

Chapter I: Introduction

De-centering of Western Hegemony

The thesis deals with the de-centering of western hegemony over eastern world. The west has canonized the world and all kinds of knowledge are determined by them. According to the west, all the texts are made by them based on their philosophy. The western world always puts itself in center in all aspects of life and the invention of knowledge like science, technology, knowledge, philosophy and so on. Because of western hegemony they are in the center and other countries are outside the center. However, with the emergence of deconstruction, the idea has been decentered and the western hegemony is no more in power. In the thesis, the researcher would like to show the decentering of western hegemony and proves that no one is in center. All the ideas are flexible like liquid. Everyone is partly wrong and partly right. If one puts in the higher hierarchy than others, it is his/her wrong concept.

The thesis intends to study the issue of hegemonization of the west, over eastern countries. Their technological breakthrough of the western world has made them superior to eastern countries. Westerners think that they are superior in culture, religion, scientific discoveries and inventions, and so on to eastern countries. The traditional concept focuses on the super power of western countries like the USA and England. Most of the literary texts are written highlighting their superiority in all aspects. However, some of the critics like Michel Foucault, Chinua Achebe, and Edward Said do not agree with this concept. They argue that time has changed, the systems are made new. No concept remains same all the time. Their depiction of eastern people as weak, inferior, object of study and so on should be redefined. Whatever they have interpreted, it is based on bias and prejudice. Hence there should be multiple interpretations of the text. According to them the history and texts should

be rewritten covering all spheres not only their one-sided one. The new historicism and cultural studies will help to interpret the text and comprehend the real situation.

The researcher will find out the traditional concept of western superiority over eastern countries from the novel *The New Life* (1997). The characters this novel are seeking for the drastic change and they intend to make everyone know that in real sense, western concepts are not different from the eastern concepts. They may be ahead in technological ways, but in other aspects eastern are also ahead of them. The novel does not agree with the man-made myth that the two worlds have disparity: one superior and another inferior.

Pamuk's novel *The New Life* revolves around the same theme that history should be rewritten objectively. There is no any superiority and inferiority in reality. It is only concept that can be wrong and subjective. The novel begins with the memory of Osman when he read a book which changed his life. Through the often-abstruse narrative that follows, this line remains in a sense the closest summing up of what Pamuk's book is about. The narrator is a young man, Osman, who first sees the book in the hands of an attractive girl in college and buys it from a roadside stall on the way home. It seems to show him the path to a new world, the possibility of a new life; he gets obsessed with finding that life, even if it means discarding his present and turning his back on home and family.

He meets the girl, Janan, as well as her friend Mehmet, who seems to know something about the 'new life' described in the book. Soon after this, both of them disappear and the narrator himself leaves home, embarking on a series of dreamlike bus journeys across the country, many of which end in serious accidents. He finds Janan again, and following another accident they set off for the town of Guzul to meet a man named Doctor.

Literature of the twentieth century is characterized by a multiplicity and novelty of experimentations. The latter half of the century saw a plethora of literary outputs, which are genuinely interesting and varied in terms of their treatment of novel themes, of blending of mythologization and present day reality to make political comments. One such bold experimenter is Orhan Pamuk. Born as Ferit Orphan Pamuk in Istanbul in 1952, with a bourgeoisie upbringing, he finally turned up as a Nobel Prize-winning Turkish novelist. Having established himself as a post-modern writer, Pamuk has earned critical acclaim the world over.

Traditional Communalism:

Pamuk 's novels and other writings are characterized by a confusion or loss of identity brought on in part by the conflicts between European and Islamic values. The deep-rooted tension between east and west, traditional communalism and modern secularism and such binary concepts often get elaborate treatment in Pamukian literature. They are often startling, disturbing and unsettling or even mysteriously exhilarating, as is the novel undertaken in this thesis. His novels include complex, intriguing plots and characters of great depths.

On October 12, 2006 the Swedish Academy announced that Orhan Pamuk had been awarded the Nobel Prize of the year in literature for *Istanbul, an* autobiographical work. In its citation, the *Academy* says: "In the quest for the melancholic soul of his native city, [Pamuk] has discovered new symbols for the clash and interlacing of cultures" (5). Pamuk held his Nobel Lecture on December 7, 2006, at the Swedish Academy, Stockholm. The lecture, delivered in Turkish, reviewed the relations between eastern and western civilizations:

What literature needs most to tell and investigate today are humanity's basic fears: the fear of being left outside, and the fear of coming to

nothing, and the feelings of worthlessness that come with such fears: the collective humiliations, vulnerabilities slights, grievances, sensitivities, and imagined insults, and the nationalist boasts and inflations that are their next of kind We have often witnessed people, societies and nations outside the Western world — and identify with them easily — succumbing to fears that sometimes lead them to commit stupidities, all because of their fears of humiliation and their sensitivities. (Pamuk, Nobel Lectures)

Thus as the Nobel lecture of Pamuk reveals his subjects are the perennial themes of human weaknesses and stupidities, and superior complex.

Commenting on the story of a seventeenth century Italian captured by' pirates who ultimately ends up with being an assistant of the Turkish Sultan in designing a war machine, the critic Savkar Altinel writes that human being have no fixed or essential identity. Identity is a matter of contingency and coincidence, not an essence at all. To quote him:

What lies behind all this is the idea that one can become Italian or ' Turkish or anything else, because in the innermost core of one's being one is neither Italian nor Turkish nor anything else. Whatever one is in the world, one is also outside the world, merely looking on. Just as at a crucial point in the story the war engine fails, preventing the Turkish army from taking a gleaming white fortress, pointedly named Dippo, this duality remains unresolved and redundant "I" lives on. It is indeed clearly this "I" that turns its owner and the world into what they apprehend as being, with the result that what appears to be merely given is always in fact deliberately constructed.

It generates somehow a quiet ecstasy. For the exchange of identities, the mutual introduction to a new life, a new way of thinking, a new language. Pamuk, in introducing the book, offers what he calls a mistranslation of Proust, to this effect: "To imagine that a person who intrigues us has access to a way of life unknown and all the more attractive for its mystery, to believe that we will begin to live only through the role of that person-what else is this but the birth of great passion?" (85). According to him, the novel rises to a sort of love aria of open confession-peculiar, narcissistic, confused between self-loathing and love of the other.

Moreover, *The New Life* goes through the life of Osman who experiences a lot of things in his journey of life. He encounters with several problems. He represents the Turkish life as well. Guneli Gun in this regard says:

The protagonist of Orhan Pamuk's fiendishly engaging novel is launched into a world of hypnotic texts and (literally) Byzantine conspiracies that whirl across the steppes and forlorn frontier towns of Turkey. And with *The New Life*, Pamuk himself vaults from the forefront of his country's writers into the arena of world literature. Through the single act of reading a book, a young student is uprooted from his old life and identity. Within days he has fallen in love with the luminous and elusive Janan; witnessed the attempted assassination of a rival suitor; and forsaken his family to travel aimlessly through a nocturnal landscape of traveler's cafes and apocalyptic bus wrecks. As imagined by Pamuk, the result is a wondrous marriage of the intellectual thriller and high romance. (2)

The protagonist dives into the world of magic and conspiracies produced by the western people that have affected the mind of Turkish people.

In contrast, Frank Khan argues that this story is related to the main character of the novel, Osman who is obsessed with his life after reading the book named *The New Life* makes the reader obsessed: "This is the story of Osman, an engineering student, who becomes obsessed with a book and falls in love with a girl, Janan, who shares the same obsession. This novel is mainly the story of their journey through Turkey, going aimlessly from city to city, searching for this new life promised by the book"(5).

Another critic Azizah Titania finds this novel as fuelling the protagonist's quest for truth. She says:

. . . that I've finished it, I think the end is very enthralling, the revelation is wise and yet consistent enough with all the paraphernalia that had been set on the way of the protagonist, fuelling his quest for truth, in the end for death. However, I found the heart of the novel lingering in the endless bus switching which turned out to be repetitive.

(7)

It means the protagonist is not content with the knowledge he has got, rather he is in search of it. Thus, the novel contributes to the search for knowledge or quest of a person who ventures to compete with the western world which is called traditionally superior to the east.

The novel will be analyzed using New Historicist Criticism that deals with the instability of history so far written in the past. The criticism emerged in the 1980s ' with the reaction of formalism after the publication of Stephen Greenblatt's *Renaissance Self-Fashioning* in 1980. New historicism believes in the multiple interpretations unlike traditional single best concept. Green and Lebihan opine that New Historicism was mostly influenced by Michel Foucault: "Influenced by the ideas

of 'New Historicists', so-called by Greenblatt himself, see history not in terms of discrete episodes forming a homogeneous whole, but as fractured, subjective, and above all textual" (112). Thus, new historicism goes beyond traditional concept of one way definition. It gives freedom to the people to define and understand the text in their own ways.

The novel emphasizes the changing systems of the world views and concept. There are several perspectives to look at any object and no interpretation is final. Superiority and inferiority are only perspectives distinguished by westerners to dominate the non-western countries. The theory says that all the histories and concepts are subjective and one-sided. They should be rewritten. With this motive, the researcher has chosen these two novels written by the same author. In the second chapter, theoretical modality or new historicist concepts and theories will occupy the space. The chapter will be centered on the detail textual analysis related to the theories presented in the second chapter. The fourth chapter will be conclusion summarizing main ideas as a whole.

Traditional historians believe that history is a series of events that have a linear, causal relationship. They opine that we are perfectly capable, through objective analysis, of uncovering the facts about historical events and those facts can sometimes reveal the spirit of the age, the worldview held by the culture to which those facts refer. Some of the most popular traditional historical accounts have offered main concept that explains the worldview of a given historical population. Moreover, traditional historians generally believe that history is progressive, that the human species is improving over the course of time, advancing in its moral, cultural, and technological accomplishments. Tyson clarifies what new historicists opine and how they react in this way:

The first and most important reason for this difficulty, new historicists both current and past events are influenced innumerable conscious and unconscious ways by their own experience within their own culture. (283)

Thus, the history so far written is based on bias and subjective. It does not represent the objective view of the people . The division between the east and west is subjective. It is written in the side of power holder, as Foucault says. It should be decentered and subverted so that there is no binary opposition between the so-called two worlds.

In conclusion, the novel questions the history that is written subjectively centering the west and sidelining the east. The novelist present the situation in the novel which provokes to think the researcher to discover that it is only myth or man-made things. The artificial dichotomy between to west and east is far from the truth. In next chapter, the researcher will bring necessary theoretical tools relevant to the text that the history so far written is completely subjective centering the west.

Chapter II: New Historicism and Traditional History

New Historicism

New Historicism is a literary theory that began in the 1980s with the writing of Professor Stephen Greenblatt and it flourished in the 1990s. The main thrust of the theory is to relook the history and interpret the history in different way. The traditional history focuses on what and when and it is linear. There is no is the concept, which does not accept traditional one-way interpretation. Traditional history stresses on whether the account is accurate and what an event says. But new historicist focuses on the circumstances are there behind writing the essay. The hidden motive, as new historicists opine, controls the history. It asserts that so far history is written in the subjective way. History is only the series of events from only one perspective. However, modern writers like Foucault, Said, Achebe, so on believe that history should be re-written as traditional history cannot bring objective idea through one perspective, saying that it is subjective.

To understand what really new historicism is we should show the difference between traditional history and new historicism. Lois Tyson in her book, *Critical Theory Today*, writes,

Traditional historians ask, "What happened?" and "What does the event tell us about history?" In contrast, new historicists ask, "How has the event been interpreted?" and "What do the interpretations tell us about the interpreters?" For most traditional historians, history is a series of events that have a linear, causal relationship: event A caused event B, event B caused event C, and so on. Furthermore, they believe we are perfectly capable, through objective analysis, of uncovering the facts about historical events, and those facts can sometimes reveal the

spirit of the age, that is, the world view held by the culture to which those facts refer. (282)

The statement shows that new historicism is different from traditional history. The former takes into account only the linear type of history like A to B, while new historicism focuses on the subjective description where there is personal involvement.

Tyson argues that there is the impossibility of objective analysis. She says that like all human beings, historians live in a particular time and place, and their views of both current and past events are influenced in innumerable conscious and unconscious ways by their own experience within their own culture. Historians may believe they're being objective, but their own views of what is right and wrong, what is civilized and uncivilized, what is important and unimportant, and the like, will strongly influence the ways in which they interpret events. For example, the traditional view that history is progressive is based on the belief, held in the past by many Anglo-European historians. She says that it is difficult to produce reliable interpretations,

... for the difficulty in producing reliable interpretations of history is its complexity. For new historicists, history cannot be understood simply as a linear progression of events. At any given point in history, any given culture may be progressing in some areas and regressing in others. And any two historians may disagree about what constitutes progress and what doesn't, for these terms are matters of definition. That is, history isn't an orderly parade into a continually improving future, as many traditional historians have believed. (283)

Therefore, it is quite difficult to produce reliable text because there is personal involvement in the event. According to new historicism, it is impossible to write objective history because nobody can write anything without being in the place from

where one is writing text.

According to new historicists, power does not emanate only from the top of the political and socioeconomic structure. Referring to French philosopher Michel Foucault, Tyson says that his ideas have strongly influenced the development of new historicism, power circulates in all directions, to and from all social levels, at all times. She further says:

And the vehicle by which power circulates is a never-ending proliferation of exchange: (1) the exchange of material goods through such practices as buying and selling, bartering, gambling, taxation, charity, and various forms of theft; (2) the exchange of people through such institutions as marriage, adoption, kidnapping, and slavery; and (3) the exchange of ideas through the various discourses a culture produces. (284)

Similarly, Tyson defines a discourse as a social language created by particular cultural conditions at a particular time and place, and it expresses a particular way of understanding human experience. She asserts:

... the discourse of modern science, the discourse of liberal humanism, the discourse of white supremacy, the discourse of ecological awareness, the discourse of Christian fundamentalism, and the like. . . . Although the word discourse has roughly the same meaning as the word ideology, and the two terms are often used interchangeably, the word discourse draws attention to the role of language as the vehicle of ideology. (286)

Thus, new historicism looks into history as discourse that is interpreted by a person rather than objectively written.

In the same way, Greenblatt says that new historicism is openness to the interpretation to the literary theory, especially from the advent of Michel Foucault. He explains:

One of the peculiar characteristics of the new historicism in literary studies is precisely how unresolved and in some ways disingenuous it has been - I have been - about the relation to literary theory. On the one hand, it seems to me that an openness to the theoretical ferment of the last few years is precisely what distinguishes the new historicism from the positivist historical scholarship of the early twentieth century.

Certainly, the presence of Michel Foucault on the Berkeley campus for extended visits during the last five or six years of his life, and more generally the influence in America of European (and especially French) anthropological and social theorists, has helped to shape my own literary critical practice. On the other hand, the historicist critics have on the whole been unwilling to enroll themselves in one or the other of the dominant theoretical camps. (1)

In this way, by the virtue of new-historicism, there cannot be the single canon to describe any event or text.

One of the important aspects of new historicism is discourse. Discourse is a unit of language, whether spoken, written or gesticulated. Formerly, it also meant a long writing or a dissertation on a subject. Michel Foucault has talked about discourse in detail way. He does not concern with the traditional way of history but the new one in which all interpretations are subjective and based on personal experiences. The Foucauldian concept of discourse has nothing to do with the traditional theory of discourse. For him, it is a system of statements, which makes the world known to us.

Discourse informs us of the state of affairs, so it is informative or mis-informative. He argues, "Discourse also tells us of the propriety or impropriety, rightness or wrongness, of something and consequently influences our attitude, opinion and behavior" (56). In his treatises *The order of Discourse* (1971) *The Archeology of Knowledge* (1972) and *Discipline and Punish* (1972) Foucault gives currency to the terms 'discourse practices' and 'discursive formation' by which he means the kind of statements associated with particular institutions and their ways of establishing truths or reality in a given society.

Moreover, discourse is seen as present and operative everywhere, in any field of human activity, interaction, and knowledge. Discourse theory is greatly shaped by the Whorfian notion of language. As Benjamin Lee Whorf so famously puts, "we dissect nature along lines laid down by our language" (99). What he is saying is that our understanding of the world is helped, obstructed, or affected by our language, the range of vocabulary we have. The modern theory of language as constitutive also underlines this creative and distorting power of language. For him, the world is not simply there; it is brought into existence by language.

Similarly, discourse is the subject matter of Critical Discourse Analysis (CDA). Widdowson has defined discourse as the relation to power and politics. Power plays very important role to define discourse because it is under the power holder. He says: "It is important to define what we mean by 'discourse', not least because one of the criticisms levelled at CDA has been that this term has been used so loosely and frequently in recent times that it has lost all meaning" (169). Moreover, Wodak defines discourse as the linguistic act that is within the society. Wodak argues:

Discourse can be understood as a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral and written tokens, very often as 'texts', that belong to specific semiotic types, that is, genres. (66)

In this definition the complexity of discourse is highlighted. Texts relate to other texts across fields of action, and across temporal, generic and thematic dimensions. In social research discourse often refers broadly to language used in relation to a particular topic.

Quest is another important aspects of new historicism because knowledge is not stable but it is dynamic and moves and changes all the time. Quest as "the act of seeking, search, pursuit, an adventure, expedition or under taking with the purpose of achieving or finding some definite object". Quest is a search, but it is not a simple search. The term assumes a mythic proportion and makes us aware of the seriousness and earnestness involved in this search. Here one can profitably distinguish between the literal or denotative and the figural or the connotative meaning of a term. Quest is a term fraught with deeper suggestion. Hence, its connotative meaning keeps it apart from other terms of its family which are by no means comparable to it in the richness of their suggestion.

A quest is a journey toward a goal with great meaning and used in mythology and literature as a plot device. In literature, the object of quests is often a lengthy distance from the hero's starting position. This requires much trouble and allows the author to showcase the exotic location and culture of their fantasy world.

Perhaps the original quest is the quest of Gilgamesh, who goes out in the search of secret of eternal life. Another ancient quest tale is the story of Odysseus, who finds many dangerous impediments between him and his goal, which is simply to return home as told by Homer in his epic *Odyssey*. Perhaps the most famous quest motif from fiction centers in the Arthurian legend.

In literature, side quests are often used to develop both world and character depths. These miniature plots may or may not have to do with the story's focus, and

often include as a romantic interest a second major quest that is separated from the main quest or the stereotypical quest. The quest allows the heroes to show the qualities that make them heroic.

Inevitably, on hearing the term quest, one with even a slight knowledge of the literature pertaining to Christ's crucifixion cannot help recalling the legend of the Holy Grail and the quest for the same. As the biblical story goes, when Christ was being crucified, one of his disciples collected the dripping blood of the Son of God and man in a cup. Then the cup was taken to a holy place to be kept there in safety. But the Holy Grail disappeared suddenly, apparently for the sole reason that none was with the pure heart to witness the blood of Christ. It was believed that only those of perfect purity can find the mysteriously vanished cup. Ever since its disappearance, many pious and adventurous people have given up their worldly pursuits for the quest of this chalice. It is believed that someday a deserving quester, someone of pure heart, will find the Holy Grail.

The term quest thus reminds us of this biblical story. Another famous quest in human history is the quest of Siddhartha Gautam for the secret of happiness and avoidance of misery in life. In an effort to find an answer to the query as to why people suffer and why they die, Gautam gave up his princely life in the palace and set out to find the path to truth. Before he finally got his answers, he had to undergo many crucibles.

In our own times, we have the case of a youth of eighteen, Ram Bahadur Bomjan, who has wholly given up all worldly affairs, even the need of quenching his physical thirst such as hunger and protection from inclement weather. He seems to have given up everything else for one supreme goal of attaining enlightenment. Bomjan's aspiration for total knowledge --even godhood or divinity possibly --can

justifiably be subsumed under the taxonomy of quest, for his search is a most trying, tiring and adventurous one, both literally and metaphorically. The passion and the perseverance Bomjan has put on his meditation entitles him to the designation of a quester.

The literary world also abounds in the stories of quest. One case in point is Rudyard Kipling's novel *Kim* in which a Buddhist monk named Teshoo Lama is in his life long quest for the river of arrows which is symbolic of the ultimate knowledge or enlightenment. In the same novel, Kim O'Hara, an orphan boy of the Irish descent, also is in a sort of quest for his father's regiment which shall have the flag with a bull in the green field.

There is a qualitative difference between other forms of search and quest. For a search to be a quest, it is imperative that everything secondary to or unrelated to the object of attention be removed from our consciousness. It is mostly a whole-hearted, pertinacious search for something divine or holy. If not holy, the object of quest must have deep significance for the quester. Without attaining the object, the quester should feel their life has no meaning.

Discourse, as we have seen, creates truths, negates the existing ones, or modifies them as and when it befits the interest of the dominant stakeholder in the power-politics of the times of its production and circulation. Herein lies the power and importance of discourse. It can easily mislead the people under its reach into believing as true what in reality may be a whopper, or, conversely, it may effectively falsify what is true. Creating concrete realities out of imagination or deliberate and purposeful manipulation of language and information has always been at the heart of the task of discourse. The colonialist or the Eurocentric discourse - Eurocentric, for all the colonial powers were from Europe -- which Edward Said designates as 'Orientalism' in his book of the same title, has always tried to create an inferior image of the Orient or the East in comparison to that of the west. A brief concept of orientalism along with its history and function is

therefore due here.

One of the definitions of orientalism provided by Said maintains that it is a "western style for dominating, restructuring, and having authority over the orient"(3). For Said, orientalism is a style of thought, a corporate project, a system of texts - of history, sociology, anthropology - that differentiates between the West (us) and the Orient (them). It was not an act of imaginative significance only; it had (and still has) an immense political significance for, as Said contends "European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate and even underground self"(3). This said, Said also makes it clear that orientalism is not just a pack of lies or fantasies. Had it been so, it would not have endured from the ancient times down to the present. What accounts for the durability of orientalism is the fact that there has been a "considerable material investment" in the theory and practice of orientalism which has now been consolidated as knowledge. Moreover, Said's division of orientalism into latent and manifest makes it clear how this knowledge has been absorbed even into the unconscious or deeper psychic level. Without being conscious that we are upholding the western superiority over the eastern barbarity, even we, the Orientals, will be doing so - this all because of the constant imbibing of the orientalist notions. The same is its effect on the western mind. Consequently, even people with a wide and informed state of intellect can hardly escape from being somehow indoctrinated into the divisive politics of orientalism. Some sort of fear, grudge or distrust is always present in the westerners' psyche though they may not have come across any such experience of treachery or savagery at the hands of the Orientals.

Orientalism has always been a distinction between the west and the rest. The ontological difference is based on their geographical location: the orient lying to the

east of the west, and the west lying to the west of the east. This ontological difference then leads to an epistemological difference whereby the orient becomes the object of knowledge –it is to be understood, captured, and dominated while the knower and the controller is the west, occupying the subject position. Seen thus, the relations between the east and the west are "a relationship of power, of domination, of varying degrees of a complex hegemony"(Gramsci 5). The Italian Marxist Antonio Gramsci first used the term hegemony to mean "rule by consent". Now, it is not only the orientalists or the westerners who are informed by the orientalist (mis)knowledge; it is the easterners too who uncritically accept as true whatever is consigned the status of truth by the discourse of orientalism. The Orientals or easterners feel proud in following western style of thought, language, literature – lifestyle, in short - because they feel that in doing so their status their own society is uplifted. Orientalism then is a sort of hegemony: the Orientals agree to follow as superior the ways of the westerners, thereby hoping to appear more civilized than their own kinds who are not so receptive of the western influences.

The detrimental impact of orientalism in the psyche of both the easterners and westerners is massive. What is irritating is the fact that now, more acutely than ever before owing to quick and exaggerating machinery of information technology, news and information bits are pre-selected and annotated so as to suit the material or cultural interest of those involved in circulating the information. This premeditated dissemination of information prepares a mass ready to accept as the given and true what they are accustomed to being fed as the same. The centuries of literary and political representations of the east as incapable of rationality, logic and restraint have actually gone bone deep in acquiring the consent of the so designated people.

Colonial Discourse and Postcolonial Reading

The justifiability and necessary of the practice of colonialism is always at the heart of colonial discourse, central to which is the assumption that European values -- such as rationality, science, civilization, high seriousness of literature -- are superior to the values espoused by the non-European peoples. In literature, this takes the form of exaggeration where the unbearability of nonwestern climate (heat and dust of India, a flagrant instance!); presence of fatal insects; and dark, uninhibited or only-beast-inhibited lands are presented as posing threat to the westerners who go there from cool, lenient climates.

Postcolonial criticism, licensed with the awareness of the insights imparted by the cultural discourse suspicion on the part of colonized people, seeks to undermine imperial subjects and themes. It has forcefully produced parallel discourses which have questioned and even subverted the since long cherished stereotypes and myths about the other. By this, westerners have become, as Said puts it,

. . . aware that what they have to say about the history and the cultures of 'subordinate' people is challengeable by the people themselves who a few years back were aptly incorporated, culture, and, history and all into the great western empires and their disciplinary discourses. What is being said here that the power and authority of western colonial representations have been questioned and challenged by the discourses produced by the supposed-to-be- subordinate people? (89)

Thus, these postcolonial writers and critics have turned the table and presented the colonial history from the perspective of colonized people's experience. By doing this, they revealed what the colonial authority had done to them in the name of progress, science and civilization. As a result, westerners, for the first time, according to Said, "have been required to confront themselves not simply as representatives of a culture

and even of races accused of crimes of violence, crimes of suppression and crime of violence" (285).

Orientalist discourse is supported by socio-economic and political institutions, which together work towards portraying the orient as the other to Europe while simultaneously subordinating it. Although Said deals with the western attitudes to the Middle East and Islam, he points out that, "During the early nineteenth century, the orient had really meant only India and the Bible lands and until the Second World War, France and Britain dominated the orient and Orientalism" (4). Said's such exposition rests on the fundamental premise of the territorial, imaginative, cultural and ideological boundary drawn between the west and the orient, so called east, and the use to which this distinction is put. He argues that, while such relations have passed through numerous phases, it is a constant historical factor that in general it was the west that moved upon the east, not vice versa. 'Orientalism' describes this approach in generic terms, both as a topic of learning, discovery, and practice and also.

To designate that collection of dreams, images, and vocabularies available to anyone who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and unmetaphorically upon the orient (Said: 73).

According to Said the Orientalist, the heir to a narcissistic tradition of European writing founded by, amongst others, Homer and Aeschylus, through his writing creates the orient. In the process, he assists in the creation of series of stereotypical images, according to which Europe is seen as being essentially rational, developed, humane, superior, authentic, active, creative and masculine, while the orient is seen as

being irrational, aberrant, backward, crude, despotic, inferior, inauthentic, passive, feminine and sexually corrupt. Other 'Orientalist' fantasies invented by the orientalist include the concept of an Arab mind, an oriental psyche and an "Islamic society".

Some critics allege that literary texts begin to stand in for all social process, analysis of representation and discourse replaces all discussion of events and material reality. It has been suggested that this tendency emanates from Orientalism, which situates literary texts as a colonial battlefield. However, Orientalism analyzes texts and discourses as they relate to a specific intuitional field. According to Tiffin and Lawson, the imperialism has been established by power and guns. The rulers were those who had power:

Imperial relations may have been established initially by guns guile and disease, but they were maintained in their interpolative phase largely by textuality, both institutionally ... and informally.

Colonialism (Like its counterpart racism), then, is a formation of discourse and as an operation of discourse it interpolates colonial subject by incorporating them in a system of representation. (95)

Thus, the counterpoising of guns guile and disease to textuality is precisely what disturbs some scholars such as Sumit Sarker finds Gauri Viswanathan's assertion that English studies became the core of colonial hegemony.

Discourse analysis involves examining the social and historical conditions within which specific representations are generated. The study of discourse leads towards the institutions through which power is exercised and extended at optimum scale. The empirical ways to impose power are various and among them the text is an important that always opens the door to put into as much possible as the imperialists do.

Therefore, all the colonial writers always create binaries regarding the orient as inferior, other, indigenous, uncivilized, female, patient; and which place westerners as superior, universal, male, doctor, civilized and so on. These epithets promote an awareness in the part of the non-westerners to create their own existence. These kinds of binary oppositions constitute a gap between what they do or write. Texts sometimes represent the unconscious bias of the writers as clarified by Said in *Orientalism*:

In any instance of at least written language, there is no such thing as a delivered presence, but a represent or a representation. The value efficacy, strength, apparent variety of a written statement about the orient therefore relies very little, and cannot instruct mentally depend, on orient as such on the contrary, the written statement is a presence to the reader by virtue of the having excluded, displaced mode supererogatory any such real thing as "the orient". Thus all of orientalism stands forth and away from the orient that orientalism makes sense at all depends more on the west than on orient. (21-22)

Said, in the above extract, demonstrates the gulf between the orient it actually is and the orient that is represented in various genres of literature.

He further clarifies about misrepresentation of the orient by the westerners or the travelers who have never seen the orient that they find gap between what they read in books and what they actually find about it. This means that westerners represent the orient what they want it to be, but not the orient as it is. The central subject matter of any colonial writing is the encounter between the Western colonizers the Eastern colonized. The presentation of the characters is influenced by the colonial mentality. It means the colonialists always fractionalize the social, economic, individuals, political and geographical situations of the orient. Such writings are always characterized by the mixed relationship between the colonizers and the Colonized. As Ashcroft, Bill, Biffiths and Giffithsh have defined ambivalence along with Bhaba's lines, " It describes the complex mix of attraction and reputation that characterizes the relationship between Colonizers and Colonized. The relationship is ambivalent because the Colonized subject is never simple and completely opposed to the colonizer"(12). The process of acculturation is not simple, so both of these groups always have conflicting relation with each other. They represent the problems and prospects of establishing intimate and meaningful relationships between two social and cultural groups. These western concepts are myths. There is nothing that is absolutely true. All the concepts of seniors and juniors, superiors or inferiors, rich or poor, rational or irrational are far from reality. They cannot be found in reality. The western power has created innumerable texts in the world making them superiors while easterners inferiors.

To tell the truth, Pamuk is uncompromisingly critical and skeptical of the human folly of taking culturally determined views of the world as the right way of finding truth, holding on to one's culture though that might mean to go on embracing the rotten and stinking parochial values of differing religions and often irreconcilably

opposing religions. The solution lies not either in approving and disapproving any particular culture or religion, but in accepting all as they come along. That latitudinarian attitude at least spares the world of the trouble of communal violence. And may be people in the long run will develop the capacity to live together in peace, if not in love with each other. The reconciliatory tone of the novel cannot be missed as Hoja, the Turkish teacher and the narrator, a Venetian scholar, unwittingly to themselves find each other to be their most wanted self. This is the spirit of the novel: celebration of a multicultural and hybrid world, even if the possibility of such a world may appear too bleak at first sight.

The east, as it has been portrayed in literature, an orientalist literature as they have been produced by westerners on the easterners, is somehow or other subordinate to the west in all of its aspects, whether civilizational and cultural, or technological. Therefore, it comes as no surprise that a writer from a country that divides itself into the East Asia and West must have thought about the coverage of his readership. Pamuk must have aimed at the western as well as the native and the easterners as his readers after decades of writing and gaining feedback. This sure enough has affected the very production of the novel, as Edward W. Said so succinctly spells it out in the critical essay "The World, the Text and the Critic" any work of art as an artifact occupies certain space in the world, therefore it is there with some consequence. It generates impression and results in the world, as it had been the result of some or other worldly affairs.

This observation now enables us to look closely at the textual or novelistic detail which bears proof to the hypothesis of this thesis that *The New Lift* novel concerns the east west dichotomy and in the end tries to ameliorate the relation between the two. That is the only way for a co-existent and peaceful world for

Chapter III: De-centering Hegemony of West over East in *The New Life*

East-West Dichotomy

This chapter deals with the detail textual analysis of *The New Life*. It will show how east-west dichotomy as an artificial myth not real entity. The researcher will limit himself in the theories discussed and elaborated in the previous chapter. It is divided into three subchapters so as to elaborate the interrelated but different aspects of the novel. This section will interpret and analyze the text in question, and proves that the hypothesis set at the beginning was a tenable one. For this purpose, the insight gained by the theoretical study made in the previous chapter is used to interpret and elaborate how the novels, though a small ones in terms of volume, actually touch upon probably the most burning issues in the world today: the question of west-east divide, ethnic and communal purity, versus one world one race theory of the postmodern and the progressive parties.

Traditionally, the east, as it has been portrayed in literature, orientalist literature as they have been produced by westerners on the easterners, is somehow or other subordinate to the west in all of its aspects, whether civilizational and cultural, or technological. Therefore, it comes as no surprise that a writer from a country *that* divides itself into the East Asia and West – turkey lies in some part in Asia as well – must have thought about the coverage of his readership. He must have aimed at the western as well as the native and the easterners as his readers after decades of writing, and gaining feedback. This sure enough has affected the very production of the novel, as Edward W. Said so succinctly spell it out in the critical essay "The World, the text and the critic" any work of art as an artifact occupies certain space in the world, therefore it is there with some consequence. It generates impression and n results in the world, as it had been the result of some or other worldly affairs.

This observation now enables us to look closely at the textual or novelistic detail which bear proof to the hypothesis of this thesis that the novel concerns the east west dichotomy and in the end tries to ameliorate the relation between the two. That is the only way for a co-existent and peaceful world for humanity that is the message of the novel, if one dares to propose it at the very beginning here.

One should not forget the fact that the novel is a frame novel, meaning it is supposed to have been written by a seventeenth century Venetian scientist while he was captive in Turkey, and manuscript was found by one named Faruk who did nothing more than ad up the sequel-like few pages at the end of the novel. But despite all this frame narrative technique, the real writer is the learned, postmodern scholar Ferit Orhan Pamuk who even risked his life by openly berating the Turkish government for inflicting torture, causing death to millions of non-Turks such as the Serbs and thewhat Pamuk is doing here is to reveal the hypocrisy that the westerners show towards the easterners. The writer says:

My fascination with the story increased even more perhaps for this reason. I even thought of resigning in protest, but I loved my work and my friends. For a time I told my story to everyone I met, as passionately as though I had written it myself rather than discovered it. To make it seem more interesting I talked about its symbolic value, etc. When I made these claims, young people usually more absorbed in issues like politics, activism, East-West relations, or democracy were at first intrigued, but like my drinking friends, they too soon forgot my story. A professor friend, returning the manuscript he'd thumbed through at my insistence. (3)

Erasure of the separating and bounding lines between or among people from different,

even opposing geographic and cultural domain is the fundamental trait of the postmodern, postcolonial mind if we cite the phrase the postmodern mind from an essay by Richard Tarnas. The master/slave, freeman/bondman, eastern/westerners, white/black, tall/short, Christian/non-Christian themes have to be abandoned if we want to live friendly and peaceful life in a world already overmuch threatened by development in the weapon of mass massacre but lacking in true spiritual or intellectual development. This is the attitude as it is adopted by the narrator of the novel. As he tells us he noticed a shocking similarity between his master and himself:

With the ravaged eyes of a man who'd spent a day standing side by side with death, I could not help but notice the unnerving likeness between us again as Hoja gradually ceased to use the word 'teach': we were going to search together, discover together, progress together.

(23)

It was in the seventeenth century that the two science –addicted, searching spirits felt like becoming co-mingled together as the right way to discovery and progress. It back in the seventeenth century, one should again remember.

As it has already been noted, the writer is an easterner, but one who is in close contact with the westerner. Turkey, the country he lives in, Turkey is presently an imminent member of the European Community. Only the fact that it is a predominantly Muslim inhabited country has checked its entrance into the organization.

In the novel, the narrator, Osman, a university student in Istanbul, lays a spell on the reader with the opening words: "I read a book one day and my whole life was changed" (3). Like a liberating enchantment, the book opens doors in his mind that allow him to glimpse both international conspiracy and the possibility of eternal love.

The book mysteriously links him to the ethereally beautiful Janan, and together they embark upon a search for Mehmet, whom Osman unsuccessfully rivals for Janan's affections and who seems to have special access to the hidden worlds the book conjures up. Osman and Janan ride buses haphazardly across the Turkish landscape, and soon they are joined in their search by the eccentric Dr. Fine, whose pursuit is driven by a belief that the "new life" written in the book is a mortal threat to the vitality of the East. Combining a timely critique of the relationship between reading and cultural identity with a timeless and moving narrative of the search for happiness, Pamuk's novel has a headlong intensity, a mesmerizing prose style and the dreamlike quality of a vision. As he goes on reading the book, he knows the world and leads to the new knowledge. He asserts:

The more I turned the pages, the more a world that I could have never imagined, or perceived, pervaded my being and took hold of my soul. All the things I had known or considered previously had now become trivial details, but things I had not been aware of before now emerged from their hiding places and sent me signals. (5)

Now, he knows the real things that what he had thought to have great thing achieved by the westerners, they are trivial.

Osman encounters *The New Life* for the first time in the hands of Janan, the girl he is deeply in love with. In the novel, the quest is structured by means of the bus journeys that Osman makes to different cities of Turkey. The life of the young protagonist turns completely upside down after he has read a random book which is presented almost as a sacred text: "I told her I'd read the book after seeing it in her hand. I had my own world before reading the book, I said, but after reading the book, I now had another world" (19). Osman becomes obsessed with this book and yearns to

know its writer. He starts believing that the book is about him, "from the beginning I had known the book had been written expressly for my benefit"(6). It is his story which is told in there. Correspondingly, this assumption is confirmed at the end of the book: "So Uncle Rifki had addressed me directly, "I am going to write a book someday, and I will give the hero your name." ... one where I will tell your story" (267). Towards the end of the book the reader realizes that Uncle Rifki Hat, who is also a colleague and friend of Osman's father, and who is also portrayed as a person that "infect[s] us [Turkish people] with the plague of forgetfulness that blows here on the winds from the West, erasing our collective memory" (132), is really the author of the book within the novel.

Similarly, Osman's love for Janan is unrequited. Janan loves Nahit/Mehmet, the person who discovers the book earlier and got even killed in the sake of the book and of Janan. After the unexpected disappearance of Janan, Osman immediately leaves Istanbul and starts his bus journeys to look for her. He takes buses randomly and has more than a few severe bus accidents. In one of these journeys Osman eventually comes across Janan. Realizing that Nahit/Mehmet is also lost, they decide to visit the father of Nahit/Mehmet, Dr. Fine. Dr. Fine detests the book in question. He is convinced that it caused his son to run away from home. For that reason, Dr. Fine tries to destroy whatever copies of the book he comes across.

He also hires agents to kill the writer of the book, Uncle Rifki, who works for the railway constructions and represents in some way the 'Westernization-modernization' project that Turkey undergoes. The anti-Western sentiments of Dr. Fine make him believe that killing Uncle Rifki will expurgate Turkey from the evils of Westernization. Dr. Fine calls his agents the name of 'watch brands' such as Zenith, Omega, Movado, Serkisof. Referring to the issues of Westernization and the

adaptation of international hour, Dr. Fine regards the watch as "ours," given that they had been keeping our time for over a century" (139).

Moreover, Dr. Fine believes that watches and clocks are The New Life things that Turkish people succeeded to internalize. He utters his obsession about 'time' as follows: "For our people, the ticking of clocks is not just a means of apprising the mundane, but the resonance that brings us in line with our inner world, like the sound of splashing water in fountains in the courtyards of our mosques" (171). Then he says,

We pray five times a day; then in Ramadan we have the time for iftar, the breaking of fast at sundown, and the time for sahur . . . Our timetables and timepieces are our vehicles to reach God, not the means of rushing to keep up with the world as they are in the West. There never was a nation on earth as devoted to timepieces as we have been; we were the greatest patrons of European clock makers. Timepieces are the The New Life product of theirs that has been acceptable to our souls. (159)

The novel ends with the murder of Nahit/Mehmet by Osman and Osman's own death later on a bus accident. During his journeys, Osman interrogates his identity. When he is searching for Janan, Nahit/Mehmet, the writer of the book or the manufacturer of The New Life Caramels, he is at the same time looking for his own identity. This can be compared to Turkey's identity problem which was constantly put into question ever since the detachment of Turkey from the Ottoman Empire.

Osman goes on learning new things about the western world. He attends various seminars and listen to the professor in various occasion. However, he is not impressed by them. He is not interested to them. He says: "Was I really listening? Or just pretending to listen like anybody else, playing the part of a student in the

department of civil engineering at the Technical University? I couldn't say" (17). It means Osman is indifferent towards western technology. He believes that it is not so super that western should feel pride.

Artificial Myth

Osman and Janan become obsessed in their own ways, former falls in love with her, and the latter shares the same obsession. They make journey through Turkey, going aimlessly from city to city, searching for this new life promised by the book. However, they do not find happiness and newness in their life. Then they realize that western countries might have advanced in technologies but not in humanities. They look every one as a machine. Osman feels alone when he does not see Janan in front of him. He goes on thinking of Janan in this way: "I kept thinking of Janan. I was tuned to her like a television set constantly on the same channel, but now I was thinking of her sitting in a different kind of chair, perhaps because I was seeing in a different light" (125). Therefore, Janan is only girl with whom Osman enjoys and passes the time happily. Because of her, he is able to see different light not because of the European advancement.

The New Life is a satiric novel, which talks about the new life, but there is no new life at all. With the concept of beginning new life, Osman commences his journey through Turkey with his girlfriend Janan but he does not find any newness there. Instead, he finds never-ending conflict between west and east. Then he realizes that there is no significant difference between the two poles.

Osman is fed up with the western culture, which damages the innocent mind and makes selfish. His girlfriend is the proof that she is attracted by the western person and gets married to him. However, she does not feel happy with the new life. He says:

So, Reader, place your faith neither in a character like me, who is not all that sensitive, nor in troy anguish and the violence of the story I have to tell; but believe that the world is a cruel place. Besides, this newfangled plaything called the novel, which is the greatest invention of Western culture, is none of our culture's business. (243)

Thus, the narrator gives the sense of east-west dichotomy by distinguishing eastern and western culture.

The New Life promises a new life, giving voice to the new generation. It talks about the Kemalists, the Communists and most zealously, the Islamists who are against them and trying to kill them. Osman and Janan are trying to flee the religious fundamentalists. Janan loves Mehmet who was shot at by the Islamists but escaped. It shows that these Islamists are against everything produced by the West, including Coca-Cola. According to them, there is a Great Conspiracy which aims to undermine the Islamic culture and destroy it at last. This is the reason the Islamists are against the books and everything printed, as they are the mass producers and carriers of the Great Conspiracy. According to them, watches and guns are the only two useful products ever invented by the West.

We know that the western culture is creating discourse in the world. As the Osman reads the book he finds that he is understanding the world from his own perspective. He wishes to interpret the world from his own way:

I loved reading just as I loved going to the movies, or thumbing through newspapers and magazines. I didn't do these things to gain some sort of advantage, or a means to an end, or maybe to think of myself as someone superior, or more knowledgeable, or more profound than others. (243)

For Osman, the change comes at the very beginning of the book: "I read a book one day and my whole life was changed. Even on the first page I was so affected by the book's intensity I felt my body sever itself and pull away from the chair I sat reading the book . . ." (3). In both cases there is the issue of abandonment after leaving a piece of paper or a whole book behind. The content of the note or the book is never revealed to the reader. I argue that the note of Riiya and the book in *The New Life* work as symbols of the limited past that Turkish people can no longer access.

The main problem emanates from the immediacy of the revolution (supported by the republican elites) and the incapability of Turkish citizens to internalize it. In this context, *The New Life* should be read as a book which illustrates Turkey's negative experience in the course of the Westernization process, regarding the effects of this forced change in Anatolian towns. It also deals with the arrival of capitalism to these towns and it portrays how local brands, such as Cola Cola, Pepsi and Schweppes instead of Branch soda pop were replaced by their Western equals. The protagonist Osman, is worried about this increasing popularity of Western brands. That is why he became happy to see that a local drink, Branch soda pop, is still popular in this small Anatolian town called Viranbag: "I observed without too much concern that Branch soda pop still persisted here against all sorts of assaults from Coca Cola, Pepsi, and Schweppes" (287). The existence of Branch soda pop is inspiring for Osman. This drink, just as the New Life Caramels, represents the last traces of the indigenous culture.

The indigenous culture of Turkish people living in these Anatolian towns is getting slowly assimilated to Westernization. Besides, Pamuk juxtaposes an Islamic figure, Sheikh, with Pepsi -Cola, the drink which is strongly identified with West. In a mountain town called Alacaelli, Osman visits the Sheikh and tells about his so-called

miracles in a sarcastic way: "the miracles of the Sheikh performed, such as curing the sick or bestowing fecundity on barren women, his real talent was ... opening a Pepsi - Cola bottle by simply touching the cap" (181).

Osman also mentions people who try to turn their backs to their roots in an attempt to escape from the plague of Westernization (under the name of globalization) in big cities of Turkey:

Like people who used to flee the plague once upon a time ... they were trying to escape from the gaudy consumer products with foreign names which, thanks to the support of advertisements and TV, arrived from the West and infected the whole country like a deadly contagious disease. (272)

Thus, Osman's dialogue with the manufacturer of the New Life Caramels, Sikeyya Bey, about the chess game reflects again the confusing relation of the East with the West from a sarcastic perspective:

He [Stireyya] stirred in his chair, his face turned to the gray light that came in through the shady garden, and he asked me out of the blue if I knew German. Without waiting for an answer, he said Schachmatt. Then he explained that the word "check-mate" was a European hybrid made of the Persian word for king, shah, and the Arabic word for killed, mat. We were the ones who had Viranbag means 'ruined vineyard'. Taught the West the game of chess. In the worldly arena of war, the black and white armies fought out of good and evil in our souls. And what had they done? They had made a queen out of our vizier and a bishop out of our elephant; but this was not important in itself. (281)

Therefore, Pamuk tells the story of a man who had showed him "the face cards on which he had drawn with his own hand, changing the king into "sheikh" and the jack into disciple" (91). This is an example of Islamization of a Western object. It is meant to be a sort of defense mechanism and reaction against Westernization.

Osman is very aware of the westernization of all the things found in the world. He says that western countries have made such situation that they think the world belongs to them. However, Osman does not agree with it:

This clock automatically settles the Westernization-versus-Islamization question through a modern device: Instead of the usual cuckoo bird, two other figures had been employed, a tiny imam who appeared on the lower balcony at the proper time for prayer to announce three times that "God is Great!" and a minute toy gentleman wearing a tie but no mustache who showed up in the upper balcony on the hour, asserting that Happiness is being a Turk, a Turk, a Turk. (88).

In this context, Turkish sociologist Emre GÖkalp discusses national pride in Turkey and the negative and positive reactions that Orhan Pamuk received in the Turkish media after he had received the Nobel Prize for literature (2006). GÖkalp argues that the historical paradox of Turkish national identity stems from the tension between the emulation of the West/Europe that is regarded as the unique address of civilization, modernization, wealth and prosperity, and the hostility towards the same West/Europe that is, at the same time, considered as the cultural/political 'other', or at times the 'enemy. In other words, the sentiments for Europe oscillate between two extremes: on the one hand the West/Europe is admired as the ideal or level of contemporary civilization which is in the core of Republican ideology; on the other hand resentment is nourished against the West/Europe as an insidious political enemy.

For Turkish people, the West is white, positive and ideal as well as it is black, negative and alien. For that reason, the West has become Turkey's both negative and positive other with which Turks compare and identify themselves. In her book *National Identity Reconsidered: Images of Self and Other in a "United" Europe*, Triandafyllidou makes use of two notions in order to define the construction of identity from within and outside. She calls them 'internal significant other' and 'external significant other'. Concerning Turkey's relation to West, I am most interested in the latter. Triandafyllidou argues that the external significant other may switch its position as inspiring and threatening significant other in the eye of a nation. She asserts that this inscription of the external significant other as threatening or inspiring is mostly determined "during the periods of social, political or economic crisis. The positive significant other may . . . be seen as a model to follow for resolving the crisis, while the threatening other may serve to overcome the crisis. Because it unites the people before a common enemy, it reminds them who we are" (Triandafyllidou 44).

The post-first-world-war period was still not the end of war for contemporary Turkey. The Independence War lasted till 1923. The country was then an amalgam of the leftovers of a decadent empire and the springs of a newborn nation-state. Suffering from instability and also a geographical in-betweenness, the republican intelligentsia of Turkey had decided to follow Europe as their inspiring significant other which was during the WWI the threatening significant other.

Osman also mention people who try to turn their backs to their roots in an attempt to escape from the plague of Westernization (under the name of globalization) in big cities of Turkey: "Like people who used to flee the plague once upon a time. . . they were trying to escape from the gaudy consumer products with foreign names

which, thanks to the support of advertisements and TV, arrived from the West and infected the whole country like a deadly contagious disease" (272).

The manifestation of journey-quest is depicted through bus journeys. Pamuk portrays these voyages as the main metaphor of transition in the novel. During his random bus journeys, Osman always wishes for an accident to happen through which he can pass to a new life. He travels mostly at night which makes this journey more mysterious and causes him to feel melancholic. During his journeys, Pamuk writes, Osman goes into a world of twilight where the "faint light inside the bus" (293) is lit up by the headlights of other buses passing by.

We witness one of the most striking cataleptic experiences of Osman, when he first encounters with "the book" within the novel:

This was the kind of light within which I could recast myself; I could lose my way in this light; I already sensed in the light, the shadows of an existence I had yet to know and embrace ... as if I had been stranded in a country where I knew neither the lay of the land nor the language and the customs ... In the light that surged from the book into my face, I was terrified to see shabby rooms, frenetic buses, bedraggled people, faint letters, lost towns, lost lives, phantoms. A journey was involved; it was always about a journey. (3-5)

As a consequence, we witness that the physical journeys of the protagonist Osman turn into a metaphysical allegory. Osman wavers between physical and metaphysical realms. Following every accident that he experiences as a moment of trance, he switches his identity which is symbolized by stolen identification cards. At the very end of the novel, in the very moment of the accident, an eventual chance for transition to a new life, Osman confesses to himself that he "absolutely had no wish

for death, nor for crossing over into the new life" (296).

It can be concluded that on the way to Westernization and modernization; elimination and repression of the fundamental values of the native (parent, indigenous) culture and adaptation of an artificial, imported bunch of values from 'other' did not really work out for Turkey. Located in the margins, Turkey holds an everlasting liminal position.

In conclusion, east-west dichotomy is not the natural distinction but artificial one, made by human beings. Western countries have advanced in material things. They have invented several new technologies to make people happy but they are very back in spiritual life and humanity. Because of western concepts, modern people have thought that material life is far better than the spiritual life. Ultimately, this is wrong concept because the development of only material things cannot bring happiness in people's life. To say western world as superior and eastern world as inferior is only man-made myth. This should be eliminated. Only one half of the world cannot give fullness to the world. Another world is also required. East-west dichotomy, therefore, is imaginative entity which should be eliminated from the mind. Therefore, through these novels, Orhan Pamuk has given the sense of equality to all the people from all the countries in the world.

Chapter IV : Conclusion

Sense of Equality as the Cause of Decentralization

The New life introduces the protagonist revolves the concept of traditional hegemonization has been change Most of the characters performs and highlighting bias and prejudice of hegemony. The characters like Osman, Janan, Mehmet change their life with the rising value of decentering Hegemony of west over east. The concept of superiority and inferiority have created hierarchy by dehumanizing each other. Moreover, the conflict of east and west can be observed in terms of disintegration or irresponsible concepts of eastern. Western concept are not different from the eastern concept. They may be ahead in technological ways, but in other aspects eastern are also ahead of them.

Pamuk's novel The New life is characterized by a confusion or loss of identity brought on in part by the conflicts between European and Islamic values. The deep rooted tension between east and west. traditional communalism and modern secularism. The novel is about the search for new life by the principal characters osman. They make journey to Turkey,- going aimlessly from city to city, searching for new life however, they do not find happiness and Ile 1\11C in their life. Moreover, they realize that western countries might have advanced in technologies but not it humanities. The western concept is only related with the dominance of myth and concept for the eastern people. Decentering Hegemony is actually based on bias and subjective. It does not represent the objective view of people. The division between the east and west is subjective. It Is written in the side of power holder as Foucault says, it should be decentered and subverted, so that there is binary opposition between the so called two world in pamuk's The New Life.

In conclusion, east-west dichotomy is not the natural distinction but artificial

one made by human beings. The western culture is creating discourse in the world. As the osman reads the book he finds that he is understanding the world from his own perspective. The New life also explores in the searching new life, but there is no new life at all. Instead, it is never ending conflict between west and east. Finally they realizes that there is no significant difference between the two poles. Ultimately, this is wrong because the development of any materials things cannot bring happiness in people's life. Therefore, through this novel Orhan pamuk has given the sense of equality to all the people from all the countries in the world.

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