at the heart of *The Sultan's Seal* concerns the apparent murder of a young

Englishwoman, her nude body found by garbage scavengers washed up on a bank of the Bosphorus north of Istanbul and the corpse found in the water of Bosphorus fulfill the genre.

White uses the advantage of being an anthropologist and living in Turkey a couple of years after she had started writing the novel. She was on sabbatical in Turkey for several months, interviewing Turkish theologians and politicians for a new scholarly project and she reads books primarily on Turkish history, archaeology and everything about the period in that time. She guarantees realism under the light of her researches.

Mystery fiction is a loosely-defined term that is often used as a synonym for detective fiction or crime fiction in other words a novel or short story in which a detective (either professional or amateur) investigates and solves a crime. Pearce combines history and mystery in his novel. The mysterious murder of the ambassador is searched by a Foreign Officer Seymour. Besides in the work of White, *Kamil Pasha* is a magistrate in the new secular courts and he is set out to find the killer.

A “short story” is relatively a short narrative (under 10.000 words) which is designed to produce a single dominant effect and which contains the elements of drama. A short story concentrates on a single character in a single situation at a single moment. Even if these conditions are not met, a short story still exhibits unity as its guiding principle. An effective short story consists of character (or group of characters) presented against a background, or setting, involved, through mental or physical action, in a situation. Dramatic conflict – the collision of opposing forces – is at the heart of every short story. (Shaw, 1905: 343)

Short stories have existed in one form or another throughout history. More than 2.000 years ago, the Old Testament revealed narratives about King David, Joseph, Jonah, and Ruth which were essentially short stories. (Shaw, 1905: 343)

In the course of time short stories with supernatural or supernormal themes: often suspense and mystery attends this genre. *The Djinn in Nightingale's Eye* is

suitable for the short story genre with the characteristics of the story. Byatt's work has the supernatural characters and impossible time complexes.

### 2.3. LITERATURE REVIEW

Realism, which refers to both the content and technique of literary creation, has been evident in literature from its very beginnings.

- (1) A theory of writing in which the familiar, ordinary aspects of life are depicted in a matter-of-fact, straightforward manner designed to reflect life as it actually is;
- (2) Treatment of subject matter in a way that presents careful descriptions of everyday life, often the lives of so-called middle or lower classes.

Although realism has always suggested accuracy of speech and detail, thorough background information, and a concern for verisimilitude, the term took an added meaning during the nineteenth and early twentieth century's on the Continent and in England and the United States: emphasis on photographic details, probing analysis of "things as they really are," the frustrations of characters in atmospheres of depravity, decay, or sordidness. "Realism" has been, and remains, a somewhat elusive, vague term, but it is fair to say that varied aspects of "realistic" subject matter and treatment have appeared in numerous plays, poems, and short stories of modern times. (Shaw, 1905: 315-316)

In the books of White, Pearce, O'Connor and McMahon realistic scenes are available. Especially O'Connor uses the real and normal characters from daily life and everything has the sense of truth. Istanbul city helps the formation of the scenery which convinces the reader and takes them into the real life of the characters. *Bosphorus* is another realistic novel. McMahon constructed her novel on the real background. The characters are familiar and the plot is ordinary.

"Symbolism" is the practice of representing objects or ideas by symbols or of giving things a symbolic (associated) character and meaning. John Bunyan built all of this *The Pilgrim's Progress* on symbolism: the story of man's progress through life to heaven or hell as told through the adventures of Christian, Faithful, Mr. Worldly Wiseman, and others who symbolize man in his various guises. Coleridge's *The Rime of the Ancient Mariner* is symbolism throughout: mankind's universal

journey into despair and wickedness and then back to repentance, punishment, and stability and wholesomeness of spirit. (Shaw, 1905: 367)

Symbolism is also applied to a nineteenth-century movement in the literature and art of France, a revolt against realism. Symbolists of this era tried to suggest life through the use of symbols and images. (Shaw, 1905: 315-316)

Symbols and symbolism play an important role in fairytales. Many of them are never noticed, as we listen to the story and accept it for what it is: a fairytale. In light of these explanations, when we look for cultural symbols in the fairy tale of Byatt the symbolism of the tale of Patient Griselda is seen in the book of Byatt However, many of these stories have roots in ancient myths and over time take on a new dress. While symbols and their meaning differ from culture to culture, for the sake of this research I will use those familiar to us in the Eastern world.

In literature, there are symbols represent moral standards, beliefs or patriotic themes for a culture or country. We come across these symbols in different forms in *The Djinn in Nightingale's Eye*. The djinn, the epic of Gilgamesh, Scheherazade, Thousand and One Nights, Islam, and Goddesses are eastern symbols.

Modernist literature is the literary expression of the tendencies of Modernism, especially High Modernism. Modernistic art and literature normally revolved around the idea of individualism, mistrust of institutions (government, religion), and the disbelief of any absolute truths.

Modernism as a literary movement reached its height in Europe between 1900 and the middle 1920; The European and North American middle-classes were better educated than ever before and more reading was done. At the same time the styles of writing were tending more and more toward plainer language and more broadly understood themes. People were reading about detectives, ghosts, machines, wonders, adventures, tricky situations, unusual turns of fate and romances. Love stories and grudges, explorations and wars, ideas based on scientific positivism and ideas based on nonsense and gibberish were all being published and enjoyed by a readership. (2008)

The modernist approach of Byatt to the fairy tale style is obvious that she combines real with unreal. The books of Pearce's and White's works are all about detectives and follows up the genre.

The term "Postmodern" literature is used to describe certain characteristics of post-World War II literature (relying heavily, for example, on fragmentation, paradox, questionable narrators, etc.) and a reaction against Enlightenment ideas implicit in Modernist literature. Magical Realism is a technique popular among Latin American writers (and can also be considered its own genre) in which supernatural elements are treated. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly manifests as references to fairy tales. Some novels include elements from detective fiction, science fiction, and war fiction; songs; pop culture references; well-known, obscure, and fictional history mixed together; real contemporary and historical figures. (2008)

In cultures where demons and witches are perceived as real, fairy tales may merge into legends, where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike legends and epics, they usually do not contain more than superficial references to religion and actual places, people, and events; they take place once upon a time rather than in actual times. In the work of Byatt we encounter the mix of them. Byatt's character Gillian meets the djinn in real life and becomes a character of a fairy tale. This mixture looks a reference to a fairy tale and a good example of post modernism.

The short stories in Byatt's *The Djinn in the Nightingale's Eye* (1994) can also be categorized as postmodern fictions, especially through the inclusion of magic and fairy-tale structures in apparently realistic tales.

## CHAPTER 3

### THE IMAGE DEVICE IN A.S. BYATT'S "THE DJINN IN THE NIGHTINGALE'S EYE"

"If one had but a single glance to give the world, one should gaze on Istanbul."  
**Alphonse de Lamartine**

Our first book is "*The Djinn in the Nightingale's Eye*" written by A.S. Byatt. Her short tale *The Djinn in the Nightingale's Eye* form frame for folkloric and fairy tale stories. This collection of five fairy tales, points to the importance of framing in Byatt's lexicon as, tales become considerably less complex and resonant without their interaction with framing a narrative. In this sense Hadley (2008) claims that:

When Byatt superimposes the fairy-tale style on contemporary material, events in the stories do not hark back to an earlier time. Instead, the magic of the earlier time is brought into our own. (...) In the title story, Byatt offers us a wonder indeed: she dramatizes both the theoretical aspects of the fairy tale and the living truth of it in the story itself. (...) The conversations between the genie and the scholar are beyond all praise, and the description of their lovemaking is a gem of exuberant metaphor and linguistic restraint. (p.124)

The title story of *The Djinn in the Nightingale's Eye* tells of a middle-aged English woman who steps into a world of harems, pagan gods and oriental tales. The combination of the fantastic and the banal is epitomized in the depiction of the genie and its relation with the woman. Placing the protagonist, Gillian Perholt, in this context, we can see that Gillian can best be characterized as a representative of liberal western feminism. Furthermore Hadley (2008) examines the short stories of Byatt and says:

As we shall see, many of her short –story collections deal with fantastic events, such as the appearance of ghosts or a woman who turns to stone, and many adopt a fairytale structure. Thus, Byatt seems explicitly to distance her short stories from the realism that, for all the postmodern gesturing, remains fundamental to her novelistic style. (p.115)



In this work as we mentioned above there are five different stories of A.S. Byatt. We will pay attention to the story which gives the name of the book. The tale we choose takes place in Istanbul. The main character is a narrator (Gillian Perholt) who has some problems with her husband and she goes to the conferences and one of them is in Istanbul. She visits historical places with her friend Orhan Rifat and we witness her thoughts through Istanbul and its life. We encounter a lot of clues of eastern culture. While they were in one of the mystic parts of Istanbul Orhan's student gives a present to Gillian which was a "Cesmi Bulbul" which is called "the nightingale's eye". In the following parts of the story the Djinn shows itself to her from "Cesmi Bulbul" and their relationship starts. In some parts of the book, the author gives detailed clues and descriptions of the beautiful city by using eastern symbols. The conflict of East – West and Muslim-Christian gain meaning. The allusions she used in the book takes us to the old myths and legends. Then suddenly the author takes us to the customary life of Istanbul.

Finally we will enter the inner world of Istanbul which is a fairyland in the short story of Byatt and analyze the approach to the image device of Istanbul in A.S. Byatt's work.

A.S. Byatt's work consists of five fairy stories which aren't for children but they are for adolescents. The stories take place in an uncertain world of adults. Byatt's success in composing the novel is obvious that all the stories have intermingled internal bounds. The title story *The Djinn in Nightingale's Eye* is the source we will analyze through the image device of Istanbul. Byatt's 'Gillian Perholt', a narrator, in her fifties has grown up children. At the start of the *The Djinn in Nightingale's Eye*, her husband abandons her for a young woman. Her imagined life of redundancy is transformed by a genie during her attendance at a literary conference in Turkey. The beauty image of Istanbul in Byatt's work found a new meaning.

Byatt first uses the image of Istanbul while making allusions to Yeats's poem *Sailing to Byzantium* formerly. Singing songs of "Mehmet the Conqueror" (Byatt, 1994: 95) who is the symbol of Istanbul is another clue for the place where the tale

will occur. There is also similarity between Yeats male golden bird of Byzantium and Gillian's brown female nightingale in the novel.

Gillian is a real character but it is served as if a character of a fairy tale and magic. The author connects the name of the hotel "Peri Palas" to "The Djinn Palace" where she stays in Istanbul. Istanbul has the appearance of fairyland with fairy palaces in the lines of Byatt. The travel to fairy land is described as: "Once upon a time, when men and women hurtled through the air on mental wings..." (Byatt, 1994: 95). This journey is narrated with the visual image of Istanbul: "The journey above the minarets of Istanbul, and the lure of seeing the Golden Horn, the Bosphorus and the shores of Europe and Asia face to face?" (Byatt, 1994: 95). In the former extract it is obvious that Byatt uses organic image with the word 'lure'. Byatt's emotional attachment to Istanbul image is translated into print. In this sense Byatt has positive approach to the city in the novel. The author calls Istanbul as "the old European city across the Golden Horn" (Byatt, 1994: 166).

Then Byatt's character 'Gillian' and her friend went to exotic atmosphere of Grand Bazaar. And suddenly Gillian gets a present of 'Çeşm-i Bülbül' which means nightingale's eye. This immortal symbol reminds the days before television, "...everyone came out and walked along the Bosphorus and in all gardens to hear first nightingales of the year" (Byatt, 1994: 181). Byatt uses auditory image and similarity for nightingale which are "...like the Japanese cherry blossom" (Byatt, 1994: 182).

A Turkish verse including the image of the days with nightingales translated (1994):

In the woods full of evening the nightingales are silent  
The river absorbs the sky and its fountains  
Birds return to the indigo shores from the shadows  
A scarlet bead of sunshine in their beaks (p. 181)

In this context, Byatt's selection of the verse is related to silence in the Bosphorus. The river's color of "indigo" and the sun's color of "scarlet" are the visual images of Istanbul. There is usage of simile in "bead of sunshine".

In addition to the beauty image of Istanbul, Byatt uses the east and west images of Istanbul. Byatt's work is surrounded by myths, fairytales, history poems, novels and Shakespeare. All these references to the literal works which have generally connection to the Eastern and Western image of Istanbul. First of all; the name of the story has an Eastern meaning as Middle Eastern and Asian cultures often speak of birds as a symbol of immortality and the nightingale is a common image in Eastern literature.

Although Byatt uses Eastern images in her work, she signifies a negative idea against East: "In those days men and women, including narratologists, were afraid to fly East, and their gathering was diminished" (Byatt, 1994: 180). This narration which draws a doubtful image of the city suggests, Turkey as a place where East meets West; threatening, violent location locale completely separate from the civilized and peaceful West. Byatt's lines give the sense of West against city but these lines find its opposite again in the lines of Byatt: "It could feel – Gillian had expected it to feel – like a meeting-place of cultures, of East and West" (Byatt, 1994: 170).

To show the existence of conflicts in Istanbul, Byatt employs conflicts and looks at the face of the city from the point of an Eastern man: "The West was evil, said the respectable black-coated pilgrim. Evil, decadent, and sliding into darkness. But power was arising" (Byatt, 1994: 173).

Then she combines East and West during Gillian's visit to Hagia Sophia museum that once been a church and later a mosque. Moreover, the museum is the most suitable place for the conflict because of the meaning it has. This place represents "a meeting place of cultures of East and West" (Byatt, 1994: 170).

Therefore the connective image of Istanbul shows its face in an Eastern mood and takes us to orientalism. Byatt's choice of the genre for her work shapes the novella which has connection to orientalism. The novella includes other Eastern elements. Besides the author's interest in djinn, stories also take us to orientalism.

Gillian and her Turkish friend 'Orhan' go to Grand Bazaar composed of "warren arcades" (Byatt, 1994: 179) full of movement, color, fragrance, and texture. These prove that Byatt uses kinesthetic, visual and organic images to draw a picture of place in the mind of readers. Gillian transported to a more exotic world and is once again "full of life" (Byatt, 1994: 180). The things in the bazaar have connections to the variety of carpets, pots, pans, and other eastern goods.

In addition to these details; Byatt's orientalism seems obvious in her intention to draw a picture of "Arabian Nights" (Byatt, 1994: 233).

Moreover Byatt supports her idea while imitating the Turkish story telling method "bir varmış, bir yokmuş" (Byatt, 1994: 254).

In this context, Arabian Nights, storytelling, and the djinn are both aspects that indicate an orientalist point of view that is fascinated with the exotic East and this dominates the Eastern image of the city.

Running parallel to these thoughts, Istanbul has another image for religions and Byatt gives an ear to this. Neither the memory nor the past of the cities should be ignored in a city's history. And Byatt obeys this rule while writing. The religious image of Istanbul captures the author. In a visit to Hagia Sophia where Christianity and Islam left the traces of religions, Byatt finds the museum "confusing place, echoing and empty, hugely domed and architecturally uncertain" (Byatt, 1994: 170) because of its variable face and ruined Byzantine mosaics. The author reflects her Western feeling of Gillian against the museum. She criticizes the outlook and her pity for the emperor Justinian "...built it from eclectic materials, collecting pillars and ornaments from temples in Greece and Egypt, including pillars from the temple of the Goddess in Ephesus" (Byatt, 1994: 170).

Although her reaction against Hagia Sophia, the author says: "Istanbul is a meeting-place for many cultures" (Byatt, 1994: 175).

Nevertheless the impression of the museum can be summarized as a big disappointment since Gillian calls Hagia Sophia a "Hag" (Byatt, 1994: 175) and the church "ancient and worn" (Byatt, 1994: 175).

By the way, she reminds the reader of the Eastern element djinn's Islamic description in her lines: "They are creatures of this world, sometimes visible, sometimes invisible; they haunt bathrooms and lavatories, and they fly through the heavens. They have their own complex social system and hierarchies, into which I will not divagate (Byatt, 1994: 130).

In respect of completing the religious image of Istanbul, we give an ear to the mythical side of the city in Byatt's work. Byatt dominates Istanbul image with mythical senses.

As Byatt uses the genre of fairytale, the references to the myths exist in her short story. In this sense, she refers to Aladdin who is a character from the folk tales of Persia, appears in the collection of stories known as the 'Thousand and One Nights'. Aladdin's magical tool 'lamp' and 'djinn' complete the mythical portray. Aladdin's cave finds its copy in Istanbul when Byatt uses simile for the shops of Grand Bazaar and says: "It was true that the Grand Bazaar was livelier and brighter than the vast cavern of Hagia Sophia. Here was a warren of arcades, of Aladdin's caves full of lamps and magical carpets, of silver and brass and gold and pottery and tiles" (Byatt, 1994: 176). Then Byatt (1994) gives the description of the cave as:

"...hidden away in an Aladdin's cave made of magic carpets with small delightful human artifacts, an unknown woman's wedding carpet, sentimental Sterne's monumental fantasia on life before birth, black-brown coffee poured from a bright copper pan, tasting rich and almost, but not quite, unbearably strong and sweet. (p. 177)

It is the real incidents and objects attract Gillian's attention in the mystic world of Istanbul. In this legendary city, telling a story in the story, Gillian thinks of the epic of Gilgamesh which is an epic poem from Mesopotamia and is among the earliest known works of literary writing. Gilgamesh is a Middle Eastern story from oral tradition of ancient times so it is remembered by Gillian in the Eastern city of ancient times. Likewise the relationship between Gillian and djinn, Gilgamesh and Enkidu set out on a journey in search of immortality. Byatt emphasizes the words "snake" and "the lost flower" as they symbolize immortality. (Byatt, 1994: 270)

In Byatt's view, 'One Thousand and One Nights' is a model for her story telling. Scheherazade is one of the virgins and she tells stories within stories to the king and delays the ending, that saving herself and other maidens from death. Gillian is a narrator and tells stories and finds her in a story besides she is a story character herself in Byatt's short story. Gillian knows the resemblance of herself to the hero of this legend and says with an allusion: "What is peculiarly interesting about the Thousand and One Night in terms of the subject of our conference, is the frame story, which begins with two kings driven to murderous despair by the treachery of women, yet has a powerful heroine-narrator, Scheherazade,..." (Byatt, 1994: 123).

Throughout "The Djinn in Nightingale's Eye" Byatt opens new doors for the image of Istanbul. She decorates this ancient city with the feeling of admiration. Finally, Byatt put Istanbul in a fairyland form.

## CHAPTER 4

### THE IMAGE DEVICE IN JENNY WHITE'S "THE SULTAN'S SEAL"

"Istanbul is a magical seal which unites Europe and Asia since the ancient times. Without a doubt, Istanbul is certainly the most beautiful place of the world."

**Gerard De Nerval**

The second novel we will observe is *The Sultan's Seal* by Jenny White. This book of J. White is a mysterious historical novel. She is an anthropologist so she writes historical novels. We write about historical novels and their characteristics before. As there is a crime scene element in the novel, it is a mysterious novel, whereas *The Sultan's Seal* owns the characteristics of both historical novel and mysterious fiction. There is a good touch at the culture of the nineteenth century of empire in the novel. The secret world of harem, the waning power of Ottoman, political passions, the forces of tradition and modernity, politics, society and cultural specialties of time are examined in the plot. Margaret Cannon (2006) cites about the book of White in her article:

White is an anthropologist who has written several books on Turkish history and culture. She uses that to excellent advantage in *The Sultan's Seal*, which is wonderfully atmospheric. We get trips to the bazaars, harems and clubs of the Ottoman Empire as it crumbled into the modern era. And, like other empires, it's at its most interesting as it fails. White's plot is a bit convoluted, but the book is laden with cultural conflict and the characters are beautifully executed.

The nineteenth century came to an end with the Ottomans under the political and economic domination of European powers and the threat of Western domination is obvious during the period of the events take place.

White paints a remarkably vivid portrait of life, from the luxurious sultan's palaces to the most miserable slums of Istanbul, and writes intelligently of the political turmoil of the period.

According to the Christian calendar, it is about 1886. Young English woman is

found floating in the Bosphorus. She has got a tughra of the sultan around her neck. The seal is special for The Sultan, The Grand Vizier and the harem. Kamil Pasha is the magistrate of the city. Seeking an answer to the crime leads Kamil Pasha, the local magistrate, to explore parallels between this event and a previous murder: that of an Englishwoman under similar circumstances. In this search Kamil Pasha encounters Sybil, the daughter of the English ambassador. She tries to help him in the investigation by permeating the world of harem. While they were searching for the truth they gain new enemies and the adventure last by the rescue of Sybil. At the end of the book all the truth is emerged and some criminals are found, some are punished, some come to an end, except for officials from the palace. White (2006):

The Bosphorus is a powerful sinew of water that flexes and pushes and roils down its long, wide chute to the Sea of Marmara, impatient to find the warm Mediterranean and dissolve into the salty womb of the ocean. Young boys from the village jump in disappear, moments later emerging hundreds of yard downstream, where they must use all the force of their thin brown arms to reach the shore again. Despite vigorous rowing, a boat headed upstream seems held in place by an unseen hand. When one next looks out, magically the boat has progressed. (p.36)

White's Istanbul is surrounded with political turmoil and her depictions have always inner meanings. Even the beauty image of the city hides the reality of the Ottoman political world. The lines we read are obvious examples for the inner meaning. White, describes Bosphorus and its "powerful sinew of water" to stress the dangerous current which symbolizes the westernization and its conflicts. The paragraph I'm dealing with is also obvious illustration of tensions between modernity and tradition. White clearly understands the culture and the period in profound detail. Therefore "Young boys" represent "Young Turks," a reformist and strongly nationalist group of man forced the restoration of the constitution. This new generation of Ottoman political thinkers was convinced that the Empire would never be truly modernized until it had adopted a democratic government and a constitution rather than undiluted power in the hands of the sultan. Gathering secretly in Istanbul, then in exile in Europe, these reformers propagandized against the governments of Ali Pasha then, when Ali died, against the increasingly autocratic rule of Sultan



Abdulaziz. There is a tremendous struggle taking place to find a middle ground between traditional values of the non-secular East and the very different, more progressive ways of the West. The writer emphasizes the struggle of Young Turks against the stream of modernization but the dark power, may the hand from palace, and blocks them. Besides, it is obvious that this depiction of water prepares the scenery of floating corpses in Bosphorus. White (2006):

Before us, the broad band of the Bosphorus glittered with light, its currents twining and coiling like a living creature. Sometimes the water threw up arcs of dolphins trailing aquatic rainbows. The colors of the water changed constantly in response to forces I still do not understand, from oily black to bottle green and, on rare magical days, to a translucent pastel green so clear that I felt if I looked long enough, I would see the bottom. On days of such clarity, I lie on the warm stones of the shore wall and let my head hang over the edge, looking for quicksilver sprays of anchovies. (p.34)

White depicts the changes in Bosphorus and uses visual image while exhibiting the beauty of water. Bosphorus is the image of the modernization in Ottoman society and the changes it brings. The color of the water shows the cultural richness of the empire. The beauty image of the city permeates to the readers' world by means of the organic and kinesthetic images of "anchovies". White uses the imagery scene to reflect the atmosphere of nineteenth century period.

The beauty image of Istanbul is given in another sense in this work. The author reminds the old ancient city and emphasizes the existence of their roots which are still in the city. "This tumult, Kamil knows, is surrounded by the tranquility of old Constantinople, the name many residents still use for their city, its Byzantine roots as capital of the eastern Roman Empire still everywhere in evidence." (White, 2006: 58) The tradition in the society still the same as in the past and despite the modernization people still goes on their routines. "At one end of Pera is pleasant cemetery beneath a vast canopy of cypresses where people stroll and picnic on the raised tombs." (White, 2006: 58) Not only "the roots of Byzantium" but also "the picnic on the raised tombs" proves this thought against modernization. In this context

the author compares the transformation from each point of view and goes on: "To the east, the land falls off precipitously to reveal the Bosphorus and the wide triangle of water where the strait and inlet merge to push into the Sea of Marmara." (White, 2006: 58) White has a negative attitude while depicting Istanbul because of the discomfort of the period. Bosphorus is in the waning days of the Ottoman Empire. And these days will be evaluated by White; "The Bosphorus has no odor. It is too swift. It tears the briny air with it like a flag in a gale. But there is a sense of the sea inside the dark room, a feeling of motion, as if the room is tilting" (White, 2006: 61). White uses the flag image for the Bosphorus which means the empire. The secret problems hidden in the government are in the sense of the sea. Moreover the descriptions of the author generally find their way to the political area. In the following paragraph White portrays Bosphorus with its "narrow part" as the image against modernization and "the open sea" is the image for the supporters of the new look. "The confluence" is the stage of the advancement and "the breast of land" is an image for the debates in the society. Therefore the visual images of the city are both beautiful and meaningful. White (2006) states that:

Finally, as the boat slipped from the narrow Bosphorus into the open sea, Hamza pointed to the breast of land riding the confluence of the Bosphorus, the Golden Horn, and the Sea of Marmara. The Old Palace on the hill was like the magic land from Hamza's tales, its turrets and pavilions set like jewels among trees and gardens. (p.95)

In this context "The Old Palace" is the image of Topkapi Palace and the visual image of "magic land" and "jewel" are used to indicate the panorama. The beauty image is depicted within the positive emotions of the writer. White adopts mood, color, and details carefully. The author describes new born emotions of Sybil, the daughter of an ambassador, and Kamil, the modernist and is a magistrate in the new secular courts of Istanbul and their mood colors the scene and their improving contact gives positiveness to the description of the author in her lines: "I'm sitting in the shade of the pines on the patio and can hear the cheerful toots of the steam ferries that ply the Bosphorus beyond the Residence wall" (White, 2006: 134). Moreover

White's Istanbul is "dimly lit city" because of the uncertain murders and the unsteadiness in the future of the government. White (2006) mentions her thought as:

After dinner, Sybil and Kamil stand on the balcony off the second-floor reception hall and look out at the dimly lit city beyond the high stone wall surrounding the compound. Dusk has taken them by surprise. The Bosphorus is emptiness beyond the city, sensed rather than seen. (p.136)

"The dusk" is not a new attribution and White also uses this image for Istanbul. Furthermore in the lines of the author the beauty image of the city represents the inner world of palace and harem. Besides White thinks the inner meaning hidden beyond the city is more powerful. The writer portrays Istanbul within the cultural motifs which reveal the closeness of her to the city. "The square hums with traffic, vendors of sherbet and baked simits crying out their wares, porters hissing their way through the crowd, trotting horses, carts, and children dodging one another" (White, 2006: 273).

White depicted Istanbul image as the symbol of East and West. Compared to the others White's approach is from the point of the westernization in the country as it is the most known conflict of this period which her novel takes place. Therefore her awareness of this conflict is fully expressed in White's (2006) lines:

He is magistrate for Istanbul's Beyoglu Lower Court that includes Pera, where the Europeans have their embassies and business houses, and Galata, the crowded Jewish quarter below Pera, a warren of narrow streets that wind and coil down the steep hill to the waters of the Bosphorus and its inlet, the Golden Horn. (p.12)

The wealth of the empire comes from its tolerance towards the foreign inhabitants as Ottoman accepts all its foreign citizens and let them to live in its breast. The writer exhibits the rich culture of Ottoman and symbolizes the unity of them in these lines. Moreover it is obvious that the inhabitant of the city isn't disturbed by this unity. White stresses The European and Jewish existence to reveal their participation to the social life and their adoption in the society. The author also writes: "While Kamil respects and admires European knowledge and technology, there are many areas in which they have much to learn from the Ottomans." (White,

2006: 41) In this sense Kamil has an appreciation of Ottoman civilization and lifestyle. He wouldn't mind losing some of the aspects of Ottoman civilization that irritate or disturb him. But then he worries about the valuable traditions that will be lost with modernization and westernization. White concentrates on this theme as some parts of the novel is fully devoted to modernization in Ottoman which plays a crucial role both in representing Eastern and Western image of Istanbul. Then White (2006) uses metaphor for the minorities live in Ottoman Empire and says:

It is but one of many wondrous orchidaceae in the Ottoman Empire, some of which I have described in previous letters to you. Many are found only here in Turkish lands; others join us to Europe in a continuous ecology. The tulip, the carnation, the lily, these are everywhere depicted, yet the true treasure of the empire, the orchid, is in explicably absent. (p.92)

In White's Istanbul the flowers are metaphor for the minorities living under protection of Ottoman Empire .The writer emphasizes the attendance of Europe to the life of the Ottoman within the embassies and this the "continuous ecology" the author indicates. The visual and colorful scenery reveals the writer's approval of the relations with west. "The absence of orchids" is a metaphor for the absence of modernization in the social and political life. In this sense it is important to say Kamil represents Ottoman while Sybil represents European. The secret love between them is a metaphor for the love of east and west and love bridges the differences. In this context Istanbul bridges this love of two different cultures. Yet it is not surprising at all to hear a comment about the mixture of the cultures: "A young male soprano is singing an Italian canto, accompanied by a mixture of European and Oriental instruments that add an air of lamentation to the song." (White, 2006: 166) In order to convince the reader White portrays the image of mixed cultures in music. Another cultural element conveyed in the book of White is religion. The author's analyze about the minorities and their religions are depicted frankly in these lines (2006):

Michel as his guide to the richly textured but insular world of the Jewish community. Jews and Christians had been the merchants, bankers, surgeons, and artists, the

beating international heart of the empire for hundreds of years. Their presence here predates that of the Ottomans. (p.60)

As in the paragraph White has a negative thought about Jews. She criticizes them as being narrow minded although she minds their existence in the empire. Therefore she reminds the readers their important roles in the society and traditional life. White's Istanbul is definitely the image for "the center of the Muslim world" that she says: "They are all fleeing to Istanbul, the center of the Muslim world, where they believe themselves to be safe. The streets are Babel of languages and colorful regional dress, even more so than usual." (White, 2006: 67) In the novel representation of Muslim tolerance towards Christians can be found in various places and their emotion of safety proves this in the lines of White. The diversity of the religions is the treasure of the empire. He sees and comments on the Jewish, Christian and Muslim visions. All these details are significant in informing the unifying image of Istanbul. As the last word the author explains this concept perfectly.

## CHAPTER 5

### THE IMAGE DEVICE IN MICHAEL PEARCE'S "A DEAD MAN IN ISTANBUL"

"People were right when they say there is no other place on earth as beautiful looking as Istanbul."

#### Chateaubriand

Michael Pearce's novel *A Dead Man in Istanbul*; this work of him is a historical mystery novel. In this novel of M. Pearce we find ourselves in the nineteenth century of Ottoman Empire and its political affairs. Istanbul becomes the face of society in this time and the symbol of the sick man in Europe. The political and strategic importance of the city comes into prominence. The writer puts forward the westernization in this period, modernization movements in society, clues of beliefs, relation of different cultures, life style in the Ottoman, historical details and what this city hides in its pocket. Istanbul represents beauty and conflict in this century.

The theme revolves around Istanbul, so much so that Istanbul seems to be the unifying element of his work. Indeed, novel takes place in Istanbul and he uses the city as the setting within the inhabitants' past and present.

His work attempts to explain the history of the city throughout this century. The writer gives clues about the life in the city and sometimes we meet the details of known parts of the city with an esthetic description.

This book of M. Pearce is about the murder of the second secretary of the embassy named Cunningham in Istanbul. He dies under the strange circumstances while he was swimming to Dardanelles Straits (is a strategic place as a controlling part of the Bosphorus and the passage between Europe to Asia). It is expressed as a romantic attempt of repeating the legend of Leander. Or an attempt to spy out a possible landing place for a British military expedition. Whichever, Cunningham has ended up with a bullet in his head. Foreign Office sends out an officer of the Special

Branch to investigate his suspicious death. Istanbul is an interesting place for the Great Powers. The Empire crumbles and run up to a possible war. That kind of crime is possible in these conditions. Seymour the special officer tries to unravel the case in the scene of this exotic city. Under the pressure of the palace affairs he witnesses the city life through its all dimensions. Sometimes he recognizes the magnificent aspects of Istanbul sometimes find himself in the arms of the ancient Constantinople.

As a result we will look the image device of Istanbul through the work of Michael Pearce in this chapter.

*A Dead Man in Istanbul*, being a mystery story, has a detective character named Seymour. He comes to Istanbul to solve a crime of an ambassador. When we search the history of Ottoman Empire, Stratford Canning, as an ambassador to Constantinople intermittently for almost 20 years, exerted a strong influence on Turkish policy. He was involved with the movement for Greek independence from Turkey. He later became friends with the Ottoman sultan and encouraged the Tazminat program of reforms. He supported Turkish resistance to Russian attempts to influence Ottoman affairs and tried in vain to prevent the Crimean War. He retired after leaving Turkey in 1858. It is obvious that this man in the history of Ottoman Empire influences Pearce. The story and the events proves the reality of this characters and the author's point of view. Therefore the writer searches the city within the political aspects.

When the news comes to the foreign officer, Seymour, his friends draw a pessimist portrayal of Ottoman government. Pearce emphasizes the palace affairs with the organic image "bloody government". Then the beauty of Istanbul comes around. In the depiction of the city Pearce's Istanbul has a special "sunshine" and "blue waves". The author uses these visual images to give the clues of the panorama waiting for the detective in this ancient city. Although Pearce writes about the beauty image of Istanbul with the visual picture, he doesn't ignore the negative scene of the period. Pearce (2005) reminds of the pain which has an inner connection with the Empire and the murder in the extract:

And the important thing for you to bear in mind, as you sit idly in the Turkish sunshine, sipping a good malt and watching the blue waves lisp and crisp against the shore, is that if you get it wrong, it won't just be me who descends on you from a great height, but the whole bloody Government (p.10-11)

This city brings an important change of vision for the writers. In spite of its negative side of the political unrest and imperial turmoil, the beauties of the city presses down these problems and stands out. Besides the complete image of the city the author uses olfactory imagery in “the scent of Jasmine”, “The Bosphorus sparkled in the moonlight” and the scenery becomes notable for the usage of the sensory images in the quotation: “After dinner they went out on to the terrace to take their coffee. The scent of jasmine was heavy in the air. Far away below them the Bosphorus sparkled in the moonlight” (Pearce, 2005: 22). Now the city life goes on through the novel and a moment from Galata Bridge is depicted by Pearce. Moreover Pearce reaches Istanbul image contributing to the life of inhabitants. Being an officer Seymour permeates the daily life and finds the opportunity to analyze Istanbul closely. Pearce (2005) uses visual image and olfactory image of “fish” which is a common view but becomes a special wink in the following lines:

To his surprise they came out on the Galata Bridge. He hadn't realized it was so close. They went down some steps off to one side. Below the bridge was a large floating quay covered with stalls and booths. Some of the stalls, selling materials of various kinds, had spread their wares over the space between the shops. They seemed to cover every inch of the quay. From somewhere further along came the smell of frying fish. (p.52)

This part of the novel is extremely important in order to point out the disappearance of the gardens and the natural scenery they created along the Bosphorus. Pearce criticizes the damages to the nature by giving two comparative descriptions. Pearce (2005) depicts the old days in the shores of in the view:

The Valley of the Sweet Waters of Europe lay just beyond the cemetery. Until a century ago, Leila said, its slopes had been covered by pleasure domes and pavilions and gardens full of pomegranates and peaches and apricots. There had been rills



crossed by rustic bridges and shady glades where hundreds of herons built their nests. In the giant plane trees the nightingales sang unceasingly. (p.95)

Then Pearce depicted the new panorama of the city. Therefore the author gives the reader a chance to compare the two images of Istanbul. One is a delightful panorama of old days with its attractive gardens and the other is the shores of the city with the view of houses without their gardens: “There were still trees and streams and paths with bridges but today the pleasure domes were in ruins and down at the edge of the sea the palaces of the pashas had been replaced by oil tanks, docks and wharves” (Pearce, 2005: 95).

In the novel, the beauty image of Istanbul is depicted finely. However Pearce’s point of view is distinct from the others. Firstly, the period of the events and the priorities are different. Secondly, Ottoman Empire and the palace affairs are dominant in his work. At last, the political relations of the government and the role of ambassadors in this period reflect on the approach of the writer. The scenery is generally completed with the eastern and western side of city. Also, Pearce glance at this characteristic of Istanbul. According to Pearce Istanbul is very important as it is “The main channel between Europe and Asia. Tankers, liners, cargo ships. Boats everywhere” (Pearce, 2005: 6).

Moreover Pearce supports his idea and highlights the connective image of Istanbul. “The Dardanelles is the main link between the Black Sea and the Bosphorus and the Mediterranean.” (Pearce, 2005: 44) Istanbul is in the middle of political debates and Pearce says: “And of Istanbul, too, which was the same place, only the Greeks called it Constantinople and the Turks called it Stamboul.” (Pearce, 2005: 11-12) The desire of controlling Bosphorus is another unsolvable problem of the period therefore the author cares about it in his sentence: “Any big power will want to control it” (Pearce, 2005: 44-45). Furthermore he shows the importance of the geographical situation of Istanbul.

Under the light of political conflicts the connective side of the city is figured by the languages in the streets. Moreover the social differences and the complexity of the city are hidden in the same lines. It is obvious that the author sees Istanbul as a

city that is full of cultural richness and surrounded by minorities. Besides Pearce has the positive thought of the intermingled structure of Istanbul: “But there were other languages in the streets, too, Italian and German and French, and these he had no difficulty with. For all the differences, this part of Istanbul was not actually that different from the East end” (Pearce, 2005: 49).

To widen the impression of Istanbul image, Pearce shows the population of the city and determines to bring the living life of the city closer to the readers. This image also brings western and eastern images together:

There was a steady stream of traffic across the bridge and they joined the queue of fiacres, landaus, carts, horses and donkeys squeezing past the shapeless women and strutting effendis with their clerks holding an umbrella over their head. Then out on the other bank and down to the quays with their mixture of Western and Oriental craft, small steamers, large dhows, fishing boats and feluccas. (p.13)

Pearce wants to see Istanbul fitting into Eastern scheme but it doesn't. Therefore Pearce looks into the eastern and western image of Istanbul and finds them mixed up in the streets of the city and this panorama does not disturb the author. In the lines of the author it is possible to find the portrait of daily life and he describes them with visual images. Now the attributions of East are added to the description of Istanbul and Pearce emphasizes the Eastern characteristic of the city. This is obviously the eastern image of Istanbul in the lines of the Pearce (2005):

Last of all were the domes and minarets which rose up above the city and gave it a cast very different from any city that Seymour was familiar with. The domes and minarets lingered for a long time but there was a moment at which he could see them all, both the foreign-looking boats and the unusual houses and the domes, and it was then that the Easternness of Istanbul came to him. (p.70)

Pearce knows Istanbul is the city where various forms of cultural heritage could be explored. Istanbul has two images in opposition; the first one is Muslim figure; the other one is Christian image. According to the narration of Pearce the existence of these images are explained comparatively but in the positive mood; “But still, said Leila, the people came and walked in the shade: the Muslims on Fridays

and the Christians on Sundays” (Pearce, 2005: 95). Istanbul belonging to the religious past of Muslim history represents the most fundamental part of the novels. It is accurate that Pearce uses comparative approach while telling the existence of religions in Istanbul. The religious image of Istanbul is fair and impartial in Pearce’s novel.

He analyzes Istanbul with its positive aspects. Furthermore the author looks at Istanbul through the mythical side of the city. In Pearce’s work it is not surprising to see the myth of Leander as the city still protects this historical frame and the main character’s desire of passing the Bosphorus like the hero of myth. The victim of the murder dies while imitating the hero of the myth. Therefore the similarities with the victim of the novel force the writer to give an ear to the legend. In this sense the reference to the myth is also obvious in the work of Pearce (2005).

And, anyway, that was how it had been in the legend. Leander, a youth living at Abydos, a village on the shore, more or less where they were standing now, would swim across every night guided by Hero’s lamp. Hero was a priestess at Sestos, on the other side, which was probably the reason for his going at night. It wouldn’t look good to be seen going there on a regular basis, her a priestess, too! (p.13)

Pearce only gives a simple description of the myth as all the novel is a reference to the famous myth of the city. *A Dead Man in Istanbul*, we see representation of the image of Istanbul through Pearce’s imagination and see that Pearce has positive ideas about the city.

## CHAPTER 6

### THE IMAGE DEVICE IN RODDY O'CONNOR'S "ISTANBUL GATHERING"

"All other cities are doomed, but I imagine that as long as people exist, Constantinople will exist."

**Petrus Gyllius**

Our fourth work has the name of our city in its title *Istanbul Gathering*. It is written by Roddy O'Connor. His novel is a kind of tourist guide surrounded with the characters and their gathering place Istanbul. A cheerful journey in the city takes place. The perspectives of the characters living in the city construct the novel. The writer gives a lot of information about the city which will take us to the image device of Istanbul. The religions, the myths, the traditional instruments, its bazaars and a lot of sensitive elaborations which we will encounter the painting. Special notes from the charming sites of the city dominate the work of art.

The novel tells the story of friends who have special relations among them. Time shows the seventies of Istanbul. Our probable writer returns to Istanbul after years. His friends and his ex-wife have always been in Istanbul during his absence. We catch an eye on the lives of other friends in the different parts of the city. They recall memories of past events in the portrayal of Istanbul. The image of Istanbul takes shape and then becomes clear within the memories of characters and their travels.

Necessarily, the background of the authors reflects on their works as it is seen in the work of O'Connor. His years in Istanbul change his status of being a foreigner into an inhabitant that he analyzes the image of Istanbul from this point of view. One can observe without much difficulty that O'Connor's deeply contact with Istanbul image comes from his years in the city. What is more O'Connor (2007) transfers this reality into words:

As the sun began to drop in the western sky behind him over the ancient city that was his life, his town, his mood softened with the softening pink tones that the light now threw along the surface of the water towards the Asian shore. (p.60)

Moreover his description of the scenery is also notable for the usage of kinesthetic image for the “drop” of the sun, tactile image of his mood and the visual image “pink”. All these subscribe the beauty image of Istanbul in the work of the author and the impression of the city. Through the guidance of O’Connor the characters’ desire of reaching the sunset despite the scenery dressed up with the olfactory and organic images in the bazaar, is depicted in the following extract (2007);

For how else express the exhilarating rush he felt as he stepped from the bejeweled and aromatic corridor of the Egyptian Spice Bazaar and into the sunshine blazing along the esplanade in front of the Yeni Cami and over the Galata Bridge, the ferry landing at Eminönü and the lower reaches of the Golden Horn, the distant Asian shore of the Bosphorus lost in a fiery glare (p.13)

In addition, the writer easily set the beauty image into the meticulously prepared panorama of the city. Istanbul image is depicted differently in this work. Although the other writers evaluate the city in the historical and famous parts, O’Connor takes us to the common but special parts of Istanbul. Therefore *Istanbul Gathering* looks like a kind of guidebook which introduces the city within the districts of it. Besides, the writer tries to show his acquaintanceship in his lines (2007):

The steamer had called at Üsküdar and was now making up the Asian shore of the Bosphorus for the landing at Kuzguncuk. The wind coming down the Bosphorus now from the Black Sea blew small whitecaps on the surface of the water, and as he looked across to the lights now coming on here and there in Beşiktaş and Ortaköy, he thought he smelled oysters and so often, smelling oysters, he thought of the sea. (p.63)

While the trip in the city goes on, the writer’s descriptions feeds the view. The visual image of “whitecaps” and the olfactory image of “oysters” complete the scene

impressively. Equally, this reveals the desire of the writer for arousing interest to the beauty image of Istanbul. In the following quotation the main character of the novel Malone middle aged drinker goes to the memories of her ex-wife. In this memory they go to a photographic exhibition at the Museum of Modern Art. The first section of the exhibit carried the overall title: “Galata Bridge, Variations on a Theme”. For the same scenery the photographer `s being native of Istanbul is added by the author to make the reader understand the inner tie of the photographer with the city as it is obvious (2007):

She was looking intently at a photograph of a metropolitan waterway spanned by an old iron bridge partially supported by pontoons. The point of view showed the bridge receding right to left toward the centre of the photograph where it appeared to intersect with the bulk of a domed building from which two gray spires rose into a pink and cloudless sky. Bunched against the wharves almost beneath the image of the domed building were half a dozen ferryboats, one of which was just swinging into the current and about to move out of the picture to the left, downstream. The captain must be just announcing his departure, because a white spout leaps from the steam whistle, and two fisherman leaning at the rail of the walkway under the bridge look up, as a third man, an oarsman who rows standing in a doubled-plowed caïque, turns, arrested in his stroke. (p.125-126)

The descriptions of the author are so impressive that even though the reader has never been there, the reader feel that he knows the city. O`Connor emphasizes the reality reflected on the photograph to take the attention of the readers and says: “It`s like being there” and he goes too far and with the similar words again he says “We are in Istanbul.” The fascinating beauty of Istanbul is seen even on the photograph and writer puts this into words at every turn. The visual and the auditory image of “white spout leap”, the usage of “whistling steam” makes the photograph more exact in the mind of the readers. Likewise the life of the characters, the memories of them also modifies the outlook of the city. The emotions and feelings hidden in the minds of the characters transpire within the vision of Istanbul. The fire which gives a pain to Marco all in his life reflects on the view of Bosphorus (2007):

The water rolled by with a dizzying motion, the slick black surface broken by dancing flames of light. For all the power of its rolling undulation, it couldn't carry off the flames of light. Marco watched the dancing flames, the dancing images, which spread across the water along the Asian shore. He resumed his walk. He looked down, and the flames on the surface of the water below the walkway moved with him. He looked up, and they danced before him as he strode, now easily again, and he felt an opening, as of a valve, somewhere in his brain and he was filled with a feeling of promise and hope and he knew he was to be given a second chance. (p.216)

The character's being drunk and the mood he is in mixes in the dancing flames spread across the water in Asian shore. We understand that he has given a chance of life in this city although the others in his family were unlucky. It is necessary to add one of the descriptions of a district in O'Connor's novel. The novel is surrounded with a lot more examples of this as the writer gives the beauty image of the city by the aggregations of the similar depictions in different parts of the city (2007).

A light mist had begun to settle over the city. This section of Istanbul, called Beyoğlu by the Turks and Pera by the Greeks since Byzantine and Ottoman days, commands one of the highest elevations in the city and is often subject, especially during a change of season, to sudden drops in temperature and visibility, while the weather might remain calm and unchanged along the Bosphorus and the valley of the Golden Horn. (p.254)

Furthermore, the history and the cultural characteristics accompany the knowledge of the writer about Istanbul and its area. In the end the author under the effects of the complex events in his life feels something different in front of the view of Istanbul and feels alone. This prepares the lines of O'Connor: "The avenue was very quiet, the whole city immobilized in sleep" (O'Connor, 2007: 268). Then this feeling frightens the writer that he comforts his self: "You don't have to be afraid of the dark, he thought, not in Istanbul" (O'Connor, 2007: 268).

In this context O'Connor's perception of Istanbul is occupied with sadness of lost in the course of time. The author probably the character of Malone feels sad for his own time. The image of the ships lining in the Bosphorus symbolizes the stand of

people against life and their passage up the straits and some wait for their destiny. For the others “there was nothing beyond” life.

From the window of his room, he could look out over the Hippodrome and the mosque of Sultan Ahmet, and across the mouth of the Bosphorus to Haydarpaşa and Harem. More cargo ships were lined up awaiting their turn to begin "the slow passage up the straits and many more were waiting, a scattering of navigation lights, far out to sea. The more distant lights among them seemed to wink, like stars, and beyond those there was nothing at all. (p.268)

O'Connor`s Istanbul is the result of a discovery. By combining his descriptions of the city it is not surprising to find the magnifying image of Istanbul. In *Istanbul Gathering*, we understand that he travels in all the districts of Istanbul. This depiction is important to indicate what really O'Connor looks at. In his narration he takes the reader to the “magical places” of the city. The palaces, kiosks, islands, Spice Bazaars, the Second-hand booksellers, Pera Palace, Mosques, The Churches, Grand Bazaar and even the streets of the city are all served and described by the author. Besides O'Connor studies the minorities and immigrants of Istanbul. In addition the author gives cultural motifs such as; raki, backgammon, coffee, cumba....etc. Moreover he also gives tiny details from daily life, mystical significances and history of Istanbul. Furthermore O'Connor (2007) analyzed the connection between east and west in his work and the reader is able to see his perspective about the eastern and western side of the city.

The two windows on the south wall commanded a splendid view over the College road, the pine-forested slope, and the harbor at Bebek. The two windows facing east looked directly across to the Asian shore, where a band of pinkish gray was now lifting above the hills behind Kandilli, the Sweet Waters of Asia, and Anadolu Hisari. To the north, from the same windows, the view was partially blocked by two tall pines and the south tower of Rumeli Hisari, the great castle that Mehmet the Conqueror had built in 1452. (p.107)

In this context Istanbul is the image of two sides of the city. Consequently, the picture of Istanbul has a colorful variety, which for instance can be seen as a window from where east and west can be seen at the same time. Then the author portrays



Istanbul in the photographer's work of art which reveals the dexterity of the city in combining two cultures in one frame (2007):

There were also constant reminders of Istanbul's geographic situation between two continents and two seas (a variant of the water motif), with periodic glimpses, between buildings or over rooftops, of the Bosphorus, Golden Horn, and Sea of Marmara. The reviewer was finally struck by the reappearance of certain characteristic types: the westernized professional with briefcase and suit, the peasant mother cradling her baby in a shawl, the midday toper, an itinerant dwarf (with donkey) selling lottery tickets, the shopkeeper lounging in his doorway, the street urchin, the camera-clad Japanese, the westernized professional's fashionable wife and child, the evening toper, the fishmonger, the costumed doorman, groups of hip young people going in and out of shops and cinemas, the street accordionist, the holy man (imam or dervish), the contemplative waiter, the dandy, the lost peasant girl, men playing backgammon in a smoke-filled coffee shop, the midnight toper. (p.128)

Within the geographical situation of Istanbul, O'Connor (2007) does not neglect the most important cultural motif of the city when you look through the seven hills with their minarets.

The sun had set, and the evening call to prayer had sounded from the mosque of Sultan Ahmet on the Hippodrome to the mosques of Beyazıt and Süleyman, from the mosques of Beyoğlu and Beşiktaş to the mosques of Üsküdar and Kuzguncuk and Kandilli on the Asian shore, and from the graceful little Bebek Camii to the village mosque of Pertek Ali Bey below the fortress towers of Rumeli Hisarı. (p.142)

Equally the writer uses auditory image for the religious song and visual images for the pigeons in his depiction of the religious motif in the scenery in the following excerpt (2007).

The call was coming now from one of the twin minarets of the Yeni Cami. The singer, however tinyly rendered by the antique, cracked loudspeaker, has a splendid tenor voice, and the stunning clear eruption of the opening call – Allaaaahhhhu Akbar! – had sent the great flock of pigeons below rocketing and billowing into flight, as if launched by an explosion. (p.16)

This description of the city clears the religious image of Istanbul. O'Connor does not depict the city directly so his positive thought of the religious side of the city is hidden in the lines. According to O'Connor Istanbul is an Eastern city and it is evident from the writer's interest in the traditions and Muslim faith. Moreover the writer gives importance to the religious motifs and he gives detailed descriptions of these elements. Also the author transfers his positive ideas into his narration: "Malone's musings were interrupted by the wailing call, distant at first, then near at hand, and repeating, echoing across the city, of the evening call to prayer: "Allaaaaahhhhu Akbar. Malone looked up. The street where he stood was dark, and the night was clear and, with the privileged clarity usually found only in open countryside, he could see the stars" (O'Connor, 2007: 143).

Nevertheless, O'Connor does not separate himself from the realities of the city. He sees and comments on the mythical visions. The author (2007) tells briefly the legendary tale of Haghia Yorgi with its special details.

They were to descend two flights underground to the *ayazma*, or sacred spring, to which a shepherd had been guided, according to legend, by the sound of bells. The shepherd had dug in the earth until he came to the spring, beside which he also found a holy icon of Saint George. As portrayed in the icon, the saint's horse wore around his neck a string of bells, and it was the ringing of these bells that had guided the shepherd to that spot. The church and monastery were therefore dedicated to Haghia Yorgi Coudounas, Saint George of the Bells and, as the simple shepherd had become in the instant of his discovery both eloquent and wise, it was afterwards believed that the waters of the spring had a curative effect, like the music of belles, upon diseases of the mind. (p.26-27)

This mythical image is not only an indicator of cultural authenticity but also at the same time a symbol of the city's richness. In this sense the choice to express his experiences under the shadow of the city makes the work attractive. The mythical addition to his travel in the city impresses his depictions. The mood of the author shapes the inner meaning of the myth. As in the first quotation of O'Connor (2007), Malone's manner to the Maidens Tower does not include an emotional look despite the visual imagery he used for the scenery.

The glare had softened on the water now, and the Asian shore and Üsküdar and the twin hills of Big and Little Çamlıca beyond were clearly visible. Visible also in the nearer distance was the island rock of Kız Kulesi, the Maiden's Tower, one of whose upper windows glowed with reflected sunlight, as if recalling its service as a lighthouse in times gone by. Malone stood up for a moment to stretch. (p.31)

In order to show the mythical image of Istanbul to the readers O'Connor creates a visual atmosphere for the Maiden's Tower. Besides he uses the Turkish name of the tower to remind his close relation with the city. Similarly O'Connor (2007) puts the same scene of the legendary tower in front of the reader but the disappointment of the Malone reflects on the image of tower.

It was a feeling not unlike the onset of sleep, yet more like sadness, but before he could turn his thoughts inward to examine these effects, he noticed that a shaft of the declining light had settled on an upper window of the Maiden's Tower, causing it to blaze. The sight caused him to feel a sudden twinge, as at seeing a signal of distress. He imagined for a minute that the sight of the tower must have recalled the silly legend of the princess imprisoned there, but the legend was very silly and the twinge was real, and the distress, he realized, was his own. (p.61)

Malone's inner world comes out while he is standing against the view of the tower. Malone's sadness is conveyed with "the sudden twinge" and his unhappiness in his marriage arises in the words "the silly legend of the princess". The legend finds meaning in the life of Malone when realized the similarity of the legend and "his own" life.

In *Istanbul Gathering* we analyze the representation of the city through O'Connor's guidance and when the case is Istanbul it can be claimed that this representation worth everything within the beautiful, religious, mythical and eastern images of the city.

## CHAPTER 7

### THE IMAGE DEVICE IN VANESSA McMAHON'S "BOSPHORUS"

"Holy Istanbul! Your name is the most enchanting one of all names which enchants me"

**Pierre Loti**

Our last work we handle is the book of Vanessa McMahon; McMahon's work *Bosphorus* is a fiction. The author portrays each of the character using first person narration. She pulls to shreds the religious and philosophical systems of her portrayed characters. The descriptive details of geographical locations compose the plot. The entrance of the author into the lives and cultural settings of the characters and her struggle with the cosmological and ethical issues stands out in her work.

This geographical entity is a metaphor for the narrows that exist in the personal–sexual, philosophical–religious and the cultural–racial realities, which will pull and push their friendship, of four young college friends. The names of the characters represent their origins and orientations. Abu Hamid, Delphi O'Connor, Sabina Chagas and Jacob Stiller's close friendship and their difficult problems are the subject of the book. These problems sort out their personal lives, philosophies and their religious views. Abu is a Muslim. Abu imbibes in the Western academic and cultural environment but he will have difficulty to swim with his love in the traditional conservative religious environment of sea. His family lives in Istanbul. He plays the western game with the culture of east which represents his love with a Christian girl. He went to America in the time of the terrorist attack and meets his friends in the mean time of the reactions towards the Muslim. All the characters of McMahon have the chance to see Istanbul and these experiences of the city becomes their common point. They narrate the same events from their point of views in different times and explain their own feelings about them. Istanbul is symbolized by a Muslim character as it is a religious city and the character that lives in Istanbul permeates his feelings to the beloved city. McMahon means Istanbul intervenes his feelings while he is explaining himself.

In conclusion, in this chapter we will reach the image of Istanbul by the evidences we get through the writer's depictions and her characters' approaches of the city. We will analyze the image under the four different headlines. Istanbul is the image of beauty, the image of east and west, the image of Muslim-Christian and the image of myths.

The city itself looks and feels the same - the congested streets with its constant sound of screaming horns, yelling fish market merchants, the chaos of Istanbul rushing from here to there and there to here, the crisp and choppy sea wind, the song of Islam permeating the sky from the hundreds of minarets five times a day, the thickness of the polluted air, the incoming and outgoing of ships, barges, and ferries, and most of all, my mother's to-die-for cooking. (p.18)

In the work of McMahon the main character, Abu, who lives in Istanbul, comes back to the city with the conflict in his life. He does not know how to feel and he uses Istanbul to illuminate his feelings and match them with the conflicts of the city. McMahon draws a negative picture of Istanbul in these lines. She supports her idea about the city with the words she chose. McMahon employs sensory elements to give a real picture of the metropolis. While describing the city she complains about the crowded contexture of Istanbul. "The congested city", "screaming horn" and "yelling merchants" show the usage of auditory image and they also encourage the negative emotions of the character. Moreover the city is criticized for its rapid rhythm and this shows that Abu cannot bear this characteristic of the city and grumbles in this way. Also the sea wind harmonies the negative scenery so it is 'crisp' and 'choppy'. So as to transfer the religious atmosphere, this is one of the conflicts of Abu, to the reader, the author calls on the auditory image of song and the visual image of minarets. These depictions are important to indicate how really author looks at Istanbul image. Besides the writer is able to see the negative features of the port city and she transfers them to the paragraph. As in the lines of the quotation the city becomes the image of eternal life. Abu's mother's cooking is the only thing that he misses in this city or in his life. These inferences exhibit the negative image of Istanbul. Apart from McMahon's negative attitude towards Istanbul, she has also positive thoughts of the city as it is given above. The writer reveals her positive ideas while telling the beauty

of Istanbul. She declares by using organic images for the beauty of Istanbul. Now Istanbul is the image of beauty:

“It was a wonderful experience. Such a beautiful city! I had an adventure there!” (McMahon, 2008: 74).

Again in the work of McMahon the stereotypical advice comes into prominence. As we exemplify in the beginning of this thesis the foreign authors who have the experience of Istanbul suggest visiting the city at dusk. “It’s such a great view, especially standing over the Galata Bridge at dusk with the Sea of Marmara on one side and the Golden Horn on the other” (McMahon, 2008: 108). Moreover the author signifies visual image of the city in this extract. McMahon shows his inclination freely that he says: “The outline of mosques, temples and palaces at twilight is the most beautiful sight I’ve ever seen. It’s a truly perfect sight” (McMahon, 2008: 108). Furthermore she added the combining characteristic of the city which is also the image of this ancient city for centuries: “And it doesn’t matter from what point you stand- the Asian side or the European side...it doesn’t matter” (McMahon, 2008: 108). As a result these attentive words of McMahon show his approval of the connecting image of Istanbul. To make the scenery more influential and to transfer the miraculous beauty of the city in dusk McMahon adds: “That’s when the city is the most beautiful, the most perfect, and the most peaceful” (McMahon, 2008: 108). Besides, the beauty of Istanbul image gains a holy appearance in the hands of the author in the following lines: “Seriously, it’s so breathtaking that it’s as if God makes an appearance every day at this time. I can’t explain it. You just have to see it to understand” (McMahon, 2008: 108). McMahon (2008):

The air almost changes the minute you enter the city. The straits of the Bosphorus are almost twenty miles long with ancient fortresses, mosques, palaces, yalis, and old ruins lining the edge of the river. From the Sea of Marmara to the end of the Bosphorus lies the mouth of the Black Sea, which joins the land with Russia and Balkans. (p.109)

Loti says: “The city is as valuable as its ability to reflect its history” (Loti, 1878: 78). It is obvious in the lines of McMahon that Istanbul has the ability to reflect its history. “The straits of the Bosphorus are almost twenty miles long with ancient fortresses, mosques, palaces, yalis, and old ruins lining the edge of the river”(McMahon, 2008: 109). At the same time McMahon serves a visual image of the edge of the city and the color of the water. “When the mist is thick, the water looks almost like liquid silver. It’s amazing!” (McMahon, 2008: 109). But he also describes the dusk with negative images as “In Istanbul the sea is rough most of the time, and shrouded by a blanket of mist or rain” (McMahon, 2008: 109). It is amazing that seeing positive and negative together does not look odd if the image of Istanbul is in question.

Under the influence of the beautiful city ‘Delphi’ spends two hours gazing at the city skyline and the foreign city: “I sat there in a daze, gazing at the most beautiful city skyline” (McMahon, 2008: 165). The author depicts the beauty image of Istanbul and then two contrast ideas complement each other in her lines. Despite the beauty of the city McMahon puts forward the fallen glory and poverty of it. Finally, these contrasting ideas frighten the author in his lines: “I mean, I’m in total awe by its beauty yet disgusted and depressed by its fallen glory and poverty” (McMahon, 2008: 166).

Going back to the night before with the same feelings for the picture of Bosphorus at dusk, the author attaches colors to the beauty image of the city. The usage of visual and organic images makes the scenery alluring. And he uses a simile of ‘painting’ to arise the beauty sense for the view in McMahon’s (2008) lines:

I envisioned a picture of the Bosphorus River at dusk. I remembered the way it looked the night before, the skyline almost like a painting of red and orange hues from the setting sun. Its waters had looked calm and quiet, as if forever mourning the lives lost within it. I shut my eyes for a moment, devoting a silent prayer for the horror that this very place had been a part of. I opened my eyes once more, took in my surroundings and continued to tour the palace grounds. (p.170)

Moreover the conflict history of the city makes the paragraph complex. Therefore McMahon connotes the palace affairs and bloody history of the city within the carefully chosen words.

Furthermore a typical example for the connection of the character with the city is depicted. In these lines Debie hears that Sabina is in a coma and she ran outside for some fresh air and finds herself standing in the middle of the Bosphorus Bridge. She is captured by the visual connotation and the image of Bosphorus but not surrounded by the same feelings. The connection between her life and Bosphorus reflects on water. The sadness and shock immobilizes her at the flowing water. Then she turns her eyes to the combination of the sun and the horizon. The ship in the beautiful image of the city takes her feelings away in the water of Bosphorus (2008):

I stood frozen, awed by the flaming colors of the setting sun. I stared in the direction of the misty silhouette of the skyline- the Hagia Sofia, the Blue Mosque, Topkapi, the Golden Horn, the Galata Bridge and other grand architectural buildings that outline the view. I gaped down at the sight of the flowing water beneath me. I had not yet shed a tear, though I could feel it building up inside. A passing ship on the sun-kissed horizon held my gaze. Its beauty as it sailed stirred something within me and finally I was able to let it all go. (p.173)

In the following lines of the book for the same scene the author draws a new picture but she makes use of different descriptions. The outlook of mosques and the ruins of Byzantium exhibit a mystical sight beyond imagination. According to McMahon 'historical greatness' hides the bad parts of the city. The beauty image of Istanbul is more powerful than its negative sides through the eye of the author. "I can't imagine a more mystical sight than the ruins of Byzantium and mosques as they come into view along the Bosphorus, especially at dawn. It's really a beautiful place. Even its ugly parts reek with historical greatness" (McMahon, 2008: 216).

A man who has a Muslim mother and a Jewish father wants Delphi to tell her experience of Istanbul. While she was depicting of Istanbul, she had lost her love with a man from Istanbul. If we can see the connection of her disappointment with



religious differences, it would be more comprehensible. Frankly, the sadness in their love overshadows the beauty of Istanbul.

The beauty image of Istanbul gains a different meaning in the writing of McMahon. She employs antagonism while depicting Istanbul and she reaches the beauty of the city by revealing its ugliness. In the paragraphs beauty image of Istanbul is winner of the oppositions however in the following example negative meaning dominates the extract. Likewise the previous samples McMahon starts the quotation with her taste against the city but the pessimist thoughts predominate in the evolution of the ideas. The author keynotes the contrast of beauty and the outlook of poverty. The mixture of old and new looks strange and makes her feel uncomfortable across this view. The Islamic majority disturbs her in the poor area of the city. These feelings also suit the scenery of the McMahon's (2008) lines:

It's funny because it's one of the most beautiful cities in the world but it has some of the saddest states of poverty I've ever seen. Some areas are so bad that they've just been abandoned. And there's this bizarre mix of old decrepit buildings mixed in with new buildings being built above or beside them. It's a big mess really; like anywhere, though, I guess, where poverty is prevalent. I felt really uncomfortable in the Eastern zones of the city which were not only poor but an Islamic majority. (p.216)

While we are coming to the last pages of the novel, the author from the view of a character cites her thoughts about the beauty image of Istanbul. Sabina claims that after her surprise against the beauty of the metropolis which has no other rival, every country or a city has a special odor. McMahon uses personification for the smell of the city like a person. This aroma is made with good and bad ingredients which are explained with the olfactory image of Istanbul.

In Istanbul I inhaled this new odor as much as I could to memorize it and take it with me always. Within the smells of Istanbul, I could detect poverty, pollution, fresh seawater, clouds, ancient buildings, stone, fish, life, pastry, fire and a multitude of other undetectable things. (p.350)

Before trying to understand the lines of the novel it is necessary to say that this is an important visit to Istanbul because Sabina lost her two friends in this city and come to this city with their common child ‘Abu’ who is her adopted child now. Hiding all these memories in her mind and sadness in her heart she gets even with her feelings and life while she is standing against the beautiful image of Bosphorus. The author constructs a bridge between the movements of Bosphorus and the mind and the life of Sabina. The kinesthetic image the author used emerges and the description of Sabina’s life with ups and downs with the image of Bosphorus becomes clear in the minds of the readers. The Istanbul image reminds her of the importance of life. This continuity in the city life resembles the real life she accepts the reality of ‘Life Continues’.

“As the Bosphorus water flows and laps against its banks; the many cars and busses that cross the bridge today; the locals strolling on it, headed for home or wherever- life goes on. Life continues” (McMahon, 2008: 353).

Istanbul image in general has always been romanticized by its direct connection to Eastern identity. The city is famous for being both Eastern and Western. Istanbul image reveals its cultural identity in the works of the authors. The two images ‘Eastern’ and ‘Western’ analyzed in the lines of McMahon. Indeed the characters’ personal relations with different people from different cultures enables them exceptional sightseeing within Istanbul. When the author looks at Istanbul with the eyes of an inhabitant McMahon (2008) says:

I always felt that the dozens of ships on the Marmara Sea, day and night, waiting for the clearance to enter the Bosphorus straits appeared like a menacing army just waiting to pollute our city’s beloved river through its passage east from the Mediterranean to the Black Sea. (p.17)

Her point of view aimed to protect her beautiful city from the foreign ship’s dirtiness but she knows that her city is the trade center and on one of the most important trade routes. The character has conflicting ideas for the city. He is ‘proud’ for having the ancient city and at the same time ‘vulnerable’ for letting the foreign ships pollute Bosphorus.

The ships provoke the character that she shows his anger with the harsh words “awe” and “disgust”. It is also remarkable that McMahon puts details about the history and “crucial” geographical situation of the city. She emphasized the image of linking east and west of Istanbul in her lines. McMahon directs her characters thoughts to a sexual image of the city and uses personification by using the phrase “the lips of Bosphorus”. She imitates the city to a raped woman and says “...the river our city’s most precious, natural gem and the intruding foreign ships like violating phalluses entering, forcing, pushing, taking, climbing their way up her shores” (McMahon, 2008: 17).

The organic images the author used for Istanbul strengthen the moral meaning of the city for its residents. Then McMahon directs her ideas to the American girl ‘Delphi’. She accused the government of being between “Western thought” and “Eastern fundamentalism” by saying “That’s not true. They have all kinds of money. If they were more westernized they would have even more, but the country doesn’t stand a chance as long as it’s at war between Western thought and Eastern fundamentalism” (McMahon, 2008: 61). She thinks because of being narrow minded the city becomes a big “mess”.

The negative thoughts for the foreigners turn into negative thoughts against the inhabitants of the city in the previous example. Meanwhile the contrast between east and west appears. Although they are against the pollution of the ships, there was no other choice as the Bosphorus was the crucial water passage connecting the East to Europe. “...but in this case there was no other choice as the Bosphorus was the crucial water passage connecting the East to Europe” (McMahon, 2008: 62). The geographical location and its importance are reminded by the author.

In another incident McMahon shows the debate in the inner world of Abu. The lover choice of Abu was Delphi, who is a western girl. This decision changes in the course of time and the eastern image of Istanbul is determined in these lines of the character. First he says; “from Asia to Europe, back and forth, as if even now I couldn’t make up my mind which side I wanted to cling to, or both. I can’t really

understand why I prefer this side now, the European side”. While he is travelling in the European side of the city, he means his European lover.

He criticizes the scenery and tries to find a reason for his choice in the city. West side symbolized by the different scenery, tourists, visitors from the world and a glory, but they don't satisfy him. The visual image of the shipwreck on the Bosphorus shore clarifies the ruin of the city, the negative feelings for the Western and their damage to the city. McMahon permeates the emotions of the city against this ruin and says: “If the river could talk, it would reveal a devastating tale of death and fallen glory” (McMahon, 2008: 100). In this sense his choice to express his experiences of Istanbul, he says: “ I have the answer if you ask me, no matter what people say about Istanbul, it is nowhere between East and West. It is the east trying to be the West when in the end it will only ever be the East” (McMahon, 2008: 100). With these quotes McMahon puts forward the Eastern image of Istanbul. These lines show the approval of the Eastern image of the city.

McMahon concentrates her ideas to another characteristic of the city. Istanbul appears as the place of a trade center between Asia and Europe. “It has always been the center of the trade between Asia and Europe” (McMahon, 2008: 108).

It is obvious that McMahon collects the explicit peculiarities of the city to draw a picture of combining city as an Eastern image. McMahon confines with these and exposes the problematic side of Eastern and Western image in the city. Istanbul is the city which belongs to his past and his identity so the character divulges his dislike against West and says (2008):

I felt more estranged there than I ever had before. In the rest of Europe there was still the comfort and safely typical of the West at every turn but in Turkey, at the border of Asia and the door to the East, a whole new world presented itself to me. (p. 164)

Then from another point of views she will look into the problem and says: “Turkey's too much in the East and Islam is the majority. It'll keep Turkey separated from the West forever” (McMahon, 2008: 171). Afterwards she criticizes the idea for being ethnocentric from a different outlook. Until the last extract McMahon adheres to the combining features of the city but from now on she changes

the route to the separation of the city. In addition to this; the author compares the separation of the city with the Israel example but she is optimistic about the Eastern image of Istanbul and says: “But at least in Istanbul there’s free border crossing from one side of the city to the other. At least the pious and the unbelievers can all mingle within the same city. The East can mix with the West and vice-versa. It’s much better off than Israel” (McMahon, 2008: 217).

What’s more she returns the unifying element of the city. Nevertheless McMahon designs another extraordinary and complicated portrayal. McMahon (2008) states:

That’s why I also find that city so fascinating. It’s the bridge between East and West...literally. It’s a tragedy because that part of the world has always been in political unrest and I think it always will be. I think the Bosphorus River symbolizes a divide that separates a world forever split by two sides. It links two worlds that can never resolve its differences, yet connects them together at the same time. To me, that’s what makes the place so beautiful, so intriguing. (p.217)

Although McMahon (2008) demonstrates the bad sides of this city, he gives correct observation on the precious feature of Istanbul and how the character sees the city:

I found the city to be rich with contrasts. Of course, any place where the clashing cultures of the East and the West are found would leave any viewer mystified. And though there are plenty of cities in the world that can boast similar disparities, there is no other where one can literally jump back and forth from one continent to another by merely crossing a river. (p. 351)

The claims above are right as they indicate how one can understand the value and the difference of the city. The Eastern and the Western images of the city are unsteady because of the variable characters of the novel. McMahon’s depiction of East and West evokes the Christian and Muslim image of the city.

Istanbul has the multi cultural and multi religious structure and represents different moral values. The religious image of the city includes the tolerance for Jewish, Catholic or Orthodox. The religious image of Istanbul is represented by the

inhabitant of the city “Abu”. The religious motifs surrounded in the presentation part of the Muslim boy. McMahon uses common words as “Islamic worship, muezzin, minarets, Mecca, mihrab and Koran” (McMahon, 2008: 4). McMahon also creates Christian and Jewish characters who will share the experiences of life. The conservative life of Abu links with the life in Istanbul. “Nothing gave him more inspiration than the unity he felt with God and his people” (McMahon, 2008: 4). The Christian character ‘Delphi’ heard her father repeatedly blaming ‘Arabs and Muslims’. Her brother died on a flight which is attacked by the terrorists. Their families and lives are opposite because of the contrasts of their religions.

The religion of Abu is also symbolized by Istanbul. The religious image of Istanbul becomes original within the views of the mosques in the work of McMahon. Catholic, Orthodox and Jewish presence in the city is obvious in the past of Istanbul. Then McMahon creates a new character “Jacob “two conflict religions. McMahon describes his family as: “His mother was miserable that they couldn’t live like a normal family on account of her background as a Palestinian Muslim and his father’s as an Israeli Jew.” This exposes that the author feels a desire for showing the different aspects of the city in a whole as in the following lines of McMahon (2008):

Where I’m from, in Istanbul, there is always friction because there are secularists, Christians, Jews and Muslims and we all have to live among each other. But like I said, just so everyone knows, most of us are not like this. (p. 26)

She narrates and sometimes informs the readers about the customs, faintnesses, faiths and strict rules of the religions. McMahon divides the city by the two religious sides of the city then goes back to the religious changes in the history of the city. McMahon, for Muslim times of the city, says: “That part of the city is majority is Muslim, that’s just how it is. The men have their places of social gathering and the women have theirs” (McMahon, 2008:68). Then she compares with the Christian times and says: “Back in the Christian day of Istanbul, coffee drinkers and smokers were considered devil worshipers. It was a bit like being Catholic and taking drugs or something. And once the people were caught drinking or smoking they would be executed” (McMahon, 2008: 68).

The city accepts two different images at the same time. Again McMahon compares Islam to Christianity. The religions' relationship to the others and God is the basic in the explanation. Then she takes attention to the city and says: "Apart from its relationship to other earlier monotheistic religions, some Islamic ideals actually began in Constantinople, which of course is Istanbul" (McMahon, 2008: 78). Therefore the religious image of Istanbul gains importance in the work of McMahon. It is gathering place of religions that: "It's always in a religious or political upheaval. The city now casts a shadow on all the past civilizations that inhabited it, mixing with the stamp of all its people and traditions of today" (McMahon, 2008: 108).

According to McMahon; despite the mixed structure of the city, "the pious and the unbelievers can all mingle within the same city" (McMahon, 2008: 217). To frame the changes in Constantinople within the changes of dominant religion, McMahon narrates: "My favorite part of the Hagia Sophia was the gold Byzantium mosaics but there were so few since the Muslim turned the church into a mosque" (McMahon, 2008: 217).

Then McMahon (2008) gives another example of the modification and supports her assertions:

When Christianity built Constantinople, the Romans turned two ancient medusa head statues upside down and on its side as an act of defiance to the dead gods of pagan Greek and Roman mythology. Again, bottoms up, tops bottoms. More topsy-turvy discrepancies include Islamic women covered from head to toe in traditional Anatolian garb next to secular Western women in tank tops and short skirts; fresh sea air combined with thick breath-stopping pollution; ostentatious palaces and rich neighborhoods across the river from the slums of the poor, but unlike Rio. I felt the two cities resemble each other in their stark division between the rich and poor as well as their caught place between East and West like Brazil's clashing sides between Europe and the Americas. When we took a cruise up the Bosphorus to the mouth of the Black Sea, Istanbul's contrast of fallen glory and development presented itself to us with the yalis lining the river's edge; many of these Ottoman summer homes have been built up into modern mini palaces while others have been left to rot, dilapidated old piles of wood sinking into the water. (p.351)

McMahon kneads negative and positive in the same image again. Her characters' variable religions defend themselves and force the reader to think about the real religious image of Istanbul.

In addition to the religious side of the city McMahon sees Istanbul as a city that is full of literal resources and give an ear to the myths of the city .Being one of the resources of Istanbul, myths dominated in the history of the city.

Apart from the mixed and pessimist ideas, love changes the mood of the characters and the mood of the city. It is significant that McMahon (2008) is desirous about emphasizing the mystic side of Istanbul:

...the Bosphorus held a major role in the ancient mythology. The Greeks believed that Jason and Argonauts sailed through it as they sought the Golden Fleece. The Greeks also believed it to be full of Harpies and Cimmerians. It was a waterway for Darius and Xerxes as they fought in the Persian Wars. The Bosphorus had always been a strategic place throughout history because of its position that both divides and unites Asia with Europe. (p.110)

McMahon uses her advantage of observing the cultures from the different points of view and describes the myth of Leander in different moods and meanings.

'Abu', a Muslim in Istanbul, has negative approach to the myth of Leander "...shakes his head at the idea of such a story, confused as to whether he should view it as vain or romantic" (McMahon, 2008: 5). It was forbidden to have young love like that of Hero and Leander. Moreover it was "a legend which comes from the culture of unbelievers". McMahon indicates the power of religion while understanding the myth. The myth worth nothing to Abu because it was 'reckless' and 'indulgent' for him. McMahon adds a narrow minded father's word "the faithless monsters of West" for the Western to make us see the changing look to the myths.

McMahon's descriptions and references about the myth reveal how the meaning changes according to the mood of the characters; the same myth, the same Muslim man but different emotions and different time. Afterwards McMahon (2008) gives another example of variable mood and variable meaning.



Looking out at the Kiz Kulesi, poking itself above the midst of the vigorously flowing river, Abu recalls the ancient myth surrounding it. Also known to the Greeks as Leander's Tower, the story held that the hero Leander jumped into the Bosphorus in an attempt to meet his love on the Asian side of the city but drowned before ever reaching her. His lover, Hero, had been standing atop Leander's Tower hurled herself into the river as well. (p.5)

Abu stared at the Kız Kulesi tower without knowing how many times he looked at this tower. Now it becomes the biggest myth of true love. The myth which was “the faithless monster of West” (McMahon, 2008: 5) becomes the life of Abu. The love he is experiencing changes his mind and the resemblance of his life persuades him that the myth was true.

I don't know how long I stared at the Kiz Kulesi tower in the middle of the river, the one Hero had supposedly thrown herself from when her love, Leander, drowned on the way to meeting with her. I can't count how many times I had stared at this tower with curiosity over this Anatolian – or Greek – myth which, until now, I had believed to belong to the biggest myth of all, that of true love. Not until I had experienced it myself, did I actually believe it really existed. And now, this tower seems so different to me; I feel a resemblance to it as it stands alone in the midst of the cold and rough waters that crash against its sides mercilessly with the wind. (p.19)

Myth and life mingle in these lines. The mythical image of Istanbul is obvious in that part. The author uses tactile and visual images for the myth of 'Leander'.

“The cold black depths of the sea” reminds Abu of ‘Pandora's Box’ myth. In Greek mythology, Pandora's Box is the large jar carried by Pandora that, when opened by her, unleashes many terrible things on mankind. The association of this myth reveals Abu's anger to Delphi. Delphi represents the woman who gives trouble to Abu, in his own myth (2008).

The idea of being stuck for eternity in the cold black depths of the sea reminds me of the Pandora's Box myth. Weren't the contents of her black hole the invitation that all men succumb to, the same place that gives life and later death, which nurtures yet destroys? In fact, come to think of it, that is what real love does to a

man. First it creates, then after, it smashes him to pieces. Woman is the creator and destroyer of man. (p.20)

McMahon makes use of the woman such as “The Python”, “the Dragon”, “the Devil”, and “the Serpent”.

At the end the McMahon (2008) associates Istanbul with the myth of ‘Leander’ and says that:

And did you know that this river carries many stories?...Your Daddy’s story, the stories of great religions and empires, and even stories of love. Once upon a time, there were two people who loved each other so much. Their names were Hero and Leander. Their love was doomed as they swam from opposite sides of this river to meet; but sadly, they drowned before ever reuniting. And for thousands of years since, love has been born and died upon these shores time and time again. (p.352)

## CONCLUSION

“Though all the other cities are subject to the decay of time; Constantinople alone seems to claim for itself a kind of immortality and shall continue a city as long the race of mankind shall live either to inhabit or rebuild her” (Gilles, 1988).

Throughout its long history, Istanbul has stood as a symbol of greatness. The city is the gathering place of the people, history, languages, religions, cultures and even continents. It is obvious that Istanbul is one of the most appealing cities of the western writers because of its ancient and wealthy history. Western writers have written a lot of books about Istanbul as it is the most productive area for the authors. Meanwhile the changing economical and political situation of Ottoman Empire contributed the city, the attention of the western increased. Therefore the city is visited by western travelers and shows its beauty to the foreigners. It was a wealthy source for the authors to witness. Being “charming” for Byron in 1823, “sweet waters” for Julia Pardoe in 1854, “fairy” for Smith in 1863, “majestic” for Richman in 1994, “allure” for Gooch in 1995 “sublime and mystic” for Davidson in 2008 Istanbul image proves that it never deceives its magic for centuries through the eye of foreign authors.

In this context, Istanbul image is analyzed in the books of A.S. Byatt, Jenny White, Michael Pearce, Roddy O’Connor and Vanessa McMahon. The books written by foreign authors reflected a different view of the city. The exercise of revealing and analyzing these books written by foreign authors was itself important in order to expose the image devices created for Istanbul through their perspectives.

Before analyzing Istanbul image in the novels in chapter two, I focused on the background of the authors to understand their perspectives to Istanbul. In this sense pieces from their lives and the genres of the works have connection within the images occurred. I also made literature review on the image device and see that the genres also effect the formation of the image. Then I made historical research for the periods of the novels and this information is helpful to clarify the influence of the period on metaphors and the images. The analysis in this thesis shows that the image

device is influenced by the period and genres of novel and the background of the authors.

The thesis exposes that the period of the novels are important as the period assigns the theme of the novel. In this sense we reach the periods and their impacts on novels. Above all the image of Istanbul is influenced by the period of the novel. For instance, *The Djinn in Nightingale's Eye* is in the period of modern Istanbul which is still limelight for the Western authors. In the Atatürk's new world, the negative thoughts against west are depicted by the author. According to Byatt there is still separation of east and west. The museum 'Haghia Sophia' which is in the middle of the debates is taken into account because of the period. Therefore, Istanbul has the image of fairyland for Western that shows their desire of this metropolis. In contrast, in *The Sultan's Seal* there is a desire for West. The modernization arguments of the period separate the empire. Istanbul is described as a metaphor for the conflicts of the time despite its unifying image. The bloody image of Istanbul is proved with the bloody murders. Similarly in *A Dead Man in Istanbul* the city is in the middle of debates. The political unrest of the period reflects on the city. The modernization in government and social life is depicted through the eastern image of the city whereas in *Istanbul Gathering* the city has the scene of sixties and seventies, Istanbul as an improving metropolis of East. The city has its religious, historical and eastern images in this period. Lastly, in *Bosphorus* Istanbul is city of modern times within its conflicts. Besides, McMahon uses Istanbul as a metaphor for the separated love of young people from different cultures. This geographical appearance also represents the separation of religions, cultures and races.

While analyzing the image device of Istanbul through the thesis we get some clues of the impact of the genres on the image devices. Of course making descriptions and creating stories are the profession of writers who also use them skillfully in their works. In this sense, the thesis proves that the genres used in the books of five foreign writers have influence on the image of Istanbul. First, A.S. Byatt writes short stories and uses fairytale genre. Therefore the mystery side of Istanbul is dominant in her book. Moreover the author highlights the eastern side and

elements for the image of Istanbul. Byatt's Istanbul is described within the context of its stories. Secondly, Jenny White, whose genre is historical novel, defines Istanbul through its historical past. As her genre is not only a historical novel but also a detective novel and the bloody side of palace and harem life is depicted within the image of Istanbul. The mystery genre sometimes attributes the negative approaches to the image of the city. Thirdly, Pearce's Istanbul is exhibited in a detective fiction novel so the city is analyzed by the murder of an embassy in a strategic place. For this reason strategic importance of the city and the port city image of Istanbul shows the characteristic of the period. Then, O'Connor writes his novel which looks like a travel guide in this ancient city. Istanbul has its city image and the real appearance. This realistic novel displays the districts and their living faces to the reader in the context of the genre. Finally, the image of Istanbul is analyzed in the book of McMahon. This unusual first fictional work also appears to have autobiographical style. Owing to the autobiographical style McMahon looks into Istanbul from different points. The image of Istanbul frequently changes according to the characters' point of views because the author adeptly portrays them using first person narration for each of their stories. On the whole it is clear that the influence of the genre on the image device cannot be neglect.

On account of the effects of the writers on the image device we analyze the backgrounds of the authors in the thesis. Under the influence of this it is evident that the author's lives are shaped the formation of the image device in the works of five foreign authors. A.S. Byatt who works on fairy tales for adults puts her character into a fairytale and this character is also a narratologist who writes stories about women. This woman resembles a powerful heroine story teller, Scheherazade and this shows the tie of the author within its work. Her studies on fairy tales makes Istanbul which once the fairy-tale location of the East, the focus of this work. And Jenny White who clearly understands the culture and the period in profound detail is an anthropologist. Being an anthropologist and having studied on Turkish culture before, she offers an excellent image of Istanbul. Equally, Pearce who has his share of the various tensions of Sudan writes a lot of detective fiction novels of turmoil. As the author knows the

meaning of turmoil, he writes about the political unrests of the image of Istanbul. Besides, living in Istanbul for nine years, O'Connor belongs to the city. The author knows Istanbul particularly that he uses this advantage while depicting the culture, the language and the motifs of the city. The image of Istanbul is lucid as he was a resident. In addition McMahon as being an American born Scottish father and Canadian mother, she has the experiences of contrast cultures. Therefore McMahon depicts the conflict image of Istanbul in her novel. Consequently, backgrounds of the five foreign authors reflect on the image of Istanbul as well.

To sum up, this thesis also reveals that the image of the city is affected by the genres the authors used, the backgrounds the writers carry and the periods they are in.

Likewise the writers' introductions to a topic and their descriptions of sceneries are also notable for their usage of the sensory imagery. For instance, from the point of view of A.S. Byatt, Istanbul has positive meaning as she puts the city into the form of a fairyland. Her approach to the eastern city reminds her of the legends and stories that the city hides in its beauty image. Besides, Jenny White praises the beauty of Istanbul in every line of her novel. White serves Istanbul within the elements of palace affairs and its history. Whereas Michael Pearce depicts the beauty of Istanbul meticulously in his book. His positive approach is sometimes demolished within the political elements and the negative scenery of the murder. Moreover Roddy O'Connor's Istanbul is completely the real city itself. The author mirrors the magnificent beauty of the city, its districts and his positive idea as well. Then McMahon, who deals with the city as a metaphor for her characters, analyzes its beauty through the context she prepared. Their impossible love and the conflicts of their cultures reflect on Istanbul. Despite its beauty negative atmosphere changes the image of the city.

In conclusion five foreign writers exhibit the beauty image of the city within their lines surrounded with stylistic word and the feelings of the authors against the magical land. Given the images of Istanbul analyzed in chapter three, it is possible to say that Istanbul is a metaphor for the fairyland. As fairylands have magical

appearances; the beauty image of Istanbul is proved in this sense. Byatt has the orientalist point of view that places East and West in binary opposition. Her tale is an Eastern although her character is a representative of liberal western feminist. In this sense Byatt writes an Eastern novel form merging Western and Eastern tales. These tales include Coleridge's "*Rime of the Ancient Mariner*," Gilgamesh", Milton's "Paradise Lost", Chaucer's "*The Clerk's Tale*" of Griselda, Shakespeare's *The Winter's Tale*. Therefore Istanbul is the image of East. Then the mythical image is proved by the legendary stories from the past. In this sense it has a mythical image. And Istanbul is the image of locale conflicts such as Muslim and Christian in the work of White.

Moreover in chapter four the image device is analyzed in the book of Jenny White. The beauty image of Istanbul is obvious in the depictions of the author. "Golden Horn" and "Magic Land" are the images of Istanbul. The cypresses, colors, sunrise, water, setting sun, remains of Byzantium, shade of the pines, Old Palaces and even fish is used in describing the beauty image of Istanbul. Similarly, cultural motifs coffee houses, tughra, djinn, belladonna, Turkish bath, tube flower and the houses reflect on Istanbul image. Istanbul has its own signs as the harem life, bazaars, famous districts, palaces and social life. The image of modernization is depicted within the garments and music. Clothing in European style is depicted comparatively and proves the westernization in society. The cultural beauty of Istanbul is another characteristic of the city as Muslim, Christian and Jewish lives together in the city. Besides Istanbul is the center of Muslim world. The variety of the flowers is metaphor for the minorities in the empire. The orchid symbolizes west. White compares all the images of Istanbul so he depicts two sides in one scene.

To put it differently, the image of Istanbul in Pearce's novel is ideologically different as it has the political atmosphere of the time. Besides its beauty, Istanbul has the strategic importance. In her work Istanbul is the image of port city. And its combining image emerges in the political relations. Social life in the city is described elaborately. Muslim and Christian existent is accepted by the author. The languages

in the streets are the symbols of the richness. Istanbul being the city of cultures exhibits this truth in the stream of social life.

In chapter six, O'Connor describes Istanbul except for the palace affairs as the novel is in seventies and eighties. The author's Istanbul is still historical within the mosques, palaces and ruins which are the symbol of the city. The mosques are the signs of holy land and it belongs to the heart of religion. The city is full of respect against its past. Istanbul is the image of itself. Istanbul reveals the east and west its layered history comes out while describing these places. The religion is indicated with the tiny religious elements. The importance of Bosphorus increased in the lines of O'Connor.

In the last chapter McMahon's work is analyzed. Istanbul is the image of conflicts. The city is the vital river which combines two continents. It is a cultural city. The influence of the past reveals in the work. The religious side of the city is dominant in the novel. Bosphorus is a metaphor for the divided worlds of the people as it is for the countries. Istanbul is the image of East that wants to be west. The myth of the Bosphorus is the symbol for the love of characters.

Finally, Istanbul image changes its mask as in the works of the authors. It had been Byzantine. Then it became Ottoman. Now it is the most known city of Turkish Republic. It had been Western. Then it became Eastern. Now it is the face of both East and West. It was Christian. Then it became Muslim. Now it is the most important city for both Christian and Muslim people. It had represented Western Music. Then it was known with Oriental Music. Now you can hear both of them in this city. It had only been the glorious look of palaces. Then it became the center of tradition. Now it is the center of both continents. It wore the scene of wars. Then it became the peace of minorities'. Now it is the cradle of civilization. Istanbul has changed its appearance with the help of literature during centuries. This variable scene is the image we will come to conclusion in the books of five authors whose works have Istanbul as a rich image in their plots.



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## Ek- 4: Özgeçmiş



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