

The Issue of Identity in Orhan Pamuk's Literary Work

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Abstract

Identity alludes to the distinct personality of a person considered as a permanent entity, it involves our minds envisioning the manner in which the world and our social interactions are sorted out corresponding to other social groups, and along these lines, identity turns into an instrument for the quest for advantages. Simultaneously, the causal bolt between interests to identity could likewise run from identity to benefit" (Shree, 138). In his investigate of Orientalism, Edward Said established that a comprehension of identity can't be completely gotten a handle on by only examining lists or indexes. Rather, identity is best comprehended through the story. Pamuk's novels are described by a disarray or loss of identity welcomed on by the contention between Western and Eastern qualities. Pamuk's quest for identity is emphatically described by ideas of "East" and "West". Significantly, these ideas are regularly inseparably connected to different pairs, for example, "secular/religious" and "conventional/modern" (Bhat, 56). In his books, Pamuk recommends understanding between apparently conflicting or contradicting cultural rationales. Every one of his books contains portrayals of social conflict, shaky identity, doubles, and duplicates trapped in a particular Ottoman or Turkish authentic historical context (Kunt, 502).

This paper will endeavor to discuss the vacillation identity of Turkish people between the modern secular west and the backseat traditional east and it will outline how Orhan Pamuk utilizes the notion of identity in his wonderful novels, as well as it will explain the identity change in Turkey since the era of the Ottoman Empire up to time of the secular republic of Turkey, furthermore, it will highlight on some examples from Pamuk's literary work to prove that kind of Identity change.

Keywords : 1.Identity, 2.Culture, 3.Modernization, 4.Islamization, 5.East, 6.West.

Introduction

In Istanbul, on 7 July 1952, Orhan Pamuk was born to a secular family, that bolsters Ataturk, the originator of the Republic of Turkey in 1923. The author, Orhan Pamuk evolved among Turkey's quest for an ethnonationalist secular identity, and rose to noticeable quality as an author in the focal point of the westernized, secular Turkish society. He as a writer, and a social scholar, who is managing the challenges and issues that a Turk needs to look in an advanced country, attempting to find its position as an international being. Nonetheless, Pamuk is a history writer, and his books are brimming with social, religious, and political battles of Islamization and Westernization (Hashemipour, 991).

Pamuk writes in an exceptional style that tends to explicit strings of present-day Turkish culture. He states that the countries of the Middle East open exist in nations managed by others, so they tamely observe how the West creates and makes a center identity. Pamuk yells that regardless of the considerable number of battles of securing antiquated identity, Turkey vacillates between the modernization and tradition (Dagliar, 152). The aim of Pamuk's tale is certifiably not an easy depiction of Turkey's disaster of identity between East and West, yet he endeavors to utilize his books to investigate a specific idea of Turkish identity, which is more important than sometimes draconian topics, that regularly describe contemporary Turkish literary forms. The points about Pamuk's own history and social encounters will exhibit that he is a writer, who is both nationalized and Orientalized, yet additionally, he draws in with the twofold rationale of old-style Orientalism as he continued looking for identity (Dollar, 28).

The topic of Turkish identity is one of the fundamental subjects in Orhan Pamuk's books. Since his first literary work (*Cevdet Bey and His Sons*), Pamuk profoundly investigated the identity problems of characters having a place with a world pending between East and West, because Turkey is regularly observed as a bridge between Eastern and Western culture, so Pamuk is attempting to say that Turkey is so missing in Westernization and modernization. The Turkish community ended it all, regardless of the considerable number of endeavors of keeping up its old things and most punctual identity. He notes the impact of the West and the reaction of the Turks as well as the Turkish identity, and then the manner in which the Turks deal with the past as going on into the future (Goknar, 71).

Pamuk himself has proposed that the demonstration of composing is a sort of identity task in and of itself: "A novelist is somebody, who goes through years quietly attempting to find the second being inside him... he is an individual, who quiets himself down in a room..., alone, turns internal; in the midst of its shadows, he established another world with words... My universe is a blend of the domestic national and the West" (Rajendra R. Thorat, 7).

In mankind's inquiry to know itself, coming to terms with singular identities will bolster the deconstruction of mythic ideas of identity, rather than depending on a mythical picture, for example, "the Oriental." Pamuk's utilization of doppelgangers additionally mirrors the Taylor's thought that it is a recovery of experience or integrity (Dollar, 30). Since Pamuk's relationship with both Eastern and Western viewpoints is a piece of his own personality in Turkish society, this backings Taylor's thought that identity is framed through lived understanding. Pamuk as a novelist, who draws his identity from the convention and from modernity as well; from the remains and recollections of a fallen realm as well as from a youthful republic; From his Eastern roots, and his from Western education; his profound respect both to West and to East just as his concentration on the two societies, is himself a living case of the past-present and the East-West conflicts, and accordingly, he represents the issue of liminal identity problem (Rajendra R. Thorat, 68).

Osman's Quest of Identity

The New Life novel is a lovely narration of looking for identity in a missing universe. Pamuk represents the topic of identity on two levels; individual and national scales. The story is a quest for individual identity, and it might have been a response to the widespread inquiry of identity, as well as it is a symbolic narration of culture, that summons the current issue of Turkey's national identity in its "new life", so the personas represent the aspects of present-

day Turkey (Hashemipour, 993). As a result of reading the book, (the protagonist), Osman's life changes perpetually, because, he surrenders his education and starts to chase the importance, identity and experience of "the book". In this manner, he discovers harmony in the famous movies he watches while passing Turkey. He sees the impact of the West, and the reaction of the Turks, as well as the Turkish identity, moreover, the manner in which the Turks deal with the previous time as are proceeding into the coming days.

The New Life is an evaluate of the progressions happening in the community and has the topic of the contemporary western world, look for significance and reason throughout everyday life, so when a nation goes up against radical changes, its social bears similar changes. Pamuk notices the present Turkish culture indicating to an ill will against the western culture, that won over the past time. That is the enmity of Westernization against Islamization. Pamuk attempts to point out that Turkey was country of joy and guiltlessness, yet has lost its feeling of life and aggregate memory. The excursion is taken by the male hero and his female sweetheart, who as a rule the protagonist personas of *The New Life* were watching plays of Western culture on transports, it signifies that Middle Eastern individuals spend the greater part of their lifetimes in transportation constrained by others, while latently view the West creates and makes an identity for itself. Like different books by Orhan Pamuk, identity is a focal subject in *The New Life* distributed at first under the title *Yeni Hayat* (1994) (Hashemipour, 117).

Obviously, in a surreal setting Orhan Pamuk brings out the present-day issue of national identity in Turkey. As a gender logo of community, the novel represents the Turkey's quest for a new identity, so the change delivered by the book, that requires the new life and acquiring joy and accomplishing self-advancement. Every reader peruses "the book" and changes this entire excursion through close to home perspective and it shows Orhan Pamuk's composing quality. "The book" which named *The New Life*, clearly presents nostalgic pictures of Turkey while combining them into a secretive and tricky excursion to arrive at the identity.

As a matter of fact, it is not a narration, however a parable. The protagonist is Turkey itself, got between the shocking absurdity of its own past and the present. The conflict between East and West which describes Turkey swarms this whole book. The protagonist exchanges his identity, that is represented by taking distinguishing proof cards. In the last chapter of *The New Life*, in the exact time of their reality is an inevitable possibility for change to another life, yet Osman admits to himself, that he "completely had no desire for passing away or for traverse into the new life" (Pamuk, *The New Life*, 296)

Ghalip's Issue of Identity

In (*The Black Book*) novel, the Protagonist, Ghalip progressively loses his memory of his own identity. The story opens with Ghalip's recollections of his wife, Ruya, who likewise happens to be his cousin-starting with their adolescence. His recollections rapidly carry the reader to the present, wherein Ruya has mysteriously vanished. As Ghalip attempts a broad, cryptic quest for Ruya, he progressively occupies and inevitably mimics many chapters of Jalal's life, who, notwithstanding being Ruya's relative (and furthermore Ghalip's cousin), is a notable editorialist for the *Milliyet* newspaper. In (*The Black Book*), likewise one lady fears that, having gone through a large portion of her time on earth attempting to be another person, she

is presently sentenced to spend the following half 'being another person, who lamented every one of those years she had not spent acting naturally' (Dollar, 40).

Ghalip figures out how to bits himself together, yet simply in the wake of accepting the identity of the newspaper feature writer with whom his wife appears to have fled. As he loses himself on the back streets of Istanbul, he starts to speculate that the columnist (Jalal) is the mysterious creator of his destiny. Pamuk delightfully portrayed the worldview of duality with the assistance of doppelgänger. While searching for Ruya and Jalal, Ghalip strolls in the avenues of Istanbul, and his excursion to look for Ruya and Jalal ends up being a journey for his own way of life as an author (Ozgen, 21). The fundamental topic of the novel remains as an establishment of identity and it returns at numerous levels, for example the hero, Ghalip isn't content with what his identity is. He detests his life of a legal advocate and begrudges the effective writer Jalal for quite a long time. In *(The Black Book)*, the contrastive relationship can be considered in regards to the identity issue. Jalal is simply the essayist and Ghalip finds his actual self when he becomes Jalal. Hence, Ghalip is an impersonation of Jalal. All the main characters of this novel experience the ill effects of the identity problem, so they are all during the time spent in investigation of self or of expected selves (Shree, 140).

Ramazan Çeçen focuses on how in this novel, Pamuk has put the portrayal at the focal point of the identity's concern. Ghalip finishes his transformation directly subsequent to telling the "Tale of the Prince Crown": it is about the life of an Ottoman Prince, who goes insane and passes on after an existence of tortures, since he denies any sort of outer impact – the influence of others – so as to keep up his identity unadulterated (Saia, 165). In the opposite, Ghalip starts living in Jalal's house, wearing his garments, composing his newspaper column, and in any event, imitating him for a meeting with the BBC. The BBC meeting is especially noteworthy, since Ghalip is genuinely mimicking Jalal, despite the fact that few of the writers associated with the meeting have recently met Ghalip. Doubtlessly Ghalip is attempting to end up himself in the other, so toward the end of this excursion, Ghalip engages his identity and he has no more sentiment of blame of impersonating the other (Brameswari, 12).

Hoja's Change of Identity

Actually, Pamuk's composing has become very famous for its playful role with identities and duplicates. The issue has been very much depicted in *"The White Castle"* where the hero, a Venetian sold as a captive to the Turkish young scholar, (Hoja), who (the Venetian Slave) finds in Hoja his own appearance. As the two men portray their biographies to one another, there happens an exchange of identity, so *(The White Castle)* may have been a response to the ubiquitous inquiry of identity (Bhat, 56). The story in one setting points out the quest for individual identity and in another setting, it attempts to unravel the confusion of the country's identity. The identity change is best appeared by the character of Hoja, who is interested in separating Western information from the confined individual with whom he bears a striking similarity. The tale is a response to the omnipresent inquiry of identity. For instance, Hoja addresses his Venetian slave "Now I resemble you, I know your feelings of trepidation, I have become you (Pamuk, *The White Castle*, 72). The ideal portrait of the castle, related to the purity of the white color, which signifies identity as a model building that is clean, pure and complete, yet unattainable.

Noteworthy, the social legacy of Islamic Eastern identity utilizing the Ottoman letters in and the Ottoman pieces of clothing (fez) - which is acquired from its magnificent foundation. The forced other is the new ensemble that the new ruler attempts to put on. The last was a secular Western identity adjusting Latin letters and the French cap. In the possession of the transformation and the Westernization-modernization process, the legitimate self-transformed into a negative-self. Likewise, the West was decided as the model progress, whose methods of living were acknowledged as guidelines to be accomplished. In Turkey, it was not liable to deny the profound situated Ottoman past quickly and totally, but this change however, could evade transforming into an identity issue, in which people need to take care of any outstanding issues with, so the connection between the secular Turkish identity and the Islamic Ottoman identity, which work additionally as a palimpsest (Rajendra R. Thorat, 10).

Conclusion

Orhan Pamuk is frequently attracted to one of a kind encounters, which permit them to express their identity in manners more receptive to a way of life and a self, which is observably individualistic. Pamuk's delineation of looking for his character through his involvement in religious thoughts and conventions against the background of a national drive to modernize is supported by Enlightenment ideas of secularism. The characters in a novel, and maybe much more so the essayists of books discover the identity in self-portrayal through specific occasions and conditions. Pamuk specifically, has exemplified the idea of accommodating a to identity in his explanation of "two spirits." Pamuk's books are additionally definite of accounts which draw on close to home encounters in the quest for identity. Pamuk's utilization of the novel as a device to affirm identity is to some degree one of a kind, be that as it may, since he recognizes a void amidst his two spirits.

Pamuk is drawn in with the parallel rationale of East and West to the extent that his readers can appreciate, and maybe even relate to, his technique for portraying a quest for personality, rather than being repulsed by its ideas, which may show up totally outside due to being seen as just having a place with the "East" or the "West." As it were, his readers can relate to his portrayal of a quest for character in a manner which isn't predicated on an adaptation of personality delegated "Eastern" or "Western." Pamuk has clarified this is his objective: All the specialists and savvy people of past ages have had a thought of a Turkey, which would be either absolutely Eastern, or absolutely Western, customary or modern. My little trick is to consider these to be spirits of Turkey as one and see this endless battle between East and West, that happens in Turkey's soul, not as a shortcoming, however, as quality, and to attempt to perform that power by making something artistic out of it.

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