

**PAMUK'S ISTANBUL:
EVERYDAY ARCHITECTURE**

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by

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CERTIFICATE

This is to certify that the thesis titled **“Pamuk’s Istanbul: Everyday Architecture”**, being submitted by **Ms Pallavi Narayan** to the **Indian Institute of Technology Delhi**, for the award of the degree of **Doctor of Philosophy**, is a record of original bonafide research carried out by her under my supervision. In my opinion, the thesis has reached the standards fulfilling the requirements for submission relating to the degree.

The results contained in the thesis have not been submitted, in part or full, to any other institute or university for award of any degree or diploma.

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Abstract

Istanbul's city spaces inspire cultural and literary production while inducing a sense of loss that informs the literary aesthetic. My dissertation focuses on how postmodern author Orhan Pamuk—with his emphasis on materiality in the city, undercut by dream space—enables a transformation of the self in everyday life in Istanbul. My objective is to expose the experience of the city that shapes the individual and compels him to, in turn, reshape the city in text and architecture. I connect spatiality with an investigation of the text to determine the narrative turn from postmodernism to beyond. Engaging closely with Pamuk's oeuvre, I develop a theoretical framework that identifies the shifts in his narrative aesthetic and socio-political insights in relation to the city. My work isolates Pamuk's special brand of postmodern literary aesthetic, and demonstrates Pamuk's writing as displaying the possibilities of fiction to address the palimpsest city and the domain of architecture. I show Pamuk to be furthering the notion of *flânerie* in the museumized city by postulating a distinction between two categories of the *flâneur* figure: the literary *flâneur* and the (auto)mobile *flâneur*. My postulation of the new category of the heterotopic self takes Pamuk's work beyond postmodernism. This dissertation shows that Pamuk's Istanbul constitutes a multitude of fictions—heterotopic in nature and chronotopic in their functioning—that enable a reshaping of the notion of his fiction itself.

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