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Beyond the Threshold: Memory, Paratext, and the Semiotics of Titles in Orhan Pamuk's *My Name Is Red*, *Snow*, and *The Museum of Innocence*

Philip N J

Research Scholar,

Srinivas University, Mangalore, Karnataka, India.

<https://orcid.org/0000-0001-9587-8622>**Bhuvana Ramachandran**

Research Professor,

School of Social Sciences & Humanities,

Srinivas University, Mangalore, Karnataka, India.

<https://orcid.org/0000-0001-8103-1789>

Abstract

In modern literary studies, the notion of memory has taken on new significance, and now plays an important role in the fields of memory, history, identity and literature, where it continues to play a fundamental role in the understanding of these fields. Due to its focus on these themes, Orhan Pamuk's novel has been widely read and researched, particularly with regard to the representation of cultural memory, political struggles, nostalgia and material remembrance. Yet, the critics in the past have focused on memory as experienced in the narrative; the characters, historical events, work of imagination and real-world objects are the primary sites of memory. Very little has been said so far about the use of literary names and how they lead readers towards a particular mode of memory before the story. The article mentions that the title of the books, *My Name Is Red*, *Snow* and *The Museum of Innocence*, are significant literary clues for the reader as they are exposed to the text, not merely as means of identification. It draws on the theory of paratext raised by Gérard Genette, as well as on the theories of Maurice Halbwachs, Jan Assmann, Paul Ricoeur, Pierre Nora, Roland Barthes and Umberto Eco, and connects the three titles with different aspects of memory. Preservation is memory's response to time in the *Museum of Innocence*, identifying is its response in the emphasis on identification, and concealment in *Snow*, quiet, and the uncertainties of historical remembering. As a collection these titles indicate a link in philosophy from self-awareness to historical memory to cultural memory/individual memory retention. This work does not detract from previous interpretations of Pamuk's work, but rather augments them, by moving the focus of past

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literature on memory in the story to memory before the story. It claims that literature titles are memory markers that open the literary text, from which a philosophical perspective is encouraged and which guide the reader to a symbol world which invites her to the world of the literary work from the outset. The article provides an innovative view on Pamuk scholarship and extends broader discussions in memory studies, paratext theory, and literary interpretation by placing emphasis on how titles may be an important aspect of interpretation.

Keywords: Memory, Scholarship, Paratext Theory, Interpretation

Introduction

The memory capability to remember the past is no longer the only conceptualization of memory. It's come to be a basic tool for comprehending culture, history, identity and literature in the humanities. In recent decades, a transdisciplinary memory studies has developed based on a range of disciplines including literary criticism, anthropology, sociology, history and psychology. More scholars are now beginning to understand memory as a desired cultural engagement -- as a way to build culture, confront history, maintain tradition and imagine the future, not just to recall the past. This process is facilitated by literary texts and knowledge as the means to convert memory to story, symbol, and creativity. Therefore, the production of literature is part of the production, contestation, and transmission of memory from one generation to the next, and the production of memories themselves. Orhan Pamuk is one of the most distinctive writers of the modern era, as he tackles issues of memory in all aspects of his novels. His books are often concerned with issues of East-West, tradition – modernity, individual experience – communal history, and past – present relationships. Each author explores the ideas and conflicts of the contemporary situation in their own country, with Snow dealing with Turkey, and Pamuk with the Ottoman Empire's art world. The preservation of the closeness of human experience is the focus of the Museum of Innocence. In the way that he sees it, memory isn't just an event, but the man himself functioning. Memory, for Pamuk, is not merely an event; it is a man acting. His stories show a remembering that's never one, doesn't have to be complete, is sometimes silent, sometimes forgotten, sometimes lost, sometimes remembered. Many academically produced works have come out because of Pamuk's interest in memory in his writings. Critics have read Snow, The Museum of Innocence and My Name Is Red through their politics of memory, secularism, nationalism, and historical trauma, their acts of nostalgia, material culture and collecting, and their cultural memory and art history and aesthetics of representation. These investigations have greatly contributed to our understanding of Pamuk's literary achievement. There is, however, one thing they share, memory of them is examined to a large extent after the beginning of the story. Characters, stories, historical background, art forms and symbols have received critical research. The titles have, in general, not undergone critical study, and are often overlooked. The supposition of this article is definitely, not. It suggests that one's reading of a literary work starts from the moment the reader encounters the title (prior to the first phrase). A literature symbol with importance that sets expectations, invites interpretation and sets a conceptual reading horizon. It's something other than a stamp on a document. It lies at the periphery of the narrative and plays a significant role in interpretation, leading the reader to the specified philosophical/symbolic possibilities. So when taking a closer look at a book's title, one need not look for an excuse, but rather consider it a work in its own right. This study focuses on the titles My Name Is Red, Snow and The Museum of Innocence as mnemonics acting as thresholds to different patterns of remembering before the event of the starting of the stories. It implies a lucid theory

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of the three titles from identifying to concealing to conserving, in the context of paratext theory, semiotics and memory studies. The titles are not descriptions but are reformulated as an interpretation of the first meeting between language and memory, which takes place as a literature. In doing so, it offers a new interpretation of Pamuk's novels and contributes to the growing debate in contemporary literary criticism on the correlation between the title, interpretation and memory. Nowadays, remembrance is the dominating paradigm for the understanding of literary texts, and the multiplying multidisciplinary interests in memory have strongly affected modern literary criticism. Since the development of memory studies as a new academic discipline in the late 20th century, some academics have investigated the literature as a tool for the representation of the past, but also as a practice of negotiation and/or reconstruction of past history within society. But, continuously dealing with questions of history, identity, cultural continuity, nostalgia and the politics of memory, Orhan Pamuk's fiction has kept on providing a domain of constant critical exploration in this intellectual realm. The comprehensible focus of critical writing on *My Name Is Red* has been on its relationship with Ottoman miniature painting, understanding of identity, and its encounter with the realism of the Renaissance and Islamic art traditions. But scholars have also viewed the work as a study of cultural memory, where Pamuk is creating a scene of the Ottoman artistic and intellectual world and a discussion of the conflict between tradition and modernity. Intertextual, post-modern visual culture, and the postmodern history aspect of the novel have been studied as well, showing how the novel can be considered an instrument to ensure the maintenance of communal memory. The emphasis of their discussion of the novel is on its structures, narratives and aesthetics in relation to artisanal and historical discourses, but they still describe the novel as an important study of cultural memory.

The same attention has been given to memory as a political and historical phenomenon in the field of Snow scholarship. Tacitly, attention has been drawn to memory as a political and historical phenomenon also within Snow scholarship. The novel has been considered in terms of its representation of nationalism, violence, Islam, secularism, ideological conflict, and the historical trauma of the past in Turkey today. There has been a particular focus on the personal identity constructed from political history, and on the way in which communal memory is formed by conflicting narratives and conflicting ideologies. Despite focus on the political dimensions of remembering and forgetting in these readings, they still tend to focus on places like characterizations or events in narratives for interpretation of memory. Talks about material memory are certainly not new in the context of Pamuk's oeuvre; *The Museum of Innocence* is perhaps the most insightful book to cause such debate. Literary critics have studied the symbolic significance of items that are commonly familiar, the significance of museums, the significance of collecting, the significance of nostalgia, the significance of love, and the significance of emotional attachments. Through these investigations, the concept of material culture and museum studies here, proposes that ordinary objects could hold meaning that defies tangible history. Therefore, it has been an important contribution to the debate on memory and materiality that is currently taking place. The story is nonetheless the primary focus of the emphasis, along with objects enlisted and the message which found their definition from the characters' experiences. Basic texts for memory studies and Pamuk studies have had an impact on modern literary criticism. I think that memory is not our personal possession, but it is essentially a social construct, called memory, according to Maurice Halbwachs. This interpretation of cultural memory is extended by Jan Assmann: Cultural memory is preserved by symbols that can serve to represent identity across generations. Pierre Nora's notion of *lieux de mémoire* is an account that elucidates how cultural communities maintain memory over time as living memory begins to fade; Paul Ricoeur's work on remembering, forgetting, and historical interpretation sheds light on the multiple aspects of memory and forgetting. These theorists define

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memory as a process that is constantly tussling over representation, language, history and culture. Its contribution from the semiotics and paratext theory is not to be overlooked. The name, one of the most salient of the paratextual elements involved in introducing a literary work to a reader, is one such strategy, according to Gérard Genette. The title sets expectations prior to reading and is there more than just as a title for the text. Furthermore, an analysis on interpretation as Umberto Eco theorizes it and a study of the semiotic approach of Barthes reveals that literary signs are polysemic and therefore are interpretable; and that the reader can interpret the work by drawing connections to the novel's history and his or her culture. Even with the theoretical understanding, literary works as sites of memory have received a relatively few number of critical discussions as independent memory sites in which memory itself might be expected. This observation draws up a big question mark on the existing research. Pamuk delves into the subject of memory through characters in her narrative, historical contexts, art forms, objects, and through the development of one's own story itself. There is little discussion of the role of the literary title being one that interprets. But, the title plays a particular role in the process of literary interpretation in its role as the initial part of the text that the reader comes across. As soon as the title begins, it begins to influence the reader's perceptions of what happens before the character speaks, an event takes place or a memory is recounted and what become symbolic meanings. The current study seeks to overcome this important gap by considering the names of *My Name Is Red*, *Snow* and *The Museum of Innocence* as "mnemonic thresholds," meaning that they announce the operation of remembering, even though this remembering itself is not yet part of the overarching story. This show confers upon the philosopher's quest of memory the philosophical tone at the very beginning of the title, thereby enriching and not supplanting the current interpretations of Pamuk's writings. From the narrative memory to a titular interpretation is an attempt to push the process of Pamuk study and to make a broader discussion about the relationship between literary title, paratexts, and memory in the scope of modern literature. These disciplines of literary scholarship, namely semiotics, paratext theory, and memory studies are interconnected and form the basis of the research of this study. These arguments, combined, define the theoretical framework to understand the titles as an important part of the text and their affect on the reader before the story starts, as opposed to using them merely as labels. The goal of this article is not to explain modes of memory as discrete approaches and methods, but rather to explore the significance of the titles of Orhan Pamuk's work *My Name Is Red*, *Snow*, and *The Museum of Innocence*. The original theory for analysis is from memory studies. However, there is always a collective memory system where people remember something at an individual level, as Maurice Halbwachs says: "The individual's memory is always embedded in collective memory systems," and "Memory is a social construct. Humans remember, learn through the communities of culture, religion and history to which they belong. Jan Assmann also backs this idea with the notion of differences between communicative and cultural memory: Cultural identity is maintained by a variety of symbols, including literature, monuments, rituals, art, and other forms of symbolic expression. He says literature are cultural 'warehouses', and that historical awareness lives on from one generation to another through the cultural memory preserved in literary works. Paul Ricoeur adds another wrinkle to this thought, in arguing for the relationship between forgetting and recalling, not that they are opposites. But memory does not simply happen; it needs to be interpreted, and it has a life that may or may not be spoken. Memory, however, is not automatic but rather needs to be interpreted, and can exist in silence, absent, and concealed. The lieux de mémoire can also be seen through the work of Pierre Nora as spontaneous remembering commences its decay, which emphasises the symbolic locations in preserving memory. These theoretical positions maintain that memory is an ongoing cultural process that imbibes, constructs and re-imagines identity and history/past while also preserving them.

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The second theoretical basis is from Gerard Genette's theory about paratext. In Genette's *Paratexts: Thresholds of Interpretation*, all literary texts are encircled by various aspects of the text which mediate the reading process of the reader. The status and role of one of these components is the title which introduces the reader to the literary work, or product. The title for the story also gives an introduction and background to the story and guides one to interpret it. Consequently, it is a conceptual horizon to guide the reading process and a threshold to set ideals. The observations by Genette allow us to write literature's titles as part of the evaluation of literary meaning, instead of reports that they are unnecessary accessories.

The third dimension of the current study is "Semiotics". Roland Barthes states that literary signs do not have specific definitions but are imbued with different meanings by the cultural rules. So, we make meaning, by interpretation. The words or symbols have a lot of philosophical and/or historical meaning. Umberto Eco takes a step further, proposing that literary texts are "open works"-interpretable in an ungilded variety of ways and a process of negotiation between the reader and the reader, between literary artists and literary artists, between readers and literary artists, at times, in ever-changing cultural contexts. Using the above theories on the name of a book, it is after, roughly simplified symbolic structures. They're also messianic in their importance, as well as because of the pre-narrative network of meanings which they evoke.

These theoretical approaches give a new perspective on the writer's Pamuk fiction. In the current scholarship on memory, it is usually seen in terms of events from a narrative, characters from this narrative, artistic activities, and tangible objects. In this study, not only was there memory at the literary title level but it has also begun at that level. Concurrently, the title acts as a mnemonic reminder, a semiotic sign and a paratextual threshold. Is a preparation for certain philosophical and symbolic possibilities, which precede development of the topics for the story.

Therefore the titles of *My Name is Red*, *Snow* and *The Museum of Innocence* are read as three swatches of memory, in this article. In *My Name is Red*, self-recognition - and self-naming - is the first step towards remembering, and identity is explored. *Snow* - a metaphor for concealment - indicates that memory can often be found under layers of the ambiguous, the silent, and the uncertain. *The Museum of Innocence* is an attempt at preservation, and a testament to how much work, over time, humans will put to preserve the lived experience from deterioration. These works form an interdependent and complementary philosophical evolution, showing how it is augmented, not superseded, by literary-narrative approaches to Pamuk's novels.

Therefore, the integration of theory in the present writing moves the focus of the study from memory in the narration to memory before the narration. In this essay I argue that literary texts can be read as interpretive sites that can warrant rethinking language, culture, and memory as constructs and constructions. The article results in a new perspective on the correlation between the title of a literary work and its memory through the application of the theories of semiotics, paratext and methodology of memory studies. It shows that the term denotes to the reader the readers' introduction to the philosophical space the text inhabits.

The title of the book, *My Name is Red*, immediately attracts attention with the unusual way it is worded. The beginning of the title by Pamuk is an assertion: "My Name is. The novel's title is a form of self-identification long before the beginning of the story, which is typical for most novel titles that have focused on a character, place or event. No setting or story here, but a voice says "yes: there is a story and setting. Because of this, this title employs the medium of words to perform the opening action of identity and remembering. What happened first is written first; history is revealed before memory is made and identity is given expression.

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Name is always the life blood of human society. Naming: Identifying, differentiating and maintaining existence. Names are cultural memories, social identities, religious and family histories. They are mediators of biological life to cultural presence and people to people-based communities. The first line "My Name Is" is not simply a statement of a person's name, but his or her aspiration to have a name in history: this aspiration is expressed through language. What is not named is often prone to being forgotten—the suggestion is that to know a thing is the first step to remembering it.

The second half of the title starts a different aspect to the traditional idea of identity. The speaker mentions that they are "Red" with no name. This exchange opens up various possibilities of interpretation immediately suggested by the title. Red is a colour, a cultural symbol and a cultural marker. Through the ages it has been a symbol of life, blood, passion, authority, beauty, sacrifice, violence, peril and artistic creativity. These meanings are not static, but accrued over a period of time: cultural memory. Based on this, the title is presented more as a symbolic space, rather than as an identity, because identity is continuously shaped by the cultural and historical aspect.

Openness of the literary signs from a semiotic point of view is signified by the title. Eco emphasises a diversity of interpretation in literature, while Barthes argues that the meaning of signs is not essential but is drawn from the cultural systems. Such insights are exemplified by the title, which makes no attempt to constrict the meaning of "Red" to one of its symbols. Instead, it asks readers to navigate a number of cultural connotations before delving into the story. The title as a result becomes a semiotic liminal space in which identity becomes a form of possibility rather than a fact.

It could be helpful to use memory studies to provide information on the importance of naming in the philosophical sense. In Halbwachs' theory, collective memory defines that identity is not merely determined by one's consciousness, but also through social frameworks. In addition, Assmann suggests that a symbolic form of cultural memory serves as a protection for identities which are resistant to changes in history. In light of this, it's striking as a cultural gesture of amnesia how the naming of the work is a memory of remembering. Identity is more than just remembered. It has been reconstructed by analysis of its language, customs and collective experience.

Also the individual-as-the-universal aspect of the title invites considerations. The meaning symbolism is not personal, but the statement is. All readers have experienced an identification problem, historical, cultural or personal. The title thus expends active meaning on what might be interpreted as a singular point, morphing it into an existential philosophical query. Beyond considering who speaks in the book, the first sentence of the book celebrates how naming and processes of recognition generate identity.

Thus, the meaning of memory goes back to the interpretation of the memory in the beginning of the article, My Name Is Red. Further, an identity that is capable of remembering is required before there can be remembering, challenging and forgetting. All the following acts of remembering are some sort of taking place of a name. So, the title anticipates the reader's consciousness to think of memory as a continuous constitution of life than merely a memory of former life. By naming, the reader senses the first obstacle that prevents the story from coming into his or her consciousness, and memory begins with an affirmation of identification—naming.

In Snow, the narrative begins with silence while in My Name Is Red it takes the form of the assertion of identity. In Snow it begins with silence, in My Name Is Red, it is an assertion of identity. Although its simple word is the only one in the title, there is an abundance of symbolism presented. The previous volume which was in the first-person narrative does not do that with Snow. Unlike the previous volume, which is in first person, Snow does not have a voice, nor a definite point of view. Rather, it offers an image that radiates stillness, uncertainty, and secrecy. The reader immerses him/herself in a

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landscape, not a dialogue, before the story begins. Image to voice is an important shift in focus as it marks the move away from individual identity to historical awareness.

It is ironic that snow has a connection with memory. It transforms familiar and strange landscapes, transforms earth without harming earth, eradicates visible traces without obliterating the underlying. While boundaries get hazy, roads vanish and trails leave, there's nothing that actually has. If covered with snow it is still under the snow. This symbolic quality is an important metaphor to remember history. Very rarely do human classes lose their history completely. But in most cases, histories are confused or buried by political squabbling, ideology, culture or simply over time. The old times lie in silence and the visible vanishes.

This symbolism is put forward in an intriguing way by Paul Ricoeur's thoughts about memory and forgetting. Ricoeur claims that forgetting is more than just forgetfulness. But it is hidden or concealed—this must be discovered and deciphered before it can be made historically conscious. The term "Snow" is used here not in the sense of "not there," but "latent. It implies many times history underlies the silent or empty surfaces. Remembering is thus more than just remembering; it's uncovering!

Also, snow is symbolically abundant as it is open. From many cultures, snow symbolizes purity, solitude, peace, death, renewal, silence and transformation – all these are found within snow and none are mutually exclusive. Barthes' semiotic theory serves to remind us that in literature signs are intimately connected to culture and cultural networks, constructing meaning. As Eco has said, interpretation is open and doesn't have to be definitive. The title thus could be regarded as a mini-symbolic text that implies many possible readings for the reader as he or she enters the story. On the surface it seems simple but it's a philosophically complex issue.

Selective memory is "the characteristic of every society to remember some events and pass them to the ginger grasses and weeds of their memory. Snow and history is not just metaphor, it's also a consideration of the nature of historical representation. Whose voice is listened to, and whose voice silenced is often decided by political power. Communal memory also has a content that is remembered, which is forgotten, suppressed, or withheld, much more than that which is remembered. This is precisely reflected in the word "Snow". It calls into existence a world in which no sound heralds the absence of sound and in which sight possesses no real entity.

Furthermore the significance of the title is highlighted by the analysis of Genette considering it as a paratextual threshold. The vagueness and the lack of any clear cut answer make the reader look forward towards the characters and political woes of Page. The ambiguity of the title invites the reader to an option without any clear answer, before he encounters the characters of Page and before he comes to his political struggles. It presents the story without giving reasons—setting up the reader with possible ambiguity, fragmentation and offsetting truths about reality. The title is thus an interpretative tool much more than identification. Makes the story's first symbolic setting. Makes the first symbolic setting of the story.

Snow is expected to be read together with the other novel, *My Name Is Red*, that marked his second "phase" of the philosophical movement of "memory," and is featured in Pamuk's selected works. What am I? is the first question and the second question questions, "what has history hidden?" The remembering and forgetting that follows identity is no longer the most potent source of memory, but rather the delicate balance that exists between them. From the title one can deduce that silencing the truth about history is a common practice, and history can only be found and not discovered.

Eventually, *Snow* shows the reader that memory and concealment are not synonymous but that concealing is a condition for memory. It can have an impact on the present, but not always be seen but

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an old past, gone silences and forgotten history. The book starts with the title 'The Story of the Secret Life of Le Pont'a and the reader is promised a story of remembering not by saying it but by keeping it to themselves and remembering by keeping silent. In so doing, it goes from the state of being known to that of being unknown, furthering the philosophical process begun with *My Name is Red*.

The ideas that began in the preceding volumes lead to the Museum of Innocence. All these are about the preservation of things: The Museum of Innocence is about the concealment of the history, *Snow* is about the identification of the history and power of the name in *My Name It's Red*. It is not like the first games, it doesn't use a natural phenomenon or a spoken voice. Rather it's an organization of culture, of course, with primary business of saving the past. Before even reading the story the reader is caught by the title which refers to the act of remembrance as preservation. Finally, the purpose of memory is to also establish permanent memories.

The term "museum" has many other definitions beyond the institutional definition. A place where things that are of no use to people are kept and made into an historical object. Everyday objects are derived from everyday life and have come to symbolize for people and societies the way to understand the history. Their memories are of greater value than their money is. The title thus defines the museum as a symbol of literature—a place where memories, emotions and experiences survive a person's lifetime.

In this regard, Pierre Nora's idea of *lieux de mémoire* is relevant. Nora says that a memory site is created in modern societies as memory is fragile and changeable. The job of museums, archives, monuments and memorials is simply to save what time is to take away. Even before the story is formed, this process is hinted to in the title. It immerses the reader in a cultural and ethical space of response to forgetting in terms of preservation. Hence, memory is an active process not only inherited but accumulated by gathering and recalling actions.

The word "innocence" has the same connotation. Innocence, as it is called, with the idea of a museum, has a broader philosophical sense, one of innocence – historically associated with purity, sincerity, vulnerability and an unadulterated experience. As the title implies, mundane events ought to be recorded, alongside more auspicious times. It challenges mainstream history that ignores the emotional aspect of everyday life, and recognizes wars, big people and great achievements. This opposition is apparently memory's democracy and in the title, any human experience can be historically significant.

This conception is consistent with that of Jan Assmann who considers symbolic structures to be the carriers of cultural memory. Identities and experiences are kept alive – and passed on – by cultural institutions, monuments, rituals, and literature. I mean the museum in Pamuk's book can't be just a place, it's a cultural device that conveys individual memory to group awareness. Preservation connects personal experience with the collective cultural heritage.

The Museum of Innocence can be examined for the fact that the title of the novel brings meaning to the work beyond its literal description, in a semiotic sense. As Barthes reminds us, a sign is always a network of cultural associations, whereas, according to Eco, literary texts are always up to (re)interpretation. The museum is not a building: is memory, continuity, resilience to loss, and the human desire to make the fleeting existence last. Moreover, being innocent is not simply a moral state, it is the tender qualities of life to be remembered.

The role of interpretation is strongly emphasized by the theory of paratexts of the title developed by Genette. The title reflects, prior to the eyes of the reader, the book's setting in a place where things are saved. It allows the reader to enter into a better understanding of memory as a conscious way of

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holding on to experiences in the face of time's decay. That makes the title quite an effective barrier which immediately suggests remembrance in terms of continuity – not just this: 'old times'.

The whole philosophical series of the Museum of Innocence makes perfect sense when seen through the lens of *My Name Is Red* and *Snow*. Memory will be possible only in terms of identity, concealment will violate its fragility and preservation will guarantee its permanence. The development isn't just topical, it's existential. Human life starts with an effort to comprehend itself, experiences some uncertainties through history and eventually tries to write its own lasting legacy into history. The three titles therefore are viewed as a long-term sequence of memory and mankind.

So, ultimately preserving in The Museum of Innocence is the best means of communicating remembering. Literature, like a museum, memorializes lives, makes fleeting moments into lasting culture. The title therefore closes out the thought train initiated by the preceding works, and will help to prove that memory can exist beyond time and death through preservation, even though history can be forgotten and identity can change.

Conclusion

This article has argued that it's essential to examine the novels *My Name is Red*, *Snow*, and *The Museum of Innocence* as not-so-descriptive titles, but ones that contribute to the novel and provide a more complex context for its interpretation and analysis. Previous studies have greatly contributed to the understanding of memory in Pamuk's novels through character analysis, historical description, work on creative processes and ephemera analysis; however, the interpretive (of memory) role of the titles has received comparatively little focus. This study has taken the approach of the literary title towards narrative memory, in an attempt to show that the process of remembering starts where the narrative is about to (before it happens), the reader's initial encounter with the literary title.

The essay has demonstrated how the two semiotics, the paratext theory, and the memory studies allow to draw three different but related modalities of memory, using these three titles. *My Name is Red* emphasizes the importance of naming with the idea that naming starts with recalling one's memory and one's identity with culture. *Snow* is about concealing and revealing, as with history, it's an affair of the underside, of silence and the ambiguous nature of collective memory. The greatest emblem of this is the Museum of Innocence which identifies the conservation as a response of memory to the impermanence of life. The titles demonstrate a philosophizing journey from identity to the indeterminately historical to the preservation of lived experience.

This reading does not intend to offer an alternative interpretation of Pamuk's novels but rather to complement and enhance the existing ones. This article has shown how literary works actively shape readers' expectations before he or she even reaches the first page of the literary text and how they have an autonomous mode of interpretation. In this case the title is the first step on the paratextual path in which the dimension of philosophical reflection, cultural memory and symbolization are starting to unfold. This acknowledges the place of titles in texts as essential rather than incidental or practically descriptive elements of texts, expanding the scope of literary critics.

In addition, the research is involved in a more extensive literature discussion, thus bringing together memory studies in a fruitful dialogue with the theory of semiotics and paratext. From this multi-disciplinary perspective, the artefacts of literature can be read as sites of the convergence of language, culture and memory. This approach can be used to conduct research on the link between titles and memory, while allowing for analysis of the context, literary tradition, and specific author of the work. Comparisons of titles from a variety of literature around the world can reveal similar ways the title assists the reader during the reading of a text.

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Lastly, the titles of the books Pamuk chose demonstrate that memory is a process that starts at the text's threshold as well as a theme that is developed in fiction. The title is a form of interpretation that has already initiated thinking before there are remembered characters, the recounting of story, objects as bearers of experience. So, *My Name is Red*, *Snow*, and *The Museum of Innocence* reveals that even the book names can define stories, but also the philosophical understandings upon which stories are initially comprehended. If these titles are analyzed closely, one can discover that, in literature the moment of memory is not just to be the moment of the story itself; it also begins before that moment.

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