

**IMAGES OF MELANCHOLY IN THE NOVEL  
“ISTAMBUL MEMORIES OF A CITY” BY ORHAN PAMUK**



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***Abstract***

The article analyzes the principles of the ekphrastic combination of the text of the novel “Istanbul memories of a city” by Orhan Pamuk and the photographs in it. The functions of melancholy and the leading images of its presentation in the text are defined. In particular, the black and white color of the photo, the seriality of family photographs, the transformation of the photographic index into a full-fledged image in the process of syncretization of the art of words and photographs and the formation of an ekphrastic novel-photography. The mechanisms of the transformation of metexis into mimesis in the novel “Istanbul memories of a city”, considered by us above, reveal one pattern of modern novel: the growth of ekphrastic transformations of the text. Of course, the technological development of society played the great role here, but the author's choice remains the decisive factor, he concentrates on the Istanbul melancholy. It becomes the key to understanding the world, despite its monotonous-hostile black color. Istanbul's sadness becomes a space of overlapping of collective and individual memories by O. Pamuk. The novel contains the motivation of the relevance of photographs, which is written by the children's image of the writer: they are intended to depict the contradictions between the unique moments of life and its usual routine. But in order for all this diversity of forms and contents to spill into organic aesthetic unity, the author had to find the principle of unity. It turned out to be Istanbul melancholy.

**Keywords:** Orhan Pamuk, novel-photography, ekphrasis, index, syncretism, melancholy, shifter, photography, metexis, mimesis, verbal photography.

Orhan Pamuk's Istanbul melancholy in the novel-photograph "Istanbul memories of a city" (Pamuk 2003) is the main object of the image, which is what we find on each page and in the old photographs involved in the text. The photographs increase the motivation for this psychological condition of once magnificent city, which should become "the capital of the world", but this did not happen. "Recollections of the former greatness of the Ottoman Empire, poverty and the ruins that filled the city by sadness – what is associates Istanbul with all my life" (Памук, 2006: 14), – Pamuk writes. "The sadness of this fallen imperial culture had immersed into forgetfulness was felt everywhere" (Памук, 2006: 46). The writer constantly speaks about the nature of Istanbul's sadness, and makes his conclusion as a leitmotif of the novel. Already from the first pages of the novel, sadness for the former grandeur captures the reader as a leading mental sign of any citizens of the Istanbul.

To reproduce this strange sense of melancholy, the author uses the very old way of reading – the method of a long list (verbal and photographic in parallel construct) of the same type of phenomena, of which it consists: "But now I want to tell not about the melancholy of Istanbul, but about that, something similar to it, sadness that we, Istanbul citizens, accept with pride and experience all the group together. To feel it, we need to be able to see its origins in urban landscapes and in moments taken out of the flow of urban life. I'm talking about the dusk that is coming down early and about the parents of families with suitcases in their hands, who are hurrying home in the outskirts of the streets, which are enlightened by dim lights. I'm talking about the old sellers of books, which after a regular economic crisis, all days are in vain waiting for buyers; about hairdressers complaining that the people became less shave; the old Bosphorus steamboats and sailors with buckets in their hands washing the deck, frozen at the empty berths, looking at one of their eyes on a black and white TV set in the distance, thinking that they will go to sleep in the cabin..." (Памук, 2006: 126-127, on pages 398–400 – another great list). The list goes on for 6 (six!) pages and alternates with old black and white photos that enhance the effect of immersion in the past. This fragment of identification of "sorrow" ends with analytical thought: "It becomes clear here that the sadness I'm talking about is not at all like the melancholy inherent in a lonely individual, but similar to the notion of sorrow used by Claude Levy-Strauss in the book "The Sorrowed Tropics" (Памук, 2006: 133). It is not about an individual experience, but about a culture of sorrow, an atmosphere of sorrow in which there are millions of people. To get rid of this sadness, one needs to

get rid of memories, but one who gets rid of his own memories loses himself and the future. The sadness of Istanbul is the inheritance of the city's residents, which cannot be ruled out.

Orhan Pamuk borrows another way of describing this mentality of the Istanbul people from Western writing, he refers to those writers who traveled and even lived in Istanbul, and left their impression about it – is Gérard de Nerval, Theophile Gautier, Marcel Proust, Stéphane Mallarmé, Andre Gide, Paul Valéry, and Turkish writers who listened to them, Yahya Kemal, Ahmet Hamdi Tanpinar, Abdulhak Shynasi Hisar, journalist and historian Reshat Ekrem Kochu. Together, these writers made specific commemoration of the Istanbul sadness, a kind of game with memory and time, which gives aesthetic pleasure of the fleeting illusion “that the past can still live in the present” (Памук, 2006: 151). Grief as part of the commemoration scheme of the times of destruction of Ottoman Empire converts reader to forgotten feelings, and, according to Karin Johannisson, “return to the senses has consequences. Returns not only the feeling, but sensuality – in new, and sometimes in the old forms” (Юханнисон, 2011: 17).

Touching on the outstanding figures, the writer intensifies the text by their photos. For example, the text of the novel becomes the photograph of Reshat Ekrem Kochu (Reşat Ekrem Koçu) (Памук 2006: 205), which is accompanied by a specific comment: “Kochu himself believed that sorrow persecuted him from his birth and that under his influence formed his personality” (Памук, 2006: 204). Readers look in the sad of the eyes of Kochu as the document of irreversible of Istanbul's sadness. In photos, where people are depicted on a close-up, there are no fun or even smiles. The whole visual series of photos reproduces a dimly and dark world and only in black and white.

Orhan Pamuk describes the Istanbul melancholy (or sadness) so credibly that he does not forget about fear – its main support. He writes: “Watching how the cities of the Ottoman Empire, which once conceived all the treasures of the Middle East, as a result of wars with European countries and Russia, they deteriorate and turn in the sad ruins, Istanbul citizens became more and more locked up and nationalist-minded people, were treated with caution for the same reason, Istanbul people can not get rid of fear for over a century, that any moment in our city may come up with some new misfortune” (Памук, 2006: 272). Even Robert Burton wrote about fear as the cause of melancholy. In fact, Pamuk reproduces Istanbul melancholy in its classical form – as a black melancholy. Therefore, black and white photographs are most suitable for enhancing this effect.

In addition, the writer creates the antithesis of tourist Istanbul – the melancholy Istanbul. The origins of the tourist Istanbul Pamuk sees exactly in the writer's work from the time of Nerval and Gauthier, for which the city was just an exotic. "Sadness came to the city after the collapse of the empire" (Памук, 2006: 290), but this is the least worrying for French writers, and it is precisely the pursuit of exoticism that Nerlay visits Istanbul during Ramazan, considering it to be a quick and a carnival time. According to Orhan Pamuk, Gerard de Nerval, for all his sincerity and interest, somewhat draws Istanbul, overwhelmingly admiring the exotic nature of his landscapes with ruins. This second sense of Istanbul – without melancholy, without sadness – seems to the writer devoid of meaning, because the Istanbul melancholy is the soul of the city, not an exotic image of the city.

However, the habit of looking at the hometown with the eyes of a stranger, in recognition of the writer himself, gives him great pleasure, "not to mention that it serves as a necessary counteraction to blind patriotism and the desire 'to be like everybody'" (Памук, 2006: 317). Looking at a city from different points of view means keeping a live connection with city. And again, photographs help move to different positions of contemplation of the city, in addition, all these positions have long remained in the past, inviolable, constant, basic. These are the observation points selected by the talented photographer (mainly Ara Güler), they are not accidental, namely constant, because they capture the soul of the city through a pretty urban landscape.

Finally, Pamuk combines the semantics of the Istanbul melancholy (declared in the works of Europeans, for example, Nerval and Gauthier) – and the semantics of Istanbul's sadness, recognizing their identity: "The melancholy of the outskirts, ruins, huts and city walls, which Tanpinar read in Nerval and Gauthier, he masterfully transforms into authentic Istanbul sadness inherent in this quarter and the life of its inhabitants, modern working women" (Памук, 2006: 325). Important role in the novel was played by photo galleries of Istanbul ruins and broken houses. The function of the ruins, the admiration that the author constantly demonstrates, is revealed for him and for French writers in different ways: Pamuk-character sees the spirit of the city in ruins, in contrast to their purely decorative-historical function in the works of prominent Frenchmen. The image of the charming Istanbul ruins comes from scribes of French writers and extends from the outskirts of the city to its entire space. This resulted in an explosion of literature that put on French exoticism, including among Turkish writers, in the words and thoughts. Istanbul becomes "the city of the perfect huts" (Памук, 2006: 346). Therefore, because of the sadness of the ruins a symbol of the perfect city of picturesque huts grew, and every photograph of

the ruins – this is no longer just a snapshot of the city's corner, but a deep symbol of the irreversibility of time and the losses.

Turkey has never been a Western colony in the political and economic sense, but it sees some kind of spiritual and receptive dependence on symbols and leitmotifs created by Western writers. The book "Istanbul memories of a city" contains a leitmotif, which is implemented in the short formula "Istanbul never has been a colony of the West" (Памук, 2006: 382). The intrusive repetition of this phrase in minor modifications becomes part of the Istanbul melancholy – the inspired mental characteristic is perceived as generic, its own.

The fatal significance of the Istanbul sadness appears at the end of the novel, when the writer admits that "he wanted to draw, he wanted to live in the same way as the French artists which he read in books, but he did not have the strength to reproduce the world of these artists in Istanbul, could not also change his Istanbul" (Памук, 2006: 423). Focusing of Pamuk-character on the possibilities of transformation is always broken into the drive of the past, remind of the Istanbul melancholy. The final merger of sadness and melancholy can be found in lines: "Istanbul seems to me to be a sad city precisely because most of its neighborhoods, streets and hidden landscapes, which can be seen only from a certain upper chamber, first appeared before us in those days when I was covered with sadness with a lost lover and only beginning to realize the irreversibility of this loss" (Памук, 2006: 454). Unhappy love contributes to the imposition of two similar but not identical concepts – the Istanbul melancholy in its western reception and Istanbul's sadness as a purely Turkish mental complex of world perception. This sense of meaning belongs to the psycho-geographic and gradually forms the psychological topos of Istanbul in novel, where the leading feature is the inexhaustible melancholy / sadness itself, a national and, at the same time, an individual form of feeling, an attribute of the eternal city. And all this is documented by photographs from different points of observation. The accumulation of photographic moments creates a peculiar long-lasting character of the past, and this is what the writer aspires to do. In fact, the concept of Istanbul sadness / melancholy at the novel by O. Pamuk based on memoirs, black and white photographs, overlaying the review of Western and Turkish symbols, finally presents a classic example of black bile melancholy, defined by Jean Starobinski (Старобинский, 2016) and Robert Burton (Бертон, 2005), capable of eternally corrupting the soul and even a whole culture – without hope for liberation from it.

The color base of the novel "Istanbul memories of a city" by Orhan Pamuk defines the features of old photographs on its pages: the absence of colors on the old photos nostalgically attracts the writer because it symbolizes the authenticity of the past in

its melancholic status. Black-and-white color helps to strengthen melancholy semantics, it contributes to the story of the unlucky fate of the interpreters of the history of the city of Istanbul. On the contrary, the black-and-white dominant contributes to the strengthening of a monotonous and reflective worldview, concentrates on the Istanbul melancholy, which is both a punishment and a recognizable sign. The lack of color does not degrade the novel, because the main character – black Istanbul melancholy – does not need the color and is completely satisfied with black, filling all the gaps of the forgotten and ruined buildings. The color function of photographs, therefore, is not just provided by the author, but transformed into a semantic plane of sadness.

The art of photography emphasized the distinction of the image (expressive-emotional field, mimesis at the base) and reflection (visually-factual field, metexis in the basis). The novel-photography "Istanbul memories of a city" by Orhan Pamuk combines these two ways of reflecting the reality and the plane of their syncretisation has become a powerful feeling – Istanbul melancholy. I will try to substantiate this, using the combined theoretical works on the art of photography and literary criticism, that is, the ekphrastic method of analysis.

R. Barthes says that the photograph "to infinity reproduce what happened only once, it again repeats what can never be repeat in the existential plan" (Барт, 1997: 11). He calls the main components of the photo art: the referent is the one who is fixed on it; the photo contains his own referent; the operator – photographer; the spectator is all of us who are reviewing the photos. The photo transforms the subject into an object, giving it a museum value. R. Barthes called the functions of photography: "to inform, represent, acquire unexpectedly, to cause desire" (Барт, 1997: 47). The duplicate landscapes with old houses, ruins, old-fashioned clothes, etc., create a conceptual series of memory of the past greatness of Istanbul.

The more historical losses – the more pity. R. Barthes argues: "Photography is a field of pure contingency and cannot be anything other than a text" (Барт, 1997: 48). "It allows you to reach the smallest details; it supplies me a collection of partial objects and can flatter the fetishist who lives in me, because there is a certain 'I' who is in love with knowledge, and feels something like gravity toward him. Similarly, I like some biographical features of the life of the writer, they take me alongside the photographs; I called these features 'biographemes'; history maintains a relationship with a photograph of the same brand as a biographeme with a biography" (Барт, 1997: 50). The novel "Istanbul memories of a city" consists entirely of such "biographemes"; even photographs where are no figures from the family of Pamuk, are suddenly intimidated by memories of childhood and adolescence.

For example, a mere photo of the coast provoked a memory about family voyage in the boat along Bosphorus. Further R. Barthes emphasizes "The photography is unary (simplified as a monad), what is why emphatically transforms expressiveness without duplicating it or providing it with mobility (empathy consist of the force of connectivity), it does not imply any dichotomy, no barrier, nothing direct" (Барт, 1997: 65). Reportage photos are often unary. Pornographic images are unary. The last is absent from Pamuk. However, unary photos are also posted in the novel. It is a panorama of Istanbul, the fixation of certain items that have long been out of use and disappeared, which do not use. In this novel the unary photos from colorless and neutral becomes to black-and-white and sad.

According to R. Barthes, the photo is singular (solitary): "In the case of a photo is impossible, unlike all other types of art, to contradict that the thing was there. It imposes a reality and the past. And since such a restriction applies only to it, it must be considered its very essence, noema of a photography" (Барт, 1997: 115). In this case, the noema of the photography will be "it was there", in other words, NON-COMPLIANCE, which is guaranteed by metaxis as the basic principle of reproduction.

Metaxis is a faithful reproduction and characterizes only photographs, while the literary work gives the advantages to mimesis – creative imitation. The novel-photograph is an ekphrastic genre, therefore combining metaxis and mimesis in an undeniable unity. This experimental especial feature is very rare and tells us about the new level of syncretism of various types of art. For the ekphrastic genre, in which there are two forms of radical representation, this binary combination is predictable. In the aspect of fixing the melancholy in the text, the syncretism of metaxis and mimesis is interesting because the black-and-white photo world and black bile of Istanbul sadness are organically interconnected. The lack of color in the novel is motivated by its unnecessary use for inhabitants Istanbul as well as in old photographs, where color simply could not appear.

Often, we do not like a photo portrait, because the fixed moment is not characteristic to us, or is the eidos of death, according to R. Barthes. In the Pamuk`s novel was created a gallery of self-portraits of the author, as well as portraits of his family. Placing a gallery of self-portraits on photographs in parallel with verbal portraits, the writer suddenly begins to talk about the another boy Orhan Pamuk, who lives on those pictures. Refusing your own photographic image as unrealistic, because one moment cannot weigh more than an entire person, the author denies the authenticity of this gallery, although it moves from image to index, that is in reverse order, which is not typical of the novel-photography as a whole.

Walter Benjamin in the work "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" (1936) focuses on the fact that the photo replaced the painting, then gave way to the cinematograph. Portrait photography is just an accidentally fixed person, it impoverishes the internal world of the subject of the picture. "An early photograph surpassed the portrait miniature" (Беньямин 1996: 75). "The photo first released hand in the process of artistic reproduction of the most important creative duties, which now proceeded to the eye directed to the lens" (Беньямин, 1996: 11). "Here and now of the original determines the concept of its authenticity" (Беньямин, 1996: 12). "The reliability of any thing is a collection of everything that is capable of carrying on itself from the moment of its occurrence, from its material age to historical value" (Беньямин 1996: 12–13). This authenticity is based on the independence and emotional neutrality of the index of photography, which provide it is semantic constancy. The Benjamin's theory of photography (Беньямин, 2004: 376–382) is suitable for us, but his concept of melancholy is unsuitable, because given with semantics of disgust and humiliation. Melancholy at Pamuk's work is completely different.

Rosalind Krauss analyzes the photographic index in details as a previous image of something, prototype of future content: "Unlike symbols, the value of the indexes is organized according to the principle of physical communication with the referent. They indicate the traces of a particular event, and this event is the one to which they refer, the subject that they mean. The indexes can include physical traces (footprints, for example), clinical signs or real referrals of shifters. Falling shadows could also serve as index marks of objects..." (Крайсс, 2003: 203). The shifter, according to R. Jakobson, means the type of linguistic sign, which is "filled with the definition" only because it is empty, it expects to be attributed to him some sort of referencing. In the dialogue of two persons, the substitute "I" will differently mean the first or second person. R. Kraus said: "The photography has the advantage of being an index and its value depends on those identification methods that are associated with the Imaginary" (Крайсс, 2003: 206). Contemporary art (not just a photo) learned to use index: "Mode of action index in the art of our day is how the index substitutes the fixation of a simple physical presence in a more highly organized language of aesthetic conventions" (Крайсс, 2003: 213). The index can transform a artful convention. Examples of such transformations include Pamuk's book. In particular, as whitewashed that hung on a bleak day for hopeless drying on page 135 or a lone tram on page 53, the motion of which is cramped from the rain by the window is meaningless. All photographic indexes Pamuk's novel created the specific ekphrastic aesthetics of the work and transformed it in significant expressive imagery with



acquired content, which it did not have before. Each index becomes a traumatic anchor that touches Istanbul melancholy and turns into a full-fledged literary image. This mechanism of transforming the index as a non-reflection on the image as an expressive appropriation is the essence of the ekphrastic translation of one type of art into the language of another type of art.

E. Petrovskaya in "Antiphotohraphy" wrote: "<...> Modern photography not only offers the spectator a certain stage, but makes a reflection on the necessary part of this scene, that is, adds to his last 'cogito' his own perception" (Петровская, 2003: 13-14). Modern photography counts on a reception, based on it. An artistic photo always has an author, he puts a signature. Anonymous photo raises the level of documentation. Some of the photos in the novel "Istanbul memories of a city" lost their authorship, or they were made by someone from the family of Pamuk, but thus they only testify in favor of the truthfulness of the recorded situation.

O. Petrovskaya repeatedly declares documentary evidence of photo: "Thus, we can conclude that the understanding of documentary as a language (in a broader or narrower sense) is inseparable from its "disclosure": from the discovery of all that this language draws up, runs into operation, gives efficiency. In accordance with the problem to be solved in the language can be emphasized different – its (ideological) referent, more abstractly interpreted function, etc. What at the same time means that recognized others – Non-documentary – sources of documentary. Consequently, the proclamation of staging as a condition of documentation was written, it would seem, in a well-developed context" (Петровская, 2003: 25). Pamuk is in great need of documentation, so next to the author's photos, he is anonymous and taken from a family album, and drawings by Le Corbusier, engraving by Melling. The documentality of these photos is intensified by pointing to sources and authorship: "The archive of Ari Güller, which seemed to me to be truly inexhaustible, is a unique treasury of the Istanbul landscapes and images of the Istanbul life from the 50s of the 20th century to our time" (Памук, 491). The writer looking documentary evidence of nostalgia, melancholy, and sadness. He is interested only documents that confirm the Istanbul melancholy.

Memory, remembrance with photos are organically combined. O. Petrovskaya noted the importance of such unity, if it is based on the emotion, is emotionally fixed. The role of affect in this case is significant, although affects makes access to the past very difficult. Any affect interpreted as an intense experience, actually breaks the continuity of our perception, or the stream of consciousness that researchers consider to be par excellence. A guide to affective memory is fiction. Affect is silences history (Памук, 2006: 34). But the photography is not focused on the affectionate

perception. The former affects become a fact of history, therefore, deprives the emotional sense for observer. The peculiarity of reproduction of memory in the novel by O. Pamuk is the orientation towards overcoming the "silting", of the whole affection world, which distorts the story of life. Remembrances are constantly appearing in the novel: "For us, who watched the last fire of wooden houses and estates in the 1950s and the 1960s, the pleasure of this spectacle mixed with the sadness that Ottoman Pasha did not know, experiencing it as a simple joy of entertainment" (Памук, 2006: 279). But not every memory is attracted by O. Pamuk, only that, which is connected with the destruction of the monuments of Ottoman Empire and is nostalgically trembling before the opportunity not to fall before the West, not to lose the last island of identity, even if it is an originality of sadness.

The memory, fixed in the photo and the memory of the author, does not correspond, or rather – rarely is ideally superimposed. Istanbul sadness leads to combining of collective and individual memory of O. Pamuk. O. Petrovskaya says: "If the memory of the collective, albeit plural, is interpreted as "belonging to all", "handmade", in the sense that its carrier are the groups where we enter voluntarily, then "elements of the past", over which we are not competent, or actually spontaneous memory, are explained only by the fact that their group carriers are either interrupted or completely lost. It is no coincidence that the "collective thought" becomes synonymous with memory, but in the steady notion of "stream of consciousness" the emphasis is placed on the conscious, that is, the moment of reflection, the moment of the memories themselves. Collective memory, therefore, is considered as a memory that clarifies, provides (public) meaning to individual people and events. My memory, it would seem, is purely individual – in fact, it is not simply correlated with the group to which I belong from the moment of birth, but constantly, during my subsequent life, this group is modified, enriched, as well as others, which I will join later. In this sense, even if I do not remember any particular episode, collective memory will take care to return me forgotten memories, and it will be true at least because I remember other similar events and, therefore, so I can use the "generic", not my personal past" (Петровская, 2003: 36). This commemorative scheme is also presented in the novel by O. Pamuk, in which the main feature is generic reveals a rebellious character, which does not want to contemplate the world in fun colors and drags into the melancholy.

The lost memories in Pamuk's novel are offset by photographs from Ari Güller's archive, Selahattin Giz, Hilma Shahank, James Robertson, Max Fruhterman, as well as drawings by Le Corbusier, Melling engraving, Thomas Allom and the Khalil Pasha's picture. They create the effect of the presence of collective memory in the

work. Significant role was played by writers who described the sadness of Istanbul, as Rezat Ekrem Kochu, who created a “sad but incomplete image of his city” (Памук, 2006: 204) in the Encyclopedia of Istanbul; as Osman Nuri Ergin, “the author of a very detailed history of the Istanbul municipality and a well-known city guide” (Памук, 2006: 216). Nostalgic suggestions in the novel are very strong: “The culture bearing the impression of the Ottoman times presupposed that the writer, the teacher, the publisher should not hide in the underground, studying what is happening in the dark corners, but on the contrary – should be in the center of public life” (Памук, 2006: 219). Sadness that ends in despair and irreversibility, which has already become a story – the main character of the novel. Every human character in the novel only testifies and complements the semantics of the Istanbul melancholy.

In O. Pamuk`s novel photographic effects of time and of the body are used. O. Petrovskaya described the effect of time in photography as follows: “The very ‘big folder’ of V. I. Lenin's photographs, taken during work and rest, deliberately condemns the failure of any attempts to present it in a picturesque way, in a subjective-general. Moreover, an individual is not only a portrait, but multi-portrait, photographic in the first place” (Петровская, 2003: 49). Several Orhan Pamuk photos from childhood to the age of seventeen represent a similar form of series – a personal photo gallery. Using this principle in the novel promotes credibility, realism, truthfulness. The effect of time becomes authentic; its course illustrated how the boy grows. Autobiographical narration enhanced photographic confirmation together give the impression of progressivity, while the image of the Istanbul melancholy, on the contrary, concentrates in a certain semantic circle, and this text cycle is irresistible. Cyclicity sets a certain monotonous rhythm – the constantly reproduced rhythm of O. Pamuk`s novel.

Since the photograph restores what has destroyed the time, in the novel, Istanbul appears as a city of “majestic huts”, in which the former greatness of the Ottoman Empire, which is constantly reminiscent of the established leitmotif (“Let us not forget that grief came to Istanbul after the collapse of the empire” (Памук, 2006: 290)). A few allusions to the old time in the novel are supported by emotional pressure. The allusions forms are sent to the old days of the empire's destruction, when the depressed psychological state led to melancholy in the Turkish community, a similar phenomenon is well known into Ukraine, because Ukrainians have experienced such a feeling after the destruction of the Zaporozhian Sich. The effect of a paused time (the time of the Ottoman Empire) is created in the novel by Pamuk with the participation photographs, and he places them so much in order to turn the

reader to the author's rhythm of world of perception, without saving the book space for it.

The body's effect in photography differs from its presentation in a work of art. The novel contains a lot of photos that depict people at a certain distance, which does not allow you to look at the face, so they merge with the background, with the context, lose their individualization, turn into simple indexes. But the stereotype is always affective. It contradicts the index, because it has a certain content, embedded someone specific meaning. The stereotypes in Pamuk's book are the images of two women on page 300 or porters on page 309. The photo often focuses on fetishes. In Pamuk's book, a lot of fetishes on the photo: several jugs, figurines, pictures. They all become part of the context provided by the author. Every fetish works to enhance the Istanbul melancholy.

Furthermore, Istanbul sadness as the central image of the novel has its own semantic paradigm: "The sadness of Istanbul is the mood of his music, and the basic notion of his poetry, and a certain view of life and of the state of mind, and of some substance, without which Istanbul would not be Istanbul" (Памук, 2006: 123–124). In identifying this particular mental force, he refers to classical works of melancholy, such as Robert Burton's "Anatomy of Melancholy". But the author immediately denies the commonality of black bilious melancholy with the light sadness of Istanbul. He realizes that the Istanbul melancholy is a conglomerate of many influences, paintings, and literature, including Western authors who traveled to the East and dissolved in its melancholy (Baudelaire, Nerval, Gautier, etc.).

The image system of photography is often interpreted as a certain alternative to the artistic sphere. For example, P. Bart wrote: "The photograph represents an uncoded image – when its reading is guided by the corresponding codes – they take the photo not at all for a copy of the real, but for the emanation of the past reality, for magic, and not for art" (Барт, 1997). In unison with him Pierre Bourdieu stated: "Photographing can not free itself from the functions that ensure its existence, can not create their own goals and carry out the specific intentions of autonomous aesthetics" (Bourdieu, 1998: 32). However, the photo in the novel changes its functionality, becomes a part of the aesthetics at the fringe of the synthesis of arts – thus part of the ekphrasis is formed – and therefore, it is a new type of aesthetics. O. Pamuk's novel-photography "Istanbul memories of a city" thus shows an organic combination of different types of arts (photography and word), and in this symbiosis of forms and impressions, each insertion genre plays a positive role (verbal photo p. 21, 282, dream p. 281, memoirs p. 170, 202, letters about the city p. 84–191, essays on art and literature p. 150-151, archival materials and correspondence p. 92-93, photographs –

everywhere). The novel consist of the motivation of the relevance of the photographs, in which the child's image of the writer is formulated: they are intended to emphasize the contradictions between the unique moments of life and its usual routine. But in order for all this diversity of forms and contents turned up into organic aesthetic unity, the author had to find the principle of unity. It became Istanbul melancholy; this elusive mental power of the Turkish community, which, however, is most noticeable in black and white old-fashioned photographs, it is almost materialized there. O. Pamuk, having understood this feature of Istanbul's photographs, turns her in favor of identifying the fellow citizens, for whom the Bosphorus has a soul, the ruins are majestic, and the Ottoman Empire is a foundation of the inner structure of beauty.

The mechanisms of the transformation of metexis into the mimesis in the novel "Istanbul memories of a city", discussed above, reveal one pattern of modern prose: an increase in the ekphrastic transformations of the text. Of course, the technological development of society here played not an important role, so the choice of the author remains the decisive factor, and he concentrates on the Istanbul melancholy. It becomes the key to understanding the world, despite its monotonously hostile black color, the last paragraph of the novel is full of active start: "Now I realized that these dark, dirty, sinister, my favorite streets had long since replaced for me a lost second world" (Памук, 2006: 489).

Thus, Orhan Pamuk's novel-photography "Istanbul Memories of a City" is an example of a modern ekphrastic genre, that is, it combines the features of two arts – photography and art of the word – in favor of the formation of a new syncretic genre. In this work, photometric metexis and artistic mimesis are organically mutually supplemented, forming a new unique phenomenon whose theoretical description is possible in terms of the ekphrastic theory; the novel combines two forms of radical presentation (verbal and photographic-visual); the plot of the novel forever combined with the photographs, which are given in the text for a certain sequence; system of images of the Pamuk's ekphrastic novel is also synthesized as transversal (verbal images are grouped with photographic); in addition, the overlapping of colors also coincided. Opportunities of the ekphrastic genre in the conditions of modern technologies are virtually limitless, the verbal and photographic imaging is interact and form a new quality of the genre and image of Istanbul melancholy. Finally, I note that the uniqueness of Pamuk's novel is perpetuating the image of Istanbul melancholy, carefully and beautifully made from fragments of memories and remnants of old photo albums.

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