Chapter I: Critique of Western Modernity through Liminal Space: An Introduction

Ferit Orhan Pamuk, a Turkish writer, presents the critique of western hegemonic modernity through his in-between space in his prize winning novels *The* New Life and My Name is Red. Orhan Pamuk's novels are philosophical thrillers constructed around the clash between the modern western and Turkish traditional views of artistic meanings, which create a chasm between two world civilizations. The mainstay of the Turkish modernization project in the twentieth century has been relegating religion to the private sphere. To this end, traditions associated with Islamic civilization were banned from Turkish public life. Women gained a degree of public presence and the semblance of equality. Western style clothing became the only acceptable mode in public life. Traditional laws with religious character gave way to modern legal codes and above all, the Arabic script was replaced by its European counterpart. With all due respect to modern Turkey's founder Kemal Ataturk, especially his vision for a new Turkey and statesman like tact in laying its grounds, the political and intellectual climate of the 1920s was more suitable for carrying out such a radical program of cultural change. Pamuk finds Ataturk's imposition of modernization in Turkey, the reflection of western hegemonic modernity, which has already relegated the traditional Islamic culture. Turkey has neither come out from the traditional Islamic culture nor has it been fully able to adopt the western idea of modernity. Orhan Pamuk has presented this juncture of the country and liminal identity of his own in his novels *The New Life* and *My Name is Red*.

Orhan Pamuk was born on 7th June 1952 in Istanbul, Turkey. One of Turkey's most prominent novelists, his work have been sold worldwide and translated into over sixty languages, making him the country's best selling writer. Pamuk is the author of

novels including Silent House, The White Castle, The Black Book, The New Life, My Name Is Red, Snow, The Museum of Innocence, and A Strangeness in My Mind. He is a Professor in the Humanities at Columbia University. He was elected to the American Philosophical Society in 2018. He is an active participant of The European Writers' Parliament too. Among his works two remarkable novels The New Life and My Name Is Red are taken as the key texts reflect the liminal state of the country and his own identity. Pamuk has rejected the complete avoidance of traditional Islamic culture and 1920s modern state-led imposition of western form of modernity.

The reigning intellectual climate in Turkey and the West has changed drastically since then. The success of postmodernist critiques of reason and Enlightenment in the West gradually undercut the intellectual supports of secularization in Turkey, and the westernized Turkish intelligentsia came to be divided within itself. The Nobel Prize laureate Orhan Pamuk has been skeptical of Turkey's state-led modernization project from early in his career. At its current and most matured state of evolution, his perspective seems to be in tune with that of contemporary critics of the Enlightenment in the West who claim that there is not a binary opposition between modernity and religion. This aspect of Pamuk's art drew international academic attention after the publication of his book *Snow*, his self avowed first and last political novel though his two novels *The New Life* and *My Name is Red* are prime texts to reflect the clash of western metropolitan hegemonization and Turkish traditional Islamic culture.

Pamuk's bitter criticism of state-led modernization in Turkey does not necessarily correspond to Islamic ties or sympathies. If anything, Pamuk defines himself as a rationalist, and according to his former translator Guneli Gunn's account, he is a nonbeliever. Scholarly opinion, however, is divided over transformation: First,

the westernization movement in Turkey, which conflates modernization with secularization, failed to develop a strong philosophical grounding for the masses.

Second, the global wave of Islamic revivalism, which began in the late 1970s due to oil money and a population boom in the Middle East, spread into Turkey. Third, there is a growing appeal of a looser interpretation of secularism, as practiced in the Anglo-Saxon world of liberal democracies, as opposed to the French model, which frowns on religious expression in public life. In their view, the European model of secular modernity is an exception rather than the rule, and there is not a single path to modernity. Therefore, they cite the sway of religion in the United States and the recently emerging economies of the lesser-developed world and refer to the multiple modernities theory as Pamuk posits himself in the juncture of western and eastern civilization. He rejects the separation of modernity with religion in Turkey and advocates for the new form of modernity, which is different than the monolithic metropolitan modernity.

The extent of his commitment to rationalism, the majority of Pamuk's critics characterize him as a relativist, or a skeptical postmodernist. This research seeks to interpret Pamuk's emerging optimism in *The New Life* and *My Name is Red* concerning the rise of political Islam and the future of democracy in Turkey from a culturalist perspective on modernization and development, which holds that some cultures are more suitable for social, political, and economic progress than others. To go a step further, Pamuk's covert argument for Islamic modernity in both texts, is a variation of the multiple modernities theory at the expense of a westernized secular polity in Turkey as it is insufficiently grounded.

In his novel *My Name is Red* Pamuk suggests that westernization in the Ottoman Empire and in the later Turkish Republic is bound to fail because of deep-

seated religious and cultural traditions that hinder the prospects for individuation and modernity. Another novel *The New Life* is extraordinary because Pamuk suggests that the only glimmer of hope for Turkish modernization comes from Islamists. This, however, signifies less a shift in Pamuk's political loyalties than a problematic self rebuttal of his earlier criticism of religio-cultural traditions in Turkey as obstacles to individuality, modernization, and political development. Ultimately, of course, numerous statements about identity, change, and modernization in Pamuk's novels do not constitute a political theory. The attempt to hold the artist up to the standards of theoretical rigor, or consistency, is warranted only to the extent that it contributes to a wider debate between the proponents of westernization and the multiple modernities theory in the Near Eastern context.

What follows serves as a critical exposition of Pamuk's contrasting views on characteristic of Eastern or Islamic values, most notably the lack of individuality or the prejudice against it in *My Name is Red*. At this stage, suffice it to state that Pamuk's focus on individuality and derivative values are not accidental; as the contemporary German academic philosopher Habermas once remarked, "individuality is the quintessential modern value. That is, from an epistemological perspective, individuality acts as the fountainhead, and other modern values such as intellectual skepticism, political liberty, and social progress flow from it"(75). In *My Name is Red* Pamuk dwells on the lack of individuality and its negative connotations in the East, and clearly suggests that elitist modernization movements in the Ottoman Empire and the Turkish republic are bound to fail in attaining their ends because of deep-seated religious and cultural values. There are, however, slight references to an undercurrent of Western influence, cultural-valuation change, and modernization in the novel.

reformist elite's grasp or even awareness. They can barely be interpreted as the forerunners of Pamuk's emerging optimism regarding the prospects of Islamic modernity.

My Name is Red's plot is built on a murder in the sixteenth century Ottoman miniature (small painting) and calligraphy community in the imperial capital city of Istanbul. The gradual unraveling of the mystery behind the crime serves to showcase an imaginary attempt at Western-minded artistic innovation, slightly past the zenith of the Ottoman era. Throughout the novel Pamuk contrasts Eastern and Western artistic characteristics, and the irreconcilable religious and cultural differences that lie beneath them. From a politico-cultural perspective, My Name is Red draws a pessimistic conclusion. Contrary to expectations, the murderous conflict between the reformist and traditionalist Ottoman miniaturists does not lead to an artistic synthesis; instead, the art of painting is altogether abandoned. In My Name is Red, Pamuk by and large equates the withering away of traditional values and practices, and emergence of westernized modernization.

My Name Is Red is a postmodern novel build-up on the dialogical and architectonic principles, intertextually related to pluricoded sources. Pamuk is an intellectual of double consciousness, an empathic observer of both traditional Eastern literature and European modern authors. Pamuk has criticized the way Turkey managed the East-West differences in the 20th century; he holds that Kemal Atatürk, who ardently worked for his country's modernization, abolished elements of ethnic identity and separated the present from the past, especially by the adoption of the Latin alphabet. If the novel is the modern creation of the West, the Orient has fascinated him with the charm of the story tellers, with the fineness of Persian poetry and with the power of modern synthesis.

Pamuk's communitarian conservatives in *My Name is Red* stand in sharp contrast to his individualized modern Islamists. Pamuk overtly takes on the perennial

and temporal fault lines of Turkish politics and society, and suggests that the glimmer of hope for Turkish modernization comes from Islamists. He does not explain why and how the religio-cultural obstacles to individuality and modernization disappeared from one novel to the other, but conjecture leads to the influence of globalization and the inevitability of changing times.

Contrary to stereotypical expectations, Pamuk's hardline secularists are neither sufficiently modern and progressive nor self-assured. They have a superficial understanding of and commitment to Enlightenment ideals but are willing to take recourse to arms when their arguments fail to convince others. They look back at the past accomplishments of the secular republican founders in the 1920s and 1930s and are, therefore, always on the defensive. That is, they are out of touch with the current social and political realities of Turkey and contemporary patterns of change in the West. In contrast, turbaned women, terrorists, and other Islamists are curious about the West and are going through a process of individuation and change, or modernization.

However, if Islamic individuality in Turkey is simply rooted in a social or historical context, such as the influence of globalization or the advent of modern times, then its claim to modernity is as shaky as that of the secularists who are exposed to exactly the same external environment and can easily be turned against it. If the state-led model of secular modernity failed to take root in society or to re-define itself since its heyday in the early twentieth century because it failed to develop a guiding theoretical framework, then how is it possible to expect a more progressive outcome from an alleged sense of Islamic individuality? Even if Islamic modernity is an inevitable consequence of sociological change, isn't there a need for a theoretical

response to the tension between a de facto sense of modern individuality and a religiocultural sense of communitarianism?

Pamuk's another novel The New Life, an earlier work, is the exemplar of the kind of postmodern text Pamuk has been praised for. It is complex and challenging, demanding a reading rigor that frustrates as much as it satisfies because the book is not a fast-paced, even though it contains all the necessary elements of a bestseller: murder, mystery, mercenaries. Pamuk intentionally leaves gaps in the narrative, questions without answers, confusion that remains rather than gets resolved. Readers and aficionados of literature and philosophy will most appreciate this highly enigmatic and symbolically rich novel. On the other hand, The New Life is unique like My Name is Red. At the heart of the novel is a book. Like most self-referential texts, this is a book about another, and both with the same title: The New Life. The protagonist is a young engineering student, Osman, who becomes obsessed with a book, his reading of which completely transforms him, rendering him incapable of continuing his present existence. To assuage his restlessness, Osman leaves his hometown and goes on a long journey lasting many months and passing numerous small Turkish towns on different buses. Other than to discover the secret of the book through his journeying, part of Osman's quest also involves a beautiful young woman. Janan, a fellow student, is the one who initially caught his eye with the book she carried: The New Life. Osman is inexplicably drawn to the book; through a series of co-incidences and accidents, he manages to secure a copy for himself and thereupon begins his intellectual and soul-searching quest.

On the surface, Pamuk's novel appears starkly simple. It is a story of a search, a mystery encased in a book that is similarly mysterious because its contents are only alluded to, never revealed. It is a puzzle within a puzzle, a story within a story within

another story and another, ad infinitum. To understand Osman is to understand the connectivity of the stories, and to follow the trail of literary clues left behind. But more than just a personal quest, *The New Life* is also a well-crafted allegory of Turkey. On the outskirts of secular, modern Istanbul, lives the rural, poor periphery who struggles to make ends meet in the onslaught of globalization. As foreign consumer products invade the country, local goods and small businesses die out, unable to compete with the cash cow of Western capitalism. The despondency and subsequent rage of the people seeking out a meager living are manifest in their religious fundamentalism and retrograde conservatism.

Pamuk's meditation on the complexity of being Turkish is mirrored by a narrative structure that detracts from a standard novel. Osman's life is his own but his meditations on it are ours as well. As readers, we share in the protagonist's point of view because we live in his shoes and see through his eyes. At the same time, by using narrative devices such as direct address and second-person pronouns in his novel, Pamuk wants us to know that he is aware of our presence in his text. In fact, he writes to speak to us; his anticipation of our responses assist in his storytelling.

The genius of Pamuk lies in his ability to disturb our novel-reading conventions. Osman's quest in the book is our quest as we read *The New Life*: our journey of self, life, death, love. Pamuk never delivers clichés, even though the ideas he abstracts may appear to be so. Instead, he writes a book that invites us in, changes us and by so doing, changes the meaning of the book for us. As Osman puts it: "So it was that as I read my point of view was transformed by the book" (33). Pamuk as a writer, who draws his identity from tradition as well as from modernity; from the ruins and memories of a fallen empire as well as from a young republic; from his Western education as well as his Eastern roots; his admiration both to West and to

East as well as his critical eye on both cultures, is himself a living example of the past-present and the East-West clashes, and therefore he stands for the problem of liminal identity crisis despite making the critique of western form of modernity.

Although the scholars use the concept of liminality as a betwixt and inbetween state of being, each of them deploys the concept in a different context. Van Gennep makes use of liminality in order to explain life-crisis rituals and ceremonies of passage that semi-civilized societies practice. In *The Rites of Passage*, Van Gennep developed a three-fold structure through which he explained life-crisis rituals of tribes. His schema was based on separation (or preliminal: detachment from the former state of life), transition (or liminal: threshold, liminal zone) and incorporation (or postliminal: liberation from the in-between space, rebirth). For the ritual subject, the in-between phase of transition involved the rejection of the old realm and the entrance into a new one. Van Gennep observed that the phase of transition is experienced as a depressing process by ritual subjects. In *The Ritual Process*: Structure and Anti-Structure, Turner examined a number of Central African rituals. Influenced by Van Gennep, he elaborated the meaning of liminality. In his studies, Turner emphasizes the in-between character of liminaries, whom he also calls passengers. Liminaries, who go through a set of tribal trials, are subjects stuck in their past. In order to pass to the postliminal phase where they gain a new identity, Turner argues, liminaries are supposed to isolate themselves from their previous life. Homi K. Bhabha aptly addresses the condition of liminality of the juncture between tradition and hegemonic modern.

Subsequently, Bhabha's reinterpretation of liminality in the context of postcolonial studies will be apt tool to inprete the condition of Turkey and Pamuk. Bhabha interprets liminality within the borders of the third space of Enunciation

which makes negotiation between cultures possible and provides the opportunity for the emergence of new meanings and identities consequently new form of modernity. Considering the Third Space as an interspaced passageway which frees the notion of identity from the yoke of binary oppositions, stereotyped antagonisms and other determining labels sealed on the concept of identity. Bhabhian liminality aims for openness, transformation and dissolution of fixed identities. It is a free zone which celebrates the dialogue, mélange and transition between cultures. It is obvious that the dwellers of the liminal zone go through a "moment of transit where space and time cross to produce complex figures of difference and identity" (Bhabha 2) and subjects who dare to interrogate the dominant national narratives in order to write their own personal story. The quests of these characters indicate that the act of identity-seeking and forming is actually the depiction of identity as a never-ending process. As a concept, liminality refers to a challenge against mainstream stories, predetermined and given identities.

The remarkable point about Bhabha's approach is that he describes the Third Space of Enunciation as a space with a potential for the regeneration of uncanny doubles. By giving a historical account of the transition from the Ottoman Empire to the Republic of Turkey in *MyName is Red*, Pamuk aims to present a better understanding of the contemporary identity problem of Turkey and to show how the rejected past of the Ottoman Empire turned into Turkey's uncanny double. It is tried to discuss the pre-liminal phase in reference to the (denied) Ottoman history, the liminal phase in connection with the post-World War I years and the Westernization-modernization project and the post-liminal phase in relation with the past-present clash and the contemporary problem of liminal identity crisis.

Bhabha and Pamuk conceptualize the act of writing as a performance and as a tool for projecting the problems of identity. Though the approaches of Bhabha and Pamuk to the concept of liminality differ from each other, both of them meet on the same ground of rejection of western hegemonization and advocate the Third Space as a fertile ground for the creations. Bhabha's approach to liminality is positive considering the fact that liminal zone makes negotiation of cultural differences and the emergence of hybrid identities possible. On the contrary, the manifestations of liminality, depicted in Pamuk's writings, make it clear that Pamuk considers the perplexity and the in-between-ness that liminality suggests negatively. Pamuk's protagonists are haunted by the traumatic experience of transition from the Islamoriented Ottoman Empire to secular Republic of Turkey and they are unable to transcend their take-over selves. Hence, it can be stated that Turkey's liminal identity, stuck in the liminoid zone, turned into a permanent and institutionalized problem. In Other Colors Pamuk wrote that all "[my] books are made from an mixture of Eastern and Western methods, styles, habits, and histories, and if I am rich it is thanks to these legacies. My comfort [and] my double happiness comes from the same source: I can, without any guilt, wander between the two worlds, and in both I am at home" (70). However, in this same book, he also adds that he wishes to pull away from his characters such as Kara (Black), from My Name is Red and Osman from The New Life cannot avoid observing the world "with the light of the oil lamp which these characters hold in their hands" (Pamuk 71). As one can see, these sentences suggest a paradox. While Pamuk tries to 'wander between two worlds' and benefit from both of them, Pamuk actually straddles between two worlds. He hopes to free himself from this in-between color of twilight that haunts his prose; yet as he stated, he is not able

to transcend his obsessions about haunting memories of the repressed past that dominate his writings.

It is also demonstrated that *The New Life* and *My Name is Red* function as liminal zones (third spaces)where protagonists are confronted with their incapability of negotiating the past and present identities. Pamuk's protagonists Osman and miniatures suffer from "schizophrenic placelessness" (Stokes 225). In his both novels the protagonists of Pamuk are wandering in in–between spaces. In other words, they are hovering in Bhabha's third space. Pamuk tells stories of people who walk out of lines, straddle between two edges and go through the feeling of non-belongingness. The man, Osman has started his journey – whether it is physical or metaphysical — with a prosaic search for a beloved woman. Yet, the journey has turned into metaphysical quests in which the protagonists' search for his selves.

Multiple narrators in *My Name is Red* struggle to find some sort of happiness in a world that constantly threatens to undermine it. Certainly those of us who know little to nothing about Ottoman or Islamic art are able to discover a great deal about it from reading *My Name is Red*. The encroachment of "Western" notions of perspective and individual portraiture on tradition-bound practice of Islamic manuscript illumination is a fascinating subject, and Pamuk handles it very adroitly, allowing us to understand both the strengths of traditional Islamic art and the limitations that make even some of the master practitioners of Istanbul begin to look at Western art with some envy. In the process, of course, Pamuk is also inviting us to ponder some of the important, perhaps irreconcilable, conflicts between the civilizations of the West and Islam as a whole. In this juncture of west and east clash, the country finds itself nowhere but in the in-between space. The quest of miniatures for the reconciliation of the west and east in *My Name isRed* resembles with the quest of Osman the

protagonist of *The New Life*. However, the protagonists could not "emerge[d] as the others" (Bhabha 56) of themselves.

The problem of liminal identity crisis has in accordance with two motifs, the uncanny and the journey-quest. It can be said that the uncanny represented the repressed (Ottoman cultural heritage) past of Turkey, which was discarded by the new nation-state, Turkey. In both texts disappointment of the protagonists with their quest. As a result, the novels *The New Life* and *My Name Is Reds* are dominated by twilight and it should be regarded as luminal zones and transformed the mass of individual and national identity rejecting the western form of imposition. Like all of Orhan Pamuk's novels, identity is a central theme in both texts. In a dreamlike surrealistic setting, Orhan Pamuk evokes the contemporary problem of national identity in Turkey. The journey taken by male protagonists are emblems of society, symbolizes Turkey's search for a new identity. They manage to enter and escape the world of the book. Both texts vividly present nostalgic portraits of Turkey while merging them together into a mysterious and elusive journey to reach identity.

Orhan Pamuk as an author, and as a philosopher, is a writer who is dealing with the difficulties and problems that a Turk has to face in a modern state, trying to discover its place as a cosmopolitan being. Orhan Pamuk is an international figure who is compared to Kafka, Gabriel Garcia Marquez and Paul Auster. Local feelings in Turkey are different about Pamuk and his works. Some say that Pamuk is not even that good a writer and what he says is overwhelmingly interesting in other languages when it is dark and boring in Turkish. Others say Pamuk's writing offended Turks and made harms for Turkey. But Pamuk is a historian and his novels, are full of political, cultural, and religious struggles of Westernization and Islamization.

The New Lifeand My Name is Red areself-referential works that continually underscore themselves. The anxiety, charm, and passion activated by the books transport at a frightened speed, often leaving the readers confused with turn of events, leaving the reader with unanswered questions by baffling spaces of truth and imaginary merge, which makes the works complex. As Pamuk announces in his Other Colours: Writings on Life, Art, Books and Cities, states that The NewLife is a bow to Dante's La Vita Nuova (1295) as he further says:

The New Life caramels I describe in the book are real; they were still producing them when I was a child. There were other companies that produced imitations, and this is one of the details in the book that I enjoy the most, because *The New Life* is also the name of Dante's novel, and the winds from the book may be faintly felt in mine. In other words, *The New Life* refers to a caramel that was popular all over Turkey during the 1950s and also to a book by Dante. (260)

The New Life starts with "I read a book one day and my whole life was changed" (3), and ends with "I knew it was the end of my life. And yet I had only wanted to return home; I absolutely had no wish for death, nor for crossing over into the new life" (296). It seems that the last and the first lines of the book contain a single thought and the rest of the material just protecting the scheme; means the author knows what the end is when the reader keeps every page waiting for the climax to occur. Pamuk says the first sentence had been in his mind for years: "I had long wanted to begin a novel with that sentence. The hero would resemble me too. The reader would learn nothing of "the book" the hero had read, only of what happened to the hero after he finished reading it. The reader would then use this knowledge to figure out what book the young man had read" (259).

The protagonist narrator, Osman, is a 22-year-old Turkish student of engineering in Istanbul, reads a book that changes his life. He reads that book and feels he is on the lip of a richer, fuller, and more joyful life, and decides to seek that new life out. The readers of "the book" are in danger, because mysterious persons are hunting them down and killing them; but Osman starts a strange journey, riding buses all over Turkey in search of the new life. The time of *The New Life* is vaguely the 1970s or '80s, and the travelling takes place mainly on the most vivid landscapes of the Anatolian pampas, with its wide atmospheres and thin poplars, cold nights, flaying sun, dusty towns and deserts in a scene like world, where images of love and death, play endlessly on self-pitying songs and horrible road accidents. Osman continues to read "the book" and copies it "sentence by sentence" (37). The contents of that mysterious book are unclear, and Pamuk consciously lets us know that it is neither a religious fundamentalist regime's, nor a left-wing's political manifesto:

A good book is something that reminds us of the whole world....Perhaps that's how every book is, or what each and every book ought to be...The book is part of something the presence and duration of which I sense through what the book says, without it actually existing in the book...Perhaps it is something that has been distilled from the stillness or the noise of the world, but it's not the stillness or the noise itself...A good book is piece of writing that implies things that don't exist, a kind of absence, or death....But it is futile to look outside the book for a realm that is located beyond the words. (222)

Struggling between fascinating and anxiety, doubtful about his complete submission to "the book," Osman questions his understanding with other reading experiences where the text was almost took on. He mentions having read about someone who read

the Fundamental Principals of Philosophy in one night and suspicions how "in total agreement with the book...he joined the Revolutionary Proletarian Advance Guard the very next day, only to be nabbed three days later robbing a bank" (13). He expresses his feeling of people who, after reading books like betrayal of westernization and, Islam and new ethos had "immediately abandoned the tavern for the mosque, sat themselves on those ice-cold rugs doused with rosewater, and began preparing patiently for the next life which was not due for another fifty years" (ibid.). He blames people who read books like "Know yourself and Love Sets You Free and can still claim that those books could change their lives (ibid). Osman's anxiety is not just restricted to the isolation he thinks he might face because of "the book." He feels the need to experiment the emotionally overwhelming caused by "the book" against his rational, scientific training as a student of engineering. The romantic effect of reading, the visceral effect of the book continues throughout the Pamuk's novel, sometimes in the book's presence at other times in proxy.

'The book' in *The New Life* is undertaking the life of the new generation and reminds us of ourselves. For western readers, the unnamed book might be any off-the-shelf genre, an airport novel or romance. But, 'the book' has enemies. For eastern readers, it might be a fundamentalist derivative of a religious book. *The New Life* doubts about all doctrines and beliefs of the Communists, the Islamists, and the Kemalists; and during the questing for identity, it presents nostalgic pictures of Turkey and unfolds the invisible forces that shape people's lives, like Coca-Cola and Marlboros originated in the West and bent on destroying the authentic Turkish culture.

Pamuk's novel is about spiritual desire in ideology controlled times which manages to serve arranged shares from the first to the last page. *The New Life* is a

book about a book. "The book", whose subject we never learn, infuses the protagonist with light, possesses his thoughts, occupies his every moment and propels him, finally, on a search for the book's meaning for him and for the new life that it has promised. We witness people turning their lives overturned, pursuing after an unknown aim, traveling to distant settings, traveling in circles, just moving until they find the thing they are sure they will be familiar with when they reach it.

By so many peculiar motives, double-entendres, irregularities, and convergences, *TheNew Life* measures out its surprises carefully by making one come about several what-ifs and various questions about life. "The book" itself is extraordinarily unclear that makes Pamuk's prose amusing. The reader is never given any grasps of "the book" and is only capable of understanding of its power through the reactions of the characters. At the end of the book, we are implying that "the book" young Osman reads is the one we are reading. The New Life reminds Yeşilçamor Indian movies. The protagonist departs on a journey to find his imagined lover, and the new life. The characters do not have happy lives and looking for something that they cannot surely hope to find. Osman is on a trip to discover the mystery of "the book" and when he backs home, the book ends. Osman blieves at first that the book written for him: "Someone had already imagined my ideas and put them down" (6). Soon he understands that "the words and their meanings were, of necessity, dissimilar" (ibid.). The first reading collapses a distinction between "the world that existed within the book from the book that existed within the world," (ibid.) by the time Osman reaches the last pages he registers the claim that "I too had come up with the same ideas" (ibid.). Osman's early interaction with "the book" gets translated in to a search for a congregation of readers. He feels the determination to

identify readers who share his literary experience and new territory where readership defines citizenry.

The book appears to Osman sometimes as a sin and other times as a scripture that links him to the congregation of readers to whom the he can bare his soul. On one of his walks in town after reading the book, Osman realizes that he is "incapable of relating with anyone but the readers of the book" (10). Readers will ask themselves that what is the aim of hero and what is this "new life" which wrecks his easygoing existence and why does "the new life" led to collisions, intrigues and homicide? Pamuk does not answer these questions and steps up multiple confusions and make you ask yourself that with all this confusion, obscurity, and outright fancy, is *The New Life* a novel or not? Actually *The New Life* is not a novel, but a parable. The hero is Turkey itself, caught between the tragic absurdity of his own past and the tragic absurdity of his own present. The clash between East and West which characterizes Turkey pervades this entire book. By the end, we filled with Turkey's restless, one-sided, and unfailing love for the progress which Osman thinks will not happen without fluctuate between self-destructiveness and spiritual enlightenment.

The New Life is full of philosophical puzzles make us ponder about the hidden meaning of what we had just read, which comes across with a landscape transformed by a filmy receptivity with endless variations on the theme, sometimes with an almost fascinating effect that ends of the extreme, and the obvious tragedy at the end. The New Life spreads a fundamentalist political literature. Turkey positioned between Christian and Muslim, or European and Middle Eastern cultures. The New Life is a critique of the changes occurring in society and has the theme of the western world's present day search for meaning and purposes in life as his another remarkable novel My Name Is Red. This text also rejects the western imposition upon art in Turkey.

When a country confronts radical changes, its cultural endures the same changes. Pamuk sees present Turkish culture showing an animosity against foreign cultures that triumphed over the past. It is the battle of Westernization against Islamization. Pamuk tries to show that Turkey was state of happiness and innocence, but has lost its sense of life and collective memory. The novels are less about finding the object than they are about the journey and what articulates is a search for intangible things that everyone seeks or expects to find from life, and why they feel bitter disappointment, when they believe that their lives are worthless and invalid. Bus travel described in *The New Life*, changes enormously and although the one who would reflexively consider the changes positive: better self consciousness, better illumination, better society, greater safety and the likes. At a more general level, similar observations and a similar sensation are deliberating about the change in Turkish society over the past several decades. So, Orham Pamuk is in the in-between space of western metropolitanism and Turkish traditionalism, from where he tries to find out the true identity of Turkey. From the blend of east and west the new form of modernity is expected.

In both novels Pamuk makes his readers realize that there is not an easy solution to the prevalent dilemma of the lesser-developed world. On the one hand, modernization is the quest for human dignity in the face of competition from a rival civilization. The choice of holding on to sacred traditions despite hostile challenges may in all likelihood lead to political subjugation and indignity. On the other hand, the success of a cultural change program is at best piecemeal, and the adoption of the ways and means of another civilization, in order to counter its dominance, is undignified and possibly redundant.

Turkey is a nation rife with contradictions—on the one hand, it desires to be part of the European Union and to partake in the attendant financial and political profits; on the other hand, it still represses freedom of expression and curtails opinion critical of the government and its policies. Caught in the cusp between religion and secularism, parochial and globalized modernity, this is a country that has been unable to reconcile its many strands and sects of Islam. Kemal Ataturk's republic instead preached a different identity: secularism sans tradition and largely disconnected from the rich history of Turkish Islam and Ottoman culture.

After the declaration of Republic under the revolutionary leadership of Ataturk Kemal Pasha, Turkey became modernized and more westernized. Turkey began to imitate west and almost lost its traditional identity. People adopted western ways of life and tried to look more 'westernized'. But with the passage of time, people got disillusioned of their dreams of westernization. The theme of east-west tension recurrently occurs in most of the Pamukan novels. The novelist deals with the contemporary tensions in his country and he tries to make synthesis between the east and the west. For instance, in his both novels, Pamuk synthesizes the two cultures and civilizations: eastern and western. In his works, Pamuk handles the issues that he noticed as a child and a young man which makes him a realistic novelist.

The stand of rich countries in world politics is responsible for the sentiment of hatred among the people of Third World countries. An ordinary person from a poor Muslim country can understand what a small share of the world's wealth his country has. He comes to know about the lavishing life in the west and his own shorter life span. Pamuk reprimand the western world for their stand in the following manner:

It is a great shame that the western world pays so little attention to the overwhelming sense of humiliation felt by most people in the world, a

humiliation that these people have tried to overcome without losing their reason or their way of the life or succumbing to terrorism, ultranationalism, or religious fundamentalism . . . It is not enough for the West to figure out which tent, which cave, or which remote city harbors a terrorist making the next bomb, nor will it be enough to bomb him off the face of the earth; the real challenge is to understand the spiritual lives of the poor, humiliated, discredited peoples who have been excluded from its fellowship. (Pamuk, 220)

Pamuk criticizes the restrictions on non-Europeans from the west, the suspicious attitude of European towards Muslim and eastern people, their equating terrorism and fanaticism with Islamic civilization. These acts of thewestern world take the Muslim world further away from reason and peace. So, the anti-American and anti-West sentiment is a gift given by west and America themselves. It is not Islam or idiocy that has declared a war between east and west, but a constant humiliation of the east and Muslim world at the hands of America and other rich western countries. Pamuk holds the west and America responsible for unrest in the Muslim world. He severely criticizes the stand of America and the west for aggravating the situation. Pamuk writes about east-west conflicts in his novels, but in reality, he always tries to resolve east-west impulses peacefully. As a fiction writer, he tries to synthesize the east and west. He wants Turkey join the European Unionfor its betterment. Personally, Pamuk calls himself a westernized who ispleased due to the westernization process of Turkey. According to him, the politicians and elites should create an organic combination of east and west. He wants combination, not slavish imitation of the west. He wants the combination of the Eastern past and the Western present. Entering European Union will not destroy Turkish identity but it will flourish and give Turkey

a Turkish culture. Slavish imitation of the west or the old dead Ottoman culture is not the solution. Orhan Pamuk treats the east-west conflict in his novels not with contempt of the west or with love of east, but he tries to be an impartial mediator between them. In that mediation, Pamuk finds himself nowhere but in in-between-space as his country.

Chapter II: Liminal Space and Beyond: A Theoretical Modality

Orhan Pamuk, a western educated Turkish writer, tries to present the modern Turkey under the influence of western hegemonic influence of modernization. While presenting the contemporary Turkey he makes the critique of western modernity and the traditional dogmatic Turkish practices through his liminal location. While doing so, he can't find himself in the traditional Turkey as he had got western education. On the other hand he can't accept western uniform kind of modernity in Turkey too. He finds himself in the 'in-between-space' of western and eastern civilizations. This liminal space has been the surest weapon to make the critique of western Christening modernity as well as to defy the dogmatic practices of Muslim culture of Turkey. Referring to 'in-betweenness' or 'transitory gap' suggests, this concept is used to challenge against the conventional type of reading of a text too. It makes nonconformist readings possible by freeing the words from their fixated meanings. Therefore, , liminality is employed in order to explain the Pamukian approach to the problem of liminal identity crisis of Turkey and the writer himself in order to defy the dogmatism and western form of modernity.

Pamuk, well-known with his innovative narration for recounting history, puts the tabooed concepts – such as the Kemalist ideology, the minority problems or Turkish nationalism – related to the identity problems of Turkey "under erasure" (Hall 1). He is a writer who walks on the borderlines by which it shows Pamuk's capacity to confront and to interlace East and West, and past and present simultaneously. Turkish literary critic Jale Parla once said that "Orhan Pamuk is the antithesis of Ahmet Hamdi Tanpınar" (19), who is one of the milestones of Turkish literary canon and the favorite Turkish author of Orhan Pamuk. Tanpınar was a writer who always struggled in order to create a solid and monolithic identity of Istanbul. As antithesis of

Tanpınar, says Parla, "Pamuk has deconstructed this monolith identity and purified Istanbul from the myths" (20). In her article "From Dream to Nightmare: Fantastic City Istanbul", Turkish writer and translator, Taciser Ulaş Belge describes the contrast between Tanpınar and Pamuk as follows: "Gathering every other object that he looks at with an intention to create a collectivity, Tanpınar creates Istanbul as if an architect raises a building against gravity. What remains to Pamuk is to dig out and undermine the ground which Tanpınar has built on" (237). In Pamuk's writings, reader confronts the act of 'digging out' usually through tunnels, labyrinthine streets, narrow stairs, wells and the bus journey which all turn into Pamuk's symbols for the repressed past, unconscious and perplexed identity. liminality will be the keyword when explaining the deep-rooted and traumatic experience of transition between the two different lives Islam-oriented Ottoman Empire vs. secular Turkish Republic and accordingly two opposed cultures the Eastern and the Western civilizations.

In that sense, the concept of liminality will be also representative for the writer's identity of Pamuk who both confronts and mediates the past and the present, and East and West. Announcing the Nobel Prize for literature in 2006, Permanent Secretary of the Swedish Academy Horace Engdahl described Pamuk as:

A writer, who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures . . . [and who] has renewed the art of the novel, has enlarged the roots of the contemporary novel by using not only his roots in Western culture but also in Eastern culture . . . [and] has stolen the novel from the Westerners and transformed it into something partly different from what we have ever seen before by including marvelous stories, tales, myths and mystical symbols in his web of prose. (1)

liminality helps to portray the problem of fragmented, split and also stuck nature of identity in Pamuk's novel The New Life and My Name is Red. In that respect, at first it is worthy to explain liminality according to the theoretical framework of Bhabha and to illustrate the previous usages of the concept by other scholars. This helps to present a practical analysis of liminality by appropriating and adapting it in the aforementioned books of Orhan Pamuk. It is said that liminality is associated both with hybrid and split identities and it has been the surest weapon to make the critique of western imposition. It is clear that the use of liminality is reasonably apt to analyze the problem of identity within postcolonial discourseas Pamuk's setting of Turkey is the juncture of west and east. In its Bhabhian framework this term is utilized in order to deconstruct the authoritarian and the biased voice of the colonizer and to make the colonized's existence and response apparent. Bhabha does this by juxtaposing historical events – the suppression of the colonized by the colonizer— while placing them in an imaginary zone which he calls 'liminal space' or 'the Third Space of Enunciation'. One of the concerns in this dissertation is to make clear that liminality as it is reflected in Pamuk's writings portrays the "incidents of a fictional world", yet it simultaneously echoes "actually happened history" (Bhabha 3). The in-between realm of liminality, in this context, is represented both in literal and figurative dimensions. The literal dimension is that Turkey as a country is situated between Asia Minor and (Eastern) Europe and has territory both in the continents of Asia and Europe. Turkey is literally inherited from and owned by both Eastern and Western cultures. On a smaller scale, the major city, Istanbul, where almost all of Pamuk's stories start from or take place, is a city literally divided.

The cultural liminality from which Pamuk and his protagonists suffer emanates from a foundational historical transformation from the Islamic imperial state

to the secular republican nation-state happened almost a century ago. In that respect, Martin Stokes observes:

In a society in which the state of being modern is cast so insistently in terms of forgetting, and in which the modern is so organically connected to the institutions of the nation-state, remembering becomes both a problem and a matter of cultural elaboration . . . The politics of forgetting paradoxically demands the preservation of a variety of things to demonstrate the necessity of their having been forgotten.

When one of these objects in the repertoire of the "forgotten" is an entire city, . . . the city itself is likely to occupy a large and significant problem in the national imaginary – a problem that springs out of the experience of modern nationalism itself. (6)

Since the protagonists of Pamuk are the inhabitants of Istanbul, this traumatic memory of transition becomes a part of their unconscious. Pamuk brings this traumatic experience to the present day mainly through his use of specific motifs. In this respect, it helps to analyze the problem of liminal identity crisis by the way of drawing attention to certain motifs created by Pamuk. The two key motifs, which are the 'uncanny' and the 'journey-quest,' will be focused when explaining the betwixt and in-between identity of Turkey which is stuck between past and present as well as East and West.

In *The Location of Culture*, Bhabha asserts that the language has a slippery and ambivalent character; therefore, it is open for interpretation which makes it ambiguous and unstable. However it should not be forgotten that the concept would not deliver any meaning unless it is not used in a certain discourse. In order to fully access the concept's hybrid meaning, one should stand both inside and outside the

text; one should also permit the creative readings and reinterpretations which brings reader to the performed meanings of Bhabha and Pamuk. In other words, just as Bhabha and Pamuk, must become an implicit reader wandering amid the slippery world of meanings. Liminality has been usually understood as a rather negative concept within postcolonial discourse. It evokes the idea of insecurity and uncertainty. In that respect, it is argued that Pamuk reverses such negative reception of liminality. His reception of the concept is more positive. For, Bhabha rediscovers liminality as an in-between zone that makes the emergence of new meanings and hybrid identities possible. This zone, Bhabha claims, also works as a space where the repressed can remake and recreate himself against the dominant. It is crucial to note that Bhabhian understanding of liminality needs to be slightly reversed before being appropriated and applied into the work of Pamuk. Liminality, at first sight, does not represent a positive attitude in the narratives of Pamuk.

In *The New Life*, university student 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" (Pamuk 19). Osman becomes obsessed with this book and yearns to know its writer. He starts believing that the book is about him and that it is his story which is told in there. Correspondingly, this assumption is confirmed at the end of the book: "So Uncle Rıfkı 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" (Pamuk 267). Towards the end of the book the

readers realize that Uncle Rıfkı 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" (Pamuk 132), is really the author of the book within the novel.

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 believes that killing Uncle Rıfkı 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" (Pamuk 139).

Dr. Fine believes that watches and clocks are the only 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 "Hat" means "railway"

in Turkish. The real name of the character is Nahit. He is the son of the conservative Dr. Fine. He changes his name first to Mehmet and then, oddly enough, to Osman. He is one of many Pamuk characters who constantly switch identities without being able to transcend any of them. Pamuk here refers to another reform of Ataturk which is the adoption of international calendar, hours and measurements as he further states:

Sound of splashing water in fountains in the courtyards of our mosques, . . . "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 sour . . . Our timetables and time pieces 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 only product of theirs that has been acceptable to our souls. (Pamuk 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. Turkish literary critic Yildiz Ecevit states that "contemporary novelist has to seek 'reality' in different platforms: maybe in the bends of fantasy, maybe in the dreams of Freud, maybe in the unconscious images of Jung or in the labyrinths of the consciousness" (20). In the novel, Pamuk makes his protagonist starts a quest in order to confront their uncanny past, which lies dormant both in the streets of Istanbul as well as in the unconscious of

its inhabitants. In terms of identity switch, double identities and the juxtaposition of real and surreal. First, the protagonist Osman is in love with a woman and they both start their quests for the sake of this woman. Second, his life completely changes at a random day without his awareness of the coming of this change.

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 . . ." (Pamuk 3). In this case 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. It is explicit that the book in *The New Life* works as symbol of the limited past that Turkish people can no longer access. The immediacy of change in the life of Osman refers also to the immediate transition from the Ottoman Empire to Turkey.

In *My Name is Red* also Pamuk suggests that westernization in the Ottoman Empire and in the later Turkish Republic is bound to fail because of deep-seated religious and cultural traditions that hinder the prospects for individuation and modernity. This, however, signifies less a shift in Pamuk's political loyalties than a problematic self rebuttal of his earlier criticism of religio-cultural traditions in Turkey as obstacles to individuality, modernization, and political development. Ultimately, of course, numerous statements about identity, change, and modernization in Pamuk's novels do not constitute a political theory. The attempt to hold the artist up to the standards of theoretical rigor, or consistency, is warranted only to the extent that it contributes to a wider debate between the proponents of westernization and the multiple modernities theory in the Near Eastern context. It serves as a critical exposition of Pamuk's contrasting views on characteristic Eastern or Islamic values,

most notably the lack of individuality or the prejudice against it in *My Name isRed*. At this stage, suffice it to state that Pamuk's focus on individuality and derivative values is not accidental; as the contemporary German academic philosopher Habermas once remarked, individuality is the quintessential modern value. That is, from an epistemological perspective, individuality acts as the fountainhead, and other modern values such as intellectual skepticism, political liberty, and social progress flow from it.

However, Pamuk's critique of modernization in the novels lack a constructive dimension, as it does not offer a viable political response to the circumstances, especially the sense of civilizational decline, which originally prompted Turkey's reformist statesmen to opt for westernization. According to hostile critics, Pamuk's repudiation of the secular republican project and its principal founder suggests that the novelist is in denial of his own privileged background. Pamuk is the grandson of a railway tycoon who had made his fortune during the early years of the Turkish republic when the founding president Atatürk was still in power, and his family had close ties with the governing elite of the time. However, tracing his paternal roots to the Islamic clergy in the provincial Aegean town of Gördes in Manisa, Pamuk also partakes of a traditionalist heritage. If anything, the maze of personal influences on Pamuk accounts for the diverse texture and the conflictive elements in his novels, traits that won him international acclaim.

Since Atatürk founded the Turkish republic and thereby abolished the Ottoman sultanate, there cannot be another sultan after his likeness, or the sultan who chased crows. Hence, Pamuk's attentive readers are led to associate the crazy and perverted sultan who chased crows with the last sultan who was queer thus, becoming partners in crime. My Name is Red points out the alleged costs of westernization in

Turkey without suggesting a concrete political response to Western dominance, then, from a political point of view, Pamuk's sense of helplessness or pessimism goes a step further in his international big hit *My Name is Red*. There, Pamuk dwells on the lack of individuality and its negative connotations in the East, and clearly suggests that elitist modernization movements in the Ottoman Empire and the Turkish republic are bound to fail in attaining their ends because of deep-seated religious and cultural values. There are, however, slight references to an undercurrent of Western influence, cultural-valuational change, and modernization in the novel. These changes are arguably due to globalization, and by and large develop outside the reformist elite's grasp or even awareness. They can barely be interpreted as the forerunners of Pamuk's emerging optimism regarding the prospects of Islamic modernity and political Islam. *My Name is Red*'s plot is built on a murder in the sixteenth century Ottoman miniature (small painting) and calligraphy community in the imperial capital city of Istanbul.

The gradual unraveling of the mystery behind the crime serves to showcase an imaginary attempt at Western-minded artistic innovation, slightly past the zenith of the Ottoman era. Throughout the novel Pamuk contrasts Eastern and Western artistic characteristics, and the irreconcilable religious and cultural differences that lie beneath them. From a politico-cultural perspective deep-seated religious and cultural obstacles to elitist modernization movements described. *My Name is Red* draws a pessimistic conclusion. Contrary to expectations, the murderous conflict between the reformist and traditionalist Ottoman miniaturists does not lead to an artistic synthesis; instead, the art of painting is altogether abandoned.

In *My Name is Red*, Pamuk by and large equates the withering away of traditional values and practices, or modernization, with westernization. Enishte

Effendi, the instigator of artistic reform in the novel, had in youth visited Venice on official duty, in order to deliver a letter of diplomatic threat demanding the Mediterranean island of Cyprus from the Venetians. Although Effendi's impudent mission had infuriated his hosts and he was barely able to escape death in their hands, Effendi was deeply moved by his impression of European culture and civilization. Consequently, he convinced the Ottoman sultan to sponsor a series of Occidental style paintings by royal Islamic calligraphers. These paintings were to be placed in an Oriental style book of calligraphies and be gifted to the Venetian Doge (chief magistrate). In this, Effendi had two objectives, and Pamuk's delineation of these objectives serves as a glimpse into the modernizing Turkish elites' emotional and psychological state in their dealings with the West. First, "[S]o that the Venetian Doge might say to himself, 'Just as the Ottoman miniaturists have come to see the world like us, so have the Ottomans themselves comes to resemble us,' in turn accepting Our Sultan's power and friendship"(30).

Second, by delivering his book of eclectic art, he would have occasion to visit

Venice once more in his lifetime. Now an old man, Enishte Effendi's long-standing
yearning for Venice was so powerful that he had begun to identify himself with

Western patrons of the arts. As his daughter Shekure muses in the novel: "Was Black
[her suitor] as surprised as I was that my father referred to those infidel gentlemen
who had their pictures made as 'we'?" (41). Interestingly, Enishte Effendi is not the
only oriental modernist in Pamuk's novels who partly or completely rejects his

Eastern identity due to an implicit sense of inferiority or a strong yearning for the
Western civilization. However, all of these fictional characters share similar fates. In
Cevdet Bey and His Sons, Ömer, who returns to Istanbul with a youthful sense of
enthusiasm after completing his engineering studies in London, and, in The House of

Silence, Selahattin, the Enlightenment era throwback encyclopedist, both eventually fall into despair and choose to lead reclusive lives.

In My Name is Red, the westernizing modernizer Enishte Effendi suffers violent death at the hands of a guilt-ridden Islamic disciple, and his reformist project withers away. Thus, Pamuk mimics a prevalent conservative criticism against full-fledged secular modernization, or westernization, in the Ottoman Empire and the Turkish Republic: that the rootless project, along with its authors, is bound to be rejected by the people of the land. Beyond the generalities about cultural self-alienation and failure, in My Name is Red Pamuk delves into a discussion of the Western notion of individuality and its negative connotations in the Islamic Near East. Pamuk's focus on individuality and its derivatives is not accidental given the scholarly argument that individuality is the quintessential modern value. Hence, Pamuk's treatment of the negative connotations of individuality in Islamic civilization helps to underscore the limits of modernist reform in the Near East. In Islamic civilization, individuality is a source of shame and embarrassment. For both the miniaturist and the beholder of his paintings, any trace of a personal style is an artistic defect and a sign of religious infidelity.

Miniaturists abide by the style of their academy but otherwise abstain from personalized elements in their works and absolutely do not sign them. "Where there is true art and genuine virtuosity the artist can paint an incomparable masterpiece without even leaving a trace of his identity" (34). In this context, portraits are shunned, faces and bodies are drawn identically, distinctions of age, rank, and status are solely marked by costume and equipment. Hence, Master Stork praises another miniaturist specifically for showing a total lack of a personality in his works. "Tall Mehmet drew everything as everyone else did, in the style of the great masters of the

old, but even more so, and for this reason, he was the greatest of all masters" (35). Pamuk's characters posit a religious reason why individuality is considered to be a moral and an artistic defect in the East. The conservative Master Olive, who in the end turns out to be the rambling murderer, states that, "It was Satan who first said 'I'! It was Satan who adopted a style. It was Satan who separated East from West" (36). Miniaturists who seek perfection in the indistinguishable appearance of their works believe that, by doing so, they aspire to see the world as God does. As God sees things in only one way, perfect miniatures are bound to resemble each other. A miniaturist attains the height of his art when struck by blindness because only at that point can he start to draw not as the eye sees things but as the eye of the mind sees them, that is, merely by relying on memory. In parallel, the Western use of perspective contradicts divine wisdom. According to the conservative miniaturist Elegant Effendi, in paintings sponsored by Enishte Effendi, "objects weren't depicted according to their importance in Allah's mind, but as they appeared to the naked eye—the way the Franks painted" (38). Elsewhere, Enishte Effendi himself describes the use of perspective as "a sin of desire, like growing arrogant before God, like considering oneself of utmost importance, like situating oneself at the center of the world" (39). The use of perspective, the distinct and all too real appearance of a Western portrait as a challenge to God's creative monopoly and the immortality achieved by being painted in this way causes several of the characters in My Name is Red, including the reformists Enishte and Elegant, to associate the Western art of portraiture with 'idolaters', 'paganism', and 'pagan worship'. In the same vein, Master Olive interprets the emergence of Western style painting in the Islamic East as "an affront to our religion" whereas the moderate Master Stork sees in it a challenge to the hold of traditional or "old morality" in the workshop (41). For Pamuk's conflicting

miniaturists, what is at stake is more than the future of an artistic tradition. As Enishte Effendi succinctly summarizes, "if you begin to draw a horse differently, you begin to see the world differently" (42). Yet, growing Western influence on the Orient emerges as an inevitable undercurrent in *My Name is Red*. The cultural purist–Islamic reactionary Master Olive aspired to "remain pure" and immune from Western methods and influences but this was easier said than done. Therefore, in a fit of self-remorse, he murdered his patron Enishte Effendi for tempting him through the lure of gold money. When his crimes were revealed, Master Olive sought to flee Istanbul for Mughal, India, in the East, which he believed to be culturally pristine. But just before his impending escape, Black who took the lead in unveiling Olive's criminal identity said to him that Western methods are spreading everywhere. "Did you know that Akhbar Khan encouraged all his artists to sign their work? The Jesuit priests of Portugal long ago introduced European painting and methods.

Apart from the lure of gold money, Master Olive may have been subconsciously swayed by Western culture in another way. Once the list of suspected murderers was narrowed down to Enishte Effendi's hires for his westernized art project, his criminal identity was revealed through a vague element of personal style in his contribution which was then matched to the same element of personal style in his traditionally executed miniatures. However, unless Pamuk intended to portray his prototypical Islamic reactionary as a hypocrite or as someone thoroughly lacking in self-knowledge, a vague element of personal style in Master Olive's classical miniatures should be attributed to an artistic imperfection or an academic attachment.

They are everywhere now. Ultimately, then, Pamuk makes his readers realize that there is not an easy solution to the prevalent dilemma of the lesser-developed world. On the one hand, modernization is the quest for human dignity in the face of

competition from a rival civilization. The choice of holding on to sacred traditions despite hostile challenges may in all likelihood lead to political subjugation and indignity. On the other hand, the success of a cultural change program is at best piecemeal, and the adoption of the ways and means of another civilization, in order to counter its dominance, is undignified and possibly redundant. In this vein, Master Olive forewarns Black and other moderates who are prone to encounter a growing demand for stylistic change and cultural adaptation that, "For the rest of your lives you'll do nothing but emulate the Franks for the sake of an individual style But precisely because you emulate the Franks you'll never attain an individual style" (46).

The identity problem in the novel, which can be characterized as 'the schizophrenic fragmentation of the self', appears more in the form of a past-present clash; between the memories of an Islam-oriented decadent empire belonging to the past and the fabricated dictated history of the secular republican nation-state belonging to a closer past and the trauma of transition in the form of disrupted identity. In that respect, the main aim of the quest can be regarded as coming to terms with this clash. Stressing the themes of 'embedded unconscious' and 'loss' which dominate the novel of Pamuk, Ulker Gokberk argues, "It is the consciousness of this irrevocable loss that reverberates in Pamuk's construction of individual and collective selfhood" (55). The reality of the character is constructed through the relation between the repudiated past inherited from the Ottomans and the dictated identity manufactured by the Westernization-modernization project of the state as part of nation building. Pondering Pamuk's approach to the stance of Turkey and its problems in terms of definition of identity and designating its position in the contemporary world, Turkish literary critic Erdag Goknar argues that the problem of in-between identity can best be explained as a follow-up of four phases: "Ottoman history in a

European context, the transition from Ottoman Empire to modern Middle East, the early-twentieth-century Kemalist cultural revolution, and the legacy of all three on present-day Turkey" (57). Goknar points out that Pamuk construes his narratives as juxtapositions of past and present. In other words, he reflects contemporary events with its past doppelgangers. According to Goknar, it is not Pamuk's priority to make use of the Ottoman past "as a repository of historical source texts, but rather as an intertextual model of literary form" (58). In other words, Pamuk employs the Ottoman themes to be able to scrutinize "identity subversion or new understandings of selfhood" (Goknar 37). Martin Stokes also claims that "Pamuk considers it necessary to benefit from the past; yet there is no such claim of looking for closure with the past (231). Pamuk uses the past in order to give meaning to the present and to find answers for today's trauma. This pursuit for a united and fixed identity could better be explained as "not the so called return to roots but as coming-in-to-terms-with our 'routes'" (Hall 4). Pamuk's protagonists are looking for the lost meaning, yet they also doubt its existence. The New Life, the textual framework of Pamuk is equipped with temporal juxtapositions, futile quests and the deconstructed postmodernist and post-Orientalist binary oppositions. Goknar accordingly claims that Pamuk has made it a characteristic of his novel to "destabilize fixed identities" (34) -- which also recalls the concept of "postulated identity" (Bauman 19) -- meaning that the structure of identity is convertible and substitutable. Pamuk, in a similar vein to Bhabha, leads through a "life lived precariously on the cultural and political margins of modern society" (Huddart 112). Locating Pamuk on the margins of the two cultures, the East and the West, it can be claimed that Osman's identity is also placed in the margins. Osman suffers from the sentiments of insecurity, perplexity, hopelessness, which is emanated from the need of the ontological questioning.

The problem of liminal identity crisis of Turkey emanates from the incapability and the impossibility of 'killing' the past. As the Ottoman heritage could not be entirely effaced, Turkey cannot possibly reborn. Turkish sociologists Zeliha Etoz and Nuran Erol Isik claim:

When modernity, idealized as being 'civilized', has itself become a target; theburden and the severity of the act of remembering -- which has an ideological facet -- increases. Moreover, when the relationship between the modern and the past wears oriental colors; history turns into a burden which is even more difficult to bear. [Therefore] the past functions as the frame of reference [...] and accordingly becomes a hindrance [...] when interpreting today's identities, mentalities, and conflicts. (173)

In the case of Turkey, we witness the antagonism between a repressed unconscious and imported identity. If the past functions as the frame of reference as mentioned above and if the past is an unwanted repressed one, then it turns into a hindrance when the nation aims to create a new imago. Bhabha promotes the 'Third Space' as a vague space which functions as an uncanny zone, which he uses in order to psychoanalyze postcolonial identity. In his both novels uncanny stands for what Bhabha explains in relation to Freud's 'repetition compulsion'. This is the feeling one gets when he has a problematic past which he avoids, yet has to confront. This refers also to the "[...] repressions of a 'cultural' unconscious; a liminal, uncertain state of cultural belief when the archaic emerges in the midst of margins of modernity as a result of some psychic ambivalence or intellectual uncertainty" (Bhabha 206). In that respect, that the representation of luminal identity in the novel should be brought in relation with Bhabha's understanding of the uncanny. Bhabha once said in his article

"Dissemination" that people in exile live "retroactively" (Bhabha 199). They gather "the past in a ritual of revival" (ibid). The new culture that they have to adopt and adapt is a "half-life, half-light" (ibid). According to Bhabha, "denial is always a retroactive process; a half acknowledgement of that [historical] otherness has left its traumatic mark. [...] Remembering is [...] a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present" (88-90).

In other words, who we are now (our identity) is reformed by what we have undergone in the past. Turkey has generated a new identity which was truly reformed or fabricated, yet disrupted under the ideological shadow of the Ottoman Empire. An indicator of the past, the uncanny is "not locked in the past, but is instead located firmly in the present" (Huddart 33). We witness the existence of uncanny Turkish towns in the novels. The past strikes back and disturbs the present. That is why the protagonist tends towards interrogation of his present-day identities. His memory is not kept in the unconscious, yet they retaliate in their present mind. His characters suffer from "the traumatic ambivalences of a personal, psychic history . . ." (Bhabha 15).

In the case of Turkey, the shadow of the past, which is in this context the period of post-World War I and the Ottoman identity: "splits [nation's] presence, the battle of the Dardanelles was one the uppermost important battles of the Word War I. It occurred in 1915-1916 between the Ottoman Empire and The Allies. The military forces under the command of Ataturk won the battle in this front distorts his outline disturbs and divides the very time of his subjects' beings" (Bhabha 62). The impossibility of becoming your-self, as depicted in *The New Life* and *My Name is Red*, also emanate from the fact that the subjects are continuously exposed to different identities. On the one hand, there is this fabricated identity which the subjects take

over through imposition; on the other hand there is this urge to come to terms with the past and the memories related to it. For example in *The New Life* following each bus accident, with the urge to become someone else, Osman steals a randompassenger's identification card. This, for instance, refers to the abandonment of his former self. It also reminds the reader of the previously mentioned 'coat' image which makes people believe that they will transform into a new person, a Western one, when they put it on. Thanks to such symbols, Pamuk also proves that the Westernization-modernization process was completely not internalized. Instead it turns into material fad, and could not go further than being an obsession for objects and appearances which would make the person feel 'another:'

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". (Pamuk 88)

Turkish sociologist Emre Gokalp 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. (65)

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 Otherin a "United" Europe, Trianda Fyllidou 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 Trianda Fyllidou argues that "the external significant other may switch its position as inspiring and threatening significant other in the eye of a nation" (37). She further 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'" (44). The post-World War I 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 Word War I the threatening significant others. 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* and *My Name is Red* 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. Both texts deal with the arrival of capitalism to these towns and it portrays how local brands, Cola Cola, Pepsi and Schweppes instead of Branch soda pop,were replaced by their Western mostly American equals. As the country is in juncture of two cultures, in the same way the writer Orhan Pamuk is also in the liminal space, from where he experiences both cultures but feels located nowhere.

Chapter III: Critique of Western Modernity in Pamuk's *The New Life* and *My*Name is Red

Orhan Pamuknovels *The New Life* and *My Name is Red* are two exemplary texts about the lives in Turkey, where orthodox Islam and Western hegemonic modernization are jolted. The important aspect of the both texts is that in the juncture of two civilizations, Turkey locates nowhere. Both textsform and inform the narrator's relationship to the author, the co-readers, and the non-reading enemies of the book. Pamuk uses this way to parody his reader's relationship to the text before he can create a geographical and cultural divide between the East and the West, only to disintegrate it slowly by the end of the novels. The New Life desires its readers to examine their existing relationship with texts in general and, through a complicated parallel move, upsets the reified binary of the East and West. In another novel My Name is RedPamuk shows the contrast between Eastern art and its deteriorating situation because of Western imposition. Pamuk mocks the culturally sanctioned ignorance of the readers as they read the texts from the other side of Europe. His characters are in a parodied struggle between East and West. His characters are as the objects confused in a national and international conflict of political economy marked by cultural differences. Like his characters the country Turkey is also in the problem of identity crisis.

As Turkey's identity problem cannot be considered apart from the country's past, we must now turn to the historical facts in order to trace the origins of this identity crisis. The problem of perplex identity has long formed a conundrum for the people of Turkey. Patriotic Turkish nationalism came into being in the form of a forced homogenization during the creation process of the nation-state. The hybrid cultural heritage of the polyglot and multicultural Ottoman rule had a

Turkisfoundation, yet as it is widely known, this heritage was largely fed by Persian, Byzantine and Arab art, ethics and traditions. In his opening paragraph of "Beloved Istanbul" Martin Stokes makes a striking comparison between the funeral ceremonies of the two former Turkish presidents, Mustafa Kemal Ataturk (1923-1938) and Turgut Özal (1989-1993) in order to demonstrate that Turkey is a "multi-souled" country. His comparison highlights the main difference between the places where they were then buried.

Ataturk, the founding father of Turkey, was buried in Anıtkabir, a distinct mausoleum specially built for him in the new capital, Ankara. Özal's coffin was carried to the SüleymaniyeMosque (an Ottoman mosque built for the Ottoman sultan Süleiman the Magnificent) after the burial service in Fatih, known as a conservative Islamist neighborhood in Istanbul. Byunderlining the places of burials, Stokes actually addresses the different characters of the twocities and the two faces of the country. Istanbul was stigmatized as the old city inherited by the demised empire; and Ankara became the new imago and symbol of the secular and modern republic. In this context, Stokes states that "if modernist republican aspirations were clearly focused on Ataturk's capital, Ankara, Istanbul was condemned as an unpromising site for national regeneration; the labyrinthine complexity of the streets, its "mixed"population and schizophrenic placelessness ("between" Europe and Asia) serving as a telling foil for the nation builders' vision of a modern society" (225). Istanbul was no longer considered to be the centre of attention. Its cosmopolite history was ignored. Ankara turning into the symbol of recently arisen nation and the victory against the Allies, and Istanbul as the reminder of a decadent empire and a dismissed past; the new and the oldcapitals were portrayed as one another's antithesis. In this

respect, it can aptly be claimed that the clash of past-present plays a crucial role already by the beginning of the nation-building period.

As a colonizer-imperial power, the Islamic background for the Ottomans was always a significant characteristic to be glorified. The transition period from the multilingual, hybrid and heterogenized Ottoman realm to the targeted monolingual and homogenized nation-state was a mismatch between the Islamic grounded society taking its power from its colonialism, monarchy and cosmopolitanism hybridity and the republican nation-state established upon a state-imposed secularism and Westernization. It was this mismatch that resulted in a dislocated identity. This denial of the Ottoman past can be put forth as the major reason of present-day's identity perplexity. The new country felt the urge to write a new history in order to push down the Ottoman past. In My Name is Red, Pamuk explains this urge with a metaphor of asphalt. He describes how "the cobblestones along the streetcar line disappear under a layer of asphalt for which he could see no reason" (12). In this quotation, while the cobblestones represent theOttoman heritage and past, the new asphalt refers both to the Westernization-modernization project that took hold of Turkey and to the urge to break away from the past. A similar. He shows them responsible for "the Plague of forgetfulness that blows here on the winds from the West, easing our collective memory" (12). Concluding his theories against foreign goods, a character believes the great day when history gets rewritten "no quarter shall be given to public opinion, to newspapers, or to current ideas, none to petty morality and insignificant consumer products, like their bottled gas and Lux soap, their Coca-Cola and Marlboros with which the West has duped our pitiful compatriots" (138). He ends his rant, "I am a genius" (ibid.). Pamuk's writing exhibits his thoughtful awareness of the Turkish Islamic heritage combined with his engagement with Western thought, and

symptomatic culturally unclear transitional period of these changes. The significance of Turkishness and its conflict with Western identity follows an old discussion about the ideal adoption of Western ideas of democracy, secularism, and political sovereignty in the Turkish cultural identity. Pamuk's works acknowledged Westernization as an essential factor to measure development, but do not turn their back on the Islamic heritage of Turkey. Turkification, Islamization and contemporization identifies Pamuk's questioning a universal human identity and of his privileging of Turkish Islamic and nationalist difference.

Pamuk's writings accepted both Islamic and nationalistic views as integral parts of the Turkish cultural heritage, and the anxiety of the loss of the old culture that might occur with their absolutism. Pamuk tries to state Turkish people are interrogate or suggestive at a historical moment of transition. They tend to be rather directive, prescriptive, and authoritative, to the extent of being almost logically radical. Hulya Yagcioglu in A Lukacsian Reading of Orhan Pamuk's *The New Life* describes how Osman goes to discover his identity:

He gets into a bus that functions as a womb and waits to be re-born again....In a state of inertia between sleep and wakefulness throughout his journey, he is in a desperate search for 'salvation without disintegration'. Osman becomes aware of his capabilities and of whom he really is towards the end of his so-called 'heroic' quest. Throughout his travels, he becomes a reader, a lover, a wanderer, an exile,a writer,and, finally, both a murderer and victim.... Above all else, because Osman is overcome by the inevitability of reality, this novel is a story of failed maturation, of a degraded quest. (92)

Andrew Mango in Orhan Pamuk at the heart of Turkish sadness and frustration argues that *The New Life:*

is about the meaning of life, about finding oneself. It is about uncertainly and unconsummated desires. It reflects the material, intellectual, sexual and aesthetic frustrations of young people eager for the good things of life—as shown on the screen, in the first place. Hence its success. By lighting up the shoddiness in which most of its readers move, it responds to the current mood of self-questioning, not to say, downright pessimism in Turkey. It is the novel of depression, of disappointed hopes." (359)

'The book' becomes a new reliance, the promise of a new existential plenitude, not momentary and non-fragile as everyday modern life. The symbolism of the work, the search for lost paradise, and the collusion of Western modernity through the traditional values, is *The NewLife*'s main theme. Orhan Pamuk identifies the words of a homogenizing, unifying, and absolutist text of a nation. He shows original identities in paradoxical critique of globalization and multinational corporate expansion at the end of the twentieth century. The achievement of Pamuk's novel is not a simple portrayal of Turkey's catastrophe of identity between East and West. Pamuk succeeds in seeing a highly sophisticated and harsh but also pleasing and entertaining critique of anti-global economic nationalism.

Opham Pamuk in his novel *The New Life* presents the contemporary Turkey under the influence of western hegemonic influence of modernization and traditional eastern Islamic cultural practices. Being within the juncture of west and east, Pamuk as a writer finds himself of none of the either but in the in-between space of both. The liminal position has been the fertile ground for the writer to defy western and eastern

extremism. *The New Life* has been the manifesto of search for an independent identity of Pamuk, the writer and Turkey, the country. This is all the more remarkable in that it is a novel self-conscious to an extreme, with shadowy non-realist characters and tiny threads of plot that constantly evade recognizable design.

From the carnage of headless bodies and severed limbs, Osman and Janan emerge with new wallets and identities, resembling the attempt of new identity of the writer and the country. Beyond this point (at latest) nothing is as it seems, no one is as he seems. A host of false Mehmets are encountered. A shady terrorist figure called Dr. Fine, Mehmet's father, wishes Osman to take his place. Janan herself vanishes and Osman must go on more surreal and violent bus journeys, seeking his love, resembling the search for his own identity from the liminal space. In one final narrative twist, it appears a deceased friend of Osman's father, Uncle Rifki, a railway enthusiast and writer for children, may actually be the author of the momentous book, or indeed of *The New Life* -- which are possibly one and the same. Final scene resembles with the in-between space of the writer and the country.

Orham Pamuk's descriptions of violence are powerful; and a long coda -- in which an older Osman still seeks Janan on long-distance journeys and elegizes his country's corrupted culture -- is gravely eloquent. But the characters do not breathe, the narrative does not grip and there is not enough of the often banal grain of reality. In *The New Life* there is frequent mention of new life caramels; but even they seem abstract and unchewable. Perhaps Mr. Pamuk, like Turkey, doesn't quite translate into the West. What emerges into English is a skillful play of illusions.

But more than just a personal quest, *The New Life* is also a well-crafted allegory of Turkey, the nation. On the outskirts of secular, modern Turkey, lives the bucolic, margin who struggles to make ends meet in the assault of globalization. As

foreign consumer products occupy the country, local goods and small businesses pass away out, unable to compete with the cash flow of Western capitalism. The hopelessness and subsequent rage of the people seeking out a scanty living are manifest in their religious fundamentalism and retrograde conservatism. Turkey is a nation rife with contradictions—on the one hand, it desires to be part of the European Union and to partake in the attendant financial and political profits; on the other hand, it still represses freedom of expression and curtails opinion critical of the government and its policies. Caught in the cusp between religion and secularism, provincial and globalized modernity, this is a country that has been unable to reconcile its many strands and sects of Islam. New Turkey's republic instead preached a different identity: secularism sans tradition and largely disconnected from the rich history of Turkish Islam and Ottoman culture.

Turkey was literally compelled to oscillate between two selves which should be addressed as the authentic self and the imposed other. The authentic self is in fact the cultural heritage — Islamic Eastern identity using the Ottoman alphabet and Ottoman garments, which is inherited from its imperial background. The imposed other is the new costume, cultural identity, that the new nation-state tries to put on. The latter was a secular Western identity adapting Latin alphabet and French hat. In the hands of revolution and the Westernization-modernization process, the authentic-self turned into a negative-self. Two main arguments can be considered when regarding the Ottoman heritage as negative-self. First of all, the mission of the nation-state was defined as winning recognition from Western civilization. Because of the reasons, the remnant of a decadent empire, which was compared to an underdeveloped Easterncivilization, was the last thing new Turkey would have wanted to be linked up with. Correspondingly, the West was determined as the model civilization whose

modes of living were accepted as standards to be achieved.26 For Turkey, it was not likely to deny the deepseated Ottoman past immediately and entirely. And therefore this transformation could nevertheless escape turning into an identity problem which individuals have to settle up with.David Huddart observes that identities in one sense operate as palimpsests. Identities, he says, "are overwritten, heavily annotated manuscripts, on which earlier writing is still visible underneath newer writing: they [palimpsests] offer a suggestive model of hybrid identity" (Huddart 107). The relation between the Islamic Ottoman identity and the secular Turkish identity function also as palimpsest: The traces of memories are almost erased, yet they are still visible. The newly established identity that Turkey tried to internalize included theunwanted partial presence of the Ottoman culture while it drifted Turkey to a cultural exile inthe country of origin itself. In that sense, it can be suggested that the monarchic, religiousbody of government as well as the culturally Eastern-laden past were canopied with the redefined national (secular Turkish) and cultural (Westernized modernizing) identities.

Referring to the clear-cut made between the imperial past and the republican nation-state, Nergis Canefe argues, "the founding narratives of Turkish national history were efficiently institutionalised, popularised and canonised under the aegis of a Turkish nation-state" (137). Therefore, it is apt to claim that the performers of the nation-building project chose for a deliberate and internalized rejection of the Ottoman past. Canefe explains further how this nation-building project took the shape of a clash between forgetting and rewriting history. Byaccentuating the power of Kemalist ideology, she argues,

What is peculiar about the Turkish case is that patriotic Turkish nationalists have gone to great lengths to silence the Ottoman heritage

of the new nation and its state in virtually every area of life, including memories of the previous demographic and cultural make-up of Asia Minor. It is in this context that the Turkish Independence War is deemed as the new beginning for the historic Turkish nation. The rejection of one's recent past to such a degree requires both ideological devotion and extensive military bureaucratic might. (Canefe 148)

The Kemalist ideology, settled on an effacement of past, brought the necessity of writing a 'functional' past or no less than 'rewriting' the past. In Bhabha's words, this narrativizedpast "makes them [the citizens of the nation-state] the immanent subjects of a range of social and literary narratives" (Bhabha 201). This internalized denial of the past, Canefe observes, was "an alarming degree of amnesiainstitutionalized by the Turkish nation-state" (139) which aimed a collective loss of memory and "officialised and popularized forgetfulness" (ibid). This officialised and popularized forgetfulness" was encouraged also in the shape of concrete objects such as the thousands of statues and busts of Ataturk spread all over Anatolia where "the concrete apartment building... . besiege the statues of Ataturk like prison walls" (273). They were there in order toremind the tenets of Ataturk who aimed to give a modern imago to Turkey. However, Ecevitargues, "these Ataturk busts and statues have turned into emptied pop images that do notcontain any real meaning" (57). Identity, Hall claims, though constantly in shift and transformation, is formed through the consciously regulated "historical and institutional" (Hall 4) processes. In the case of Turkey, it can be claimed that serious modifications made under the name of the nationbuilding project. One of these reforms was the alphabet reform made in 1928. This symbolical turnaround from the Ottoman alphabet, which is an amalgam language and writtenfrom right to left, to the Latin alphabet, which is identified with the Western

culture and written from left to right, indicated a literal U-turn in mentality. In his novel *My Name is Red* Pamuk presents the dilemma of the artist while being inbetween-space of two worlds. Casting the light on the same issue Gokner states that:

This ashaving to shuttle between two desks in two separate rooms and record in the Turkish Latin alphabet only what is retained of the Ottoman-Arabic script is anapt metaphor to describe the unstable, inbetween position of the nationalized body among other historical texts . . . The novel is one of identification; the "gap" between "texts" is in a sense the elision and the erasure of the Kemalist cultural revolution. The subtext is the messy, uncataloged archive of the sixteenth-century

Ottoman Empire, a kind of wildly signifying unconscious. (34)

As Bhabha notes, gaining identity is parallel to the accession to the past: "as far as this consciousness canbe extended backwards to anypast action or thought, so far reaches the identity of that person(69), the past was blocked and the old writings had limited access as a resultof the change of the alphabet, reaching to the authentic-self was also not possible. In that respect, it is suggested that the reforms of Ataturk should be touched on in order to gain a deeper view to this U-turn in mentality of the citizens of the new nation-state. Describing a person or a whole nation as liminaries", who are "neither here nor there" (Turner 95), Turner argues that liminaries are identified by "the loss of their preliminal names, by the removal of clothes, insignia and other indicators of preliminal status" (Ibid). From an attempt to show the interlink Van Gennep's and Turner's approaches to the problemof liminal identity crisis one more time, it can be suggested that the markers of the Ottoman reign suchas the Sultanate, the Caliphate, dervish lodges, the Ottoman language and the traditional clothing, which constituted the backbone of the Ottoman culture, were the

ceremonies of theempire that got lost or left during the transition period. During the Westernizationmodernization process, Turkey experienced the "loss' of meaningfulness" (Bhabha 179).

In My Name is Red, Pamuk by and large equates the withering away of traditional values and practices, or modernization, with westernization. Enishte Effendi, the instigator of artistic reform in the novel, had in youth visited Venice on official duty, in order to deliver a letter of diplomatic threat demanding the Mediterranean island of Cyprus from the Venetians. Although Effendi's impudent mission had infuriated his hosts and he was barely able to escape death in their hands, Effendi was deeply moved by his impression of European culture and civilization. Consequently, he convinced the Ottoman sultan to sponsor a series of Occidental style paintings by royal Islamic calligraphers. These paintings were to be placed in an Oriental style book of calligraphies and be gifted to the Venetian Doge (chief magistrate). In this, Effendi had two objectives, and Pamuk's delineation of these objectives serves as a glimpse into the modernizing Turkish elites' emotional and psychological state in their dealings with the West. First, "So that the Venetian Doge might say to himself, 'Just as the Ottoman miniaturists have come to see the world like us, so have the Ottomans themselves comes to resemble us,' in turn accepting our Sultan's power and friendship" (30). Second, by delivering his book of eclectic art, he would have occasion to visit Venice once more in his lifetime. Now an old man, Enishte Effendi's long-standing yearning for Venice was so powerful that he had begun to identify himself with Western patrons of the arts. As his daughter Shekure muses in the novel: "Was Black [her suitor] as surprised as I was that my father referred to those infidel gentlemen who had their pictures made as 'we'?" (31). Interestingly, Enishte Effendi is not the only oriental modernist in Pamuk's novels

who partly or completely rejects his Eastern identity due to an implicit sense of inferiority or a strong yearning for the Western civilization. However, all of these fictional characters share similar fates. In Cevdet Bey and His Sons, Ömer, who returns to Istanbul with a youthful sense of enthusiasm after completing his engineering studies in London.

In *My Name is Red*, the westernizing modernizer Enishte Effendi suffers violent death at the hands of a guilt-ridden Islamic disciple, and his reformist project withers away. Thus, Pamuk mimics a prevalent conservative criticism against full-fledged secular modernization, or westernization, in the Ottoman Empire and the Turkish Republic: that the rootless project, along with authors, is bound to be rejected by the people of the land. Beyond the generalities about cultural self-alienation and failure. In *My Name is Red* Pamuk delves into a discussion of the Western notion of individuality and its negative connotations in the Islamic Near East. Pamuk's focus on individuality and its derivatives is not accidental given the scholarly argument that individuality is the quintessential modern value. Hence, Pamuk's treatment of the negative connotations of individuality in Islamic civilization helps to underscore the limits of modernist reform in the Near East.

In Islamic civilization, individuality is a source of shame and embarrassment. For both the miniaturist and the beholder of his paintings, any trace of a personal style is an artistic defect and a sign of religious infidelity. Miniaturists abide by the style of their academy but otherwise abstain from personalized elements in their works and absolutely do not sign them. "Where there is true art and genuine virtuosity the artist can paint an incomparable masterpiece without even leaving a trace of his identity" (34). In this context, portraits are shunned, faces and bodies are drawn identically, distinctions of age, rank, and status are solely marked by costume and equipment.

Hence, Master Stork praises another miniaturist specifically for showing a total lack of a personality in his works. "Tall Mehmet drew everything as everyone else did, in the style of the great masters of the old, but even more so, and for this reason, he was the greatest of all masters" (35).

Pamuk's characters posit a religious reason why individuality is considered to be a moral and an artistic defect in the East. The conservative Master Olive, who in the end turns out to be the rambling murderer, states that, "It was Satan who first said 'I'! It was Satan who adopted a style. It was Satan who separated East from West" (136). Miniaturists who seek perfection in the indistinguishable appearance of their works believe that, by doing so, they aspire to see the world as God does. As God sees things in only one way, perfect miniatures are bound to resemble each other. A miniaturist attains the height of his art when struck by blindness because only at that point can he start to draw not as the eye sees things but as the eye of the mind sees them (that is, merely by relying on memory).

In parallel, the Western use of perspective contradicts divine wisdom. According to the conservative miniaturist Elegant Effendi, in paintings sponsored by Enishte Effendi, "objects weren't depicted according to their importance in Allah's mind, but as they appeared to the naked eye—the way the Franks painted" (138). Elsewhere, Enishte Effendi himself describes the use of perspective as "a sin of desire, like growing arrogant before God, like considering oneself of utmost importance, like situating oneself at the center of the world" (139). The use of perspective, the distinct and all too real appearance of a Western portrait, as a challenge to God's creative monopoly, and the immortality achieved by being painted in this way causes several of the characters in *My Name is Red*, including the reformists Enishte and Elegant, to associate the Western art of portraiture with

"idolaters", "paganism", and "pagan worship." In the same vein, Master Olive interprets the emergence of Western style painting in the Islamic East as "an affront to our religion" whereas the moderate Master Stork sees in it a challenge to the hold of traditional or "old morality" in the workshop" (141). For Pamuk's conflicting miniaturists, what is at stake is more than the future of an artistic tradition. As Enishte Effendi succinctly summarizes, "if you begin to draw a horse differently, you begin to see the world differently" (212). Yet, growing Western influence on the Orient emerges as an inevitable undercurrent in My Name is Red. The cultural purist-Islamic reactionary Master Olive aspired to "remain pure" and immune from Western methods and influences, but this was easier said than done. Therefore, in a fit of selfremorse, he murdered his patron Enishte Effendi for tempting him through the lure of gold money. When his crimes were revealed, Master Olive sought to flee Istanbul for Mughal, India, in the East, which he believed to be culturally pristine. But just before his impending escape, Black (who took the lead in unveiling Olive's criminal identity) said to him that Western methods are spreading everywhere. "Did you know that Akhbar Khan encouraged all his artists to sign their work? The Jesuit priests of Portugal long ago introduced European painting and methods there. They are everywhere now" (145). Ultimately, then, Pamuk makes his readers realize that there is not an easy solution to the prevalent dilemma of the lesser-developed world. On the one hand, modernization is the quest for human dignity in the face of competition from a rival civilization. The choice of holding on to sacred traditions despite hostile challenges may in all likelihood lead to political subjugation and indignity. On the other hand, the success of a cultural change program is at best piecemeal, and the adoption of the ways and means of another civilization, in order to counter its dominance, is undignified and possibly redundant. In this vein, Master Olive

for stylistic change and cultural adaptation that, "For the rest of your lives you'll do nothing but emulate the Franks for the sake of an individual style But precisely because you emulate the Franks you'll never attain an individual style" (146).

My Name is Red is a novel about the art of miniature. It contains various depictions of miniatures but not a single visual representation is to be found among the pages of the book. Unlike in Istanbul: Memories of a City that contains a substantial number of photographs, in My Name is Red Pamuk refrains from including any images. This strategy is crucial to understand Pamuk's take on the representation of identity. Feride Cicekoglu compares the role of miniature painting toa 'footnote'highlightingits 'textuality'. In this context, images are not seen as thingsin-themselves but they are treated as 'footnotes' even when the image seems to dominate the written word on the page. "Image-making becomes an extension of the text, rather than an independent art. It serves the purpose of the words for a better understanding of the meaning, for a description of the aura of the nation, for the depiction of the images the reader of the story will paint in the mind's eye" (Cicekoglu, 1). The placing of the miniatures within books not only aims to explain the texts but also intends to restrain the disseminating effects of the visual representations. Given that words are considered to be 'safer' in the sense that they do notallow production of meaning as theymerely record what has already been produced without leaving room for interpretation, the confinement of the images withinbooks aims to restrict the interpretation of the images. Enishte Effendi of My Name is *Red*explains the impossibility to imagine a painting without a story:

Every picture serves to tell a story' I said. 'The miniaturist, in order to beautify the manuscript we read, depicts the most vital scenes... Our

eyes, fatigued from reading these tales, rest upon the pictures. Ifthere's something within the text that our intellect and imagination are at pains to conjure, the illustration comes at once to our aid. Theimages are the story's blossoming in color. But painting without its accompanying story is an impossibility.'(Pamuk, 30)

As a resultminiature painting is never appreciated on its own, but always in relation with the story that it is part of. How the miniature paintings are considered as the insignificant before the western art, in the same way Eastern Islamic civilization is presented as weak before the western hegemonic modernity. This interconnectedness to the text prevents the painting from producing distinct meanings and secures it within the boundaries of the story that the text is telling. Pamuk, on the other hand, defies the predictable role assigned to the text while also showing the invalidity of the techniques that miniature painting used to prevent dissemination of meaning. By incorporating the stylistic details of miniature painting in My Name is RedPamuk shows how despite their attempt to restrain meaning within the confines of the story told in the book, these images were nevertheless spaces where meaning was being disseminated. The miniature painting, neither offers a new scene nor formal verisimilitude; itfits within the ideological framework of Islamic tradition. If the miniature is merely reproducing the text as repetition of the same what is there that the viewer finds enjoyable in the painting? Regardless of the various formal restrictions and its confinement within the physical boundaries of the book, miniature painting isnever the repetition of the same.

Regardless of the limitations of the Islamic tradition that aimed to preventit from producing meaning, miniature painting emerges as a form of representation at which point it coincides with the novel genre. Visual representation on the other hand

is condemned, because of the involvement of 'interpretation', which introduces the possibility of modification. The art of miniature fits perfectly within the ideological framework of the Islamic tradition as the lack of formal accuracy indicates dissociation with the 'real'. As the miniature is not trying to represent the 'real' it does not involve the possibility of fiction. Instead of depicting the world asit is perceived by the artist, miniature painting claims to portray the ideal meanings that are independent of forms. This point of view allows the production of visual representation because itobliterates the possibility of modification, by eliminating the involvement of form. Establishing yet another parallel withthe metaphysical tradition, miniature painting privileges meaning over form. As Master Osman clearly states: "Meaning precedes formin the world of our art" (Pamuk, 387). The prioritization of meaning over form is reflected in the painting through the ban on formalrepresentation. With the absence of realistic formal depiction, miniature painting claims to offer the viewer an ideal meaning. As way to differentiate itself from the Western painting, which is condemned because of its realistic depiction, the miniaturists claim that: "They depict what the eye sees just as the eye sees it. Indeed, they paint what they see, whereas we paint what welook at" (Pamuk, 206). The miniaturists thus imply that their paintings are devoid of forms that would include the possibility of fiction, but are created with pure and originary meaning. Despite his statement regarding the primacy of meaning over form, Master Osman acknowledges that it is the specific depiction of the miniaturist Butterflythat makesthe scenes more beautiful: "Our armies besieging Doppio castle, the Hungarian ambassador kissing the feet of Our Sultan, Our Prophet ascending through the seven heavens, these are of course all inherently happy scenes, but rendered by Butterfly, they become flights of ecstasy springing from the page" (Pamuk, 314). Master Osman thuscontradicts his

previous statement, by suggesting that the scenesdo not contain an essential ideal meaning but that it is Butterfly's representation that renders them as such. His contradicting utterances also prove useful evidenceby highlightingthe fragmented constitution of his 'self'. Master Osman, like the other characters in My Name is Red, is not portrayed as a unified and authentic 'self' that symbolizes a singular meaning but with the different and contradicting views that he expresses, emerges as constituted of various fragments. Thehierarchy that theminiaturist tradition establishes between form and meaning in order to distance itself from Western painting, nevertheless situate it within the same metaphysical tradition. This highly platonic perspective that posits an essential and ideal meaning that precedes the derivative and secondary form, makesminiature painting an ideal form of art for the metaphysical tradition from which it is trying to differentiate itself. The words of the tree demonstrate how miniature painting is similar to the Western metaphysics in its definition of from and meaning as dichotomies: "I don't want to be a tree, I want to be its meaning" (Pamuk, 61). One of the distinctive features of miniature painting is the elevated point of view. The bird's-eye view not only symbolizes God's vision of the world but also eliminates a realistic representation of forms by showing the world from above. In My Name is Red Stork tells a story about the birth of this tradition of painting. Just as the master Arab calligraphers, committed to the notion of the endless persistence of tradition and books, had for five centuries been in the habit of resting their eyes as a precaution against blindness by turning their backs to the rising sun and looking toward the western horizon, Ibn Shakir ascended the minaret of the Caliphet Mosque in the coolness of morning, and from the balcony where the muezzin called the faithful to prayer, witnessed all that would end a five-centuries-long tradition of scribal art.

First, he saw Hulagu's pitiless soldiers enter Baghdad, and yet he remained where he was atop the minaret. He watched the plunder and destruction of the entire city, the slaughter of hundreds of thousands of people, the killing of the last of the Caliphs of Islam who'd ruled Baghdad for half a millennium, the rape of women, the burning of libraries and the destruction of tens of thousands of volumes as they were thrown into the Tigris... furthermore, he was struck with the desire to express his pain and the disaster he'd witnessed through painting, which until that day he'dbelittled and deemed an affront to Allah; and so, making use of paper he always carried with him, he depicted what he saw from the top of the minaret. We owe the happy miracle of the three-hundred-year renaissance in Islamic Ilustration following the Mongol invasion to that element which distinguished it from the artistry of pagans and Christians; that is, to the truly agonizing depiction of the world from an elevated Godlike position attained by drawingnone other than a horizon line. (Pamuk, 84)

As are sult of this elevated point of view, perspective is lacking in miniature painting. All the figures in a miniature painting are depicted with significance. These miniatures represent the country Turkey where western hegemonic domination is evident. The miniatures reject the western domination. The same theme can be seen in Pamuk's another novel *The New Life* too, where The protagonist Osman goes for a surreal bus journey seeking an identity.

In *The New Life*, one book is presented as having power enough to make Osman and many others change his life. Osman's journeys to Turkey's different towns make us witness the suffering of Anatolian people from this repressed and

increasingly lost memory caused by the Westernization modernization reforms. A third feature Osman shares is that he ends his quest with a defeat. He could neither come together with the women he loves nor could he reach the illuminating and promising meaning of life he was looking for. A full recreation of self can also not be mentioned. The novel ends in dark and pessimistic way. Osman explains the last moment of his life:

I remembered the anticipation of peace following the accidents I had lived through years ago . . . the feeling of transition after an accident which seemed filmed in slow motion. I remembered the passengers who were neither here nor there stirring blissfully, as if sharing together time that had come out of paradise. Shortly all the sleepy travelers would be awake, and the stillness of the morning would be broken with happy screams and thoughtless cries; and on the threshold between two worlds, as if discovering the eternal jokes existent in a space without gravity, we would collectively discover with confusion and excitement the presence of bloody internal organs, spilled fruits, sundered bodies, and all those combs, shoes, children's books that spilled out of torn suitcases. (Pamuk 295)

If the collapse of the Ottoman Empire was an accident then the first fifteenth-year of the young republic was the period of transition after this accident. The citizens, who suddenly became members of another country which profiled itself in a complete different way, were the passengers who are neither here nor there. They were sleepy travelers who stand on the threshold between two worlds and who collectively experienced the confusion and the perplexity that this transition brought. Their suitcases were torn, because they were full of old, repressed, unwanted memories. In

The New Life, the multilayered plotlines develop as love story. Inspired from the thrilling soul of the detective novel, Pamuk makes his protagonist pursue the tracks of his self. Pamuk's "distanciating and convoluted" (Stokes 233) plotlines should be thought of nested boxes. The outmost box is the superficial reading of the novel which tells the love story of a helpless male protagonist to a woman and his thorny and intricate search after her. What follows, the issue of the schizophrenic fragmentation of the self in relation to past-present and East-West dichotomies. In the same way there is link of Pamuk's motif to the repressed past and its manifestations in novel. In addition to this, the negative reception of the Westernization-modernization project conducted by the Turkish republican intelligentsia, the consequences of this imposed ideology and quest for 'self'.

In Pamuk's conception, conversations and the sharing of dreams and memories is identity. Osman follows his own dreams and memories. Also *The New Life* may have been a reaction to the universal question of identity: "But today what unifies Turkey is not language, history, or culture. It is the Arçelik and Aygaz distributors, the football pools, the post offices, and the Butterfly Furniture Stores. These centralized concerns have networks that spread all across the country, and the unity it struggles is far stronger" (Pamuk 259). It is the psychological exploration of the West and how it differs from the East consists of something deeper than scientific or technical facts, probably a different sense of identity and self knowledge of the Eastern type. Reproduction of Turkish political developments conveys the nationwide cultural conflict that Pamuk captures in *The New Life*. The artistic modes of expression of a nation are in an endless dialogue with those of other nations. Historical experiences and a shared cultural memory undoubtedly appear in artistic

production within the geographical boundaries of a nation, thus amplifying the idea of national identity.

After the ex Nahit/Mehmet's father, Dr. Fine, and some other people that Osman met in different Anatolian towns are all convinced of the existence of such conspiracy against Turkey. An old man in an Anatolian town says to Osman that:

Today we are all defeated,... The West has swallowed us up, trampled on us in passing. They have invaded us down to our soup, our candy, our underpants; they have finished us of. But someday, someday perhaps a thousand years from now, we will avenge ourselves; we will bring an end to this conspiracy by taking them out of our soap, our chewing gum, our souls . . . (Pamuk 290-291).

In the novel, *The New Life*, the manifestation of journey-quest is depicted through bus journeys. Pamuk portrays these voyages as the main metaphor of transition. 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. The half-lit interiors of these buses remind the reader of the image of 'twilight' that dominates *The New Life*.

During his journeys, Pamuk writes, Osman goes into a world of twilight where the "faint light inside the bus" (Pamuk 293) is lit up by the headlights of other buses passing by. This "half-life half-light" (69) is always existent in Pamuk's fiction. If the issue turns to Victor Turner's argument that liminaries (liminal beings or passengers) are in between subjects who go through a "religious or quasi-religious state" (Turner 167), it will be more obvious that Osman's quests do operate as a quasi-religious journey including several mystical, mythical symbols. In addition to that, elucidating the idea of Van Gennep about liminality and the position of liminal personae, Turner

describes liminality as a state which is ambiguous, since this condition and these persons elude and slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there "they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. . . . liminality is frequently likened to death, to being in a womb, to invisibility, to darkness, to bisexuality, to wilderness, and to an eclipse of the sun and the moon" (Turner 95)

If the plotlines of *The New Life* are seen from the vantage point of "death" (of Janan-Nahit/Mehmet-Osman), the characteristics of 'invisibility and darkness' 'womb' (beginning, birth of a nation, the origin, the new life) or 'eclipse of the sun and the moon' (trance, hallucinations, twilight) can be listed as the common metaphors. After one of many bus accidents, Osman confesses that he is stuck in an in-between state of being: "Peace, sleep, death, time! I was both here and there, in peace and waging a bloody war, insomniac as a restless ghost and also interminably somnolent, present in an eternal light an also in time that flowed away inexorably" (Pamuk 47). Turner's association of liminality with the abovementioned concepts makes clear that the process of quest is a blurred and nebulous period. During the experience of quest, happening in the form of a transition, the protagonist feels unclaimed and unpossessed. The quests of the protagonist Osman shows experience of the life in both physical and metaphysical dimensions. 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. (Pamuk3/5)

We witness this "moment of in and out of time" (Turner 96) already at the very beginning of the novel foreshadowing the other metaphysical moments that we will come across in the rest of the book. In that respect, it can be claimed that if bus iourneys of Osman are the indicators of his physical quest, the moments of accidents are the "moment[s] in and out of time" (Turner 96) or "momentary death[s]" (Van Gennep 110) during which Osman experiences a trance in its literal sense. He experiences the suspension of life in every moment of accident during which he goes through the temporary absence of the physical realm and the temporary presence of the etaphysical world. Van Gennep points out that "a man at home . . . lives in the secular realm; he moves into the realm of the sacred when he goes on a journey and find himself a foreigner near a camp of strangers" (12) In the novel, Osman starts his successive journeys right after he plans to find the writer of the book. In the course of time, Osman's physical journey transforms to a metaphysical pilgrimage. In Van Gennep's terms, Osman moves from 'the secular realm' to 'the realm of the sacred'. The more he travels, the more alienated he becomes from himself. This alienation is physical in the sense that he is far from his family and friends during his journeys. It is also metaphysical, as he becomes estranged from his inner world. At this point, Osman chases double meanings and existences of every person and object. Janan exists as a woman (and a desired sexual object) in the real world and also impersonates a superhuman and an angel. She supersedes God in the imaginary world of Osman. She is actually the reenactment of an earlier figure of the literature world. What Beatrice was to Dante Alighieri, is Janan to Osman. In other words, Janan operates both as a physical (profane) and as a metaphysical (sacred) character in the novel. As a consequence, we witness that the physical journeys of the protagonist Osman in *The NewLife* turns 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 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" (Pamuk 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.

The protagonist is on a quest of self-discovery; physically he is searching for a book of answers. 'The book' is the journey to find things that everyone expects to find in life, and why people feel disappointed. Some people believe it poses a dangerous threat to the Turkish way of life that it is part of some grand Western conspiracy to impose Coca-Cola and burgers on a Sherbet and Borek loving nation who find them as their cultural logos. These people, in turn, have organized their own diffident pawn plan against the great conspiracy. Pamuk introduces the theme of identity in both personal and national scales. The novel is a search for personal identity: "As in secret societies, the creation of an identity—a Sense of "us"—is of the utmost importance, so you will see the name of the company emblazoned on key chains, fancy notebooks,

envelopes, pencils, and lighters they give out as gifts to the rank and file. Those gifts also bear the symbols and logos that create the identity, that sense of 'us.'" (Pamuk 260).

The New Life forms and informs the narrator's relationship to the author, the co-readers, and the non-reading enemies of the book. Pamuk uses this way to parody his reader's relationship to the text before he can create a geographical and cultural divide between the East and the West, only to disintegrate it slowly by the end of the novel. The New Life desires its readers to examine their existing relationship with texts in general and, through a complicated parallel move, upsets the reified binary of the East and West. Pamuk mocks the culturally sanctioned ignorance of the readers as they read a novel from the other side of Europe. From Chapter six on, Pamuk narrates a parodied struggle between East and West. 'The book' leaves the promise of the new life behind and surfaces as the object confused in a national and international conflict of political economy marked by cultural difference. Pamuk mentions a character's "struggle against the book against foreign cultures that annihilate us, against the newfangled stuff that comes from the West, and his all-out battle against printed matter" (Pamuk 83). Pamuk is decisively against those "that promised us [the Turks] the serenity and enchantment of paradise within the limitations set by the world, those which the pawns of the Great Conspiracy mass-produced and disseminated...in their concerted effort to make us forget the poetry of our lives" (Pamuk 132).

He shows them responsible for "the Plague of forgetfulness that blows here on the winds from the West, easing our collective memory" (ibid.). Concluding his theories against foreign goods, a character believes the great day when history gets rewritten "no quarter shall be given to public opinion, to newspapers, or to current ideas, none to petty morality and insignificant consumer products, like their bottled gas and Lux soap, their Coca-Cola and Marlboros with which the West has duped our pitiful compatriots" (Pamuk 138). He ends his rant, "I am a genius" (ibid.). Pamuk's writing exhibits his thoughtful awareness of the Turkish Islamic heritage combined with his engagement with Western thought, and symptomatic culturally unclear transitional period of these changes. The significance of Turkishness and its conflict with Western identity follows an old discussion about the ideal adoption of Western ideas of democracy, secularism, and political sovereignty in the Turkish cultural identity. Pamuk's works acknowledged Westernization as an essential factor to measure development, but do not turn their back on the Islamic heritage of Turkey. Turkification, Islamization and contemporization identifies Pamuk's questioning a universal human identity and of his privileging of Turkish Islamic and nationalist difference.

Pamuk's writings accepted both Islamic and nationalistic views as integral parts of the Turkish cultural heritage, and the anxiety of the loss of the old culture that might occur with their absolutism. Pamuk tries to state Turkish people are interrogate or suggestive at a historical moment of transition. They tend to be rather directive, prescriptive, and authoritative, to the extent of being almost logically radical. Hülya Yağcıoğlu in A Lukacsian Reading of Orhan Pamuk's *The New Life* describes how Osman goes to discover his identity:

He gets into a bus that functions as a womb and waits to be re-born again....In a state of inertia between sleep and wakefulness throughout his journey, he is in a desperate search for 'salvation without disintegration'. Osman becomes aware of his capabilities and of whom he really is towards the end of his so-called 'heroic' quest. Throughout his travels, he becomes a reader, a lover, a wanderer, an exile,a

writer, and, finally, both a murderer and victim.... Above all else, because Osman is overcome by the inevitability of reality, this novel is a story of failed maturation, of a degraded quest." (92)

Andrew Mango in Orhan Pamuk at the heart of Turkish sadness and frustration argues that *The New Life*:

is about the meaning of life, about finding oneself. It is about uncertainly and unconsummated desires. It reflects the material, intellectual, sexual and aesthetic frustrations of young people eager for the good things of life—as shown on the screen, in the first place.

Hence its success. By lighting up the shoddiness in which most of its readers move, it responds to the current mood of self-questioning, not to say, downright pessimism in Turkey. It is the novel of depression, of disappointed hopes." (359)

'The book' becomes a new reliance, the promise of a new existential plenitude, not momentary and non-fragile as everyday modern life. The symbolism of the work, the search for lost paradise, and the collusion of Western modernity through the traditional values, is *The NewLife*'s main theme. Orhan Pamuk identifies the words of a homogenizing, unifying, and absolutist text of a nation. He shows original identities in paradoxical critique of globalization and multinational corporate expansion at the end of the twentieth century. The achievement of Pamuk's novelsare not a simple portrayal of Turkey's catastrophe of identity between East and West. Pamuk succeeds in seeing a highly sophisticated and harsh but also pleasing andentertaining critique of anti-global economic nationalism.

Chapter IV: An Attempt to Form an Independent Identity by Rejecting the West and Dogmatism: A Conclusion

Opham Pamuk in his novels *The New Life* and *My Name is Red* presents the contemporary Turkey under the influence of western hegemonic influence of modernization and traditional eastern Islamic cultural practices. Being within the juncture of west and east, Pamuk as a writer finds himself of none of the either but in the in-between spaces of both. The liminal position has been the fertile ground for the writer to defy western and eastern extremism. Both novels *The New Life* and *My Name is Red* have been functioning as the manifesto of search for an independent identity of Pamuk, the writer and Turkey, the country. This is all the more remarkable in that these are novels self-conscious to an extreme, with shadowy non-realist characters and tiny threads of plot that constantly evade recognizable design.

The narrator in *The New Life*, whose name is probably Osman, is a young engineering student living at home with his mother. He is overwhelmed by a book: He read a book one day and his whole life was changed. Even on the first page he was so affected by the book's intensity that he felt his body sever itself and pulled away from the chair where he sat reading the book that lay before him on the table. Light surging from its pages illumines his face. Its incandescence dazzled his intellect but also endowed it with brilliant lucidity. The book seems to be about him, so that his point of view was transformed by the book, and the book was transformed by his point of view. He feels severed from his home, and his mother. He had first noticed the book when a female student set a copy down for a moment on his table in the university canteen. Osman later bought a copy at a bookstall. Meeting her again after his bookish transformation, he finds 'the radiance of her face quite as powerful as the light that the book emanated, but ever so gentle. He confirms that he would, and she greets his

bravery with a brief but intoxicating kiss. Her name is Janan ("soul mate" in Turkish). She introduces him to her (probable) lover, Mehmet, practically Osman's double, who has managed to return from the world of the book, full of dread. The mixed identity of the protagonist resembles with the writer and the country both. Osman, enchanted equally by the book and Janan, sees Mehmet gunned down symbolic death of traditional Islamic practices, at a bus stop, but the injured man disappears and can't be traced at any hospital. Osman and Janan go on a surreal bus journey, seeking him, and, in a violent scene reminiscent of the novel barely survive a horrific accident. Moments before, Osman had been gazing frustratedly at the bus's video screen, willing two Hollywood lovers to kiss. After the crash, he becomes aware of the most magical coincidence or impeccable fortune: the TV screen over the driver's seat was still intact and the lovers on the video were finally in each other's arms. He wipes the blood from his forehead, lights a cigarette and contentedly watches as the screen lovers kissed and kissed again, sucking lipstick and life.

From the carnage of headless bodies and severed limbs, he and Janan emerge with new wallets and identities, resembling the attempt of new identity of the writer and the country. Beyond this point (at latest) nothing is as it seems, no one is as he seems. A host of false Mehmets are encountered. A shady terrorist figure called Dr. Fine, Mehmet's father, wishes Osman to take his place. Janan herself vanishes and Osman must go on more surreal and violent bus journeys, seeking his love, resembling the search for his own identity from the liminal space. In one final narrative twist, it appears a deceased friend of Osman's father, Uncle Rifki, a railway enthusiast and writer for children, may actually be the author of the momentous book, or indeed of "The New Life" -- which are possibly one and the same. Final scene resembles with the in-between space of the writer and the country.

Pamuk's another novel My Name is Red is set in the 16thcentury, begins with the murder of a miniaturist Elegant Effendiand the return of Black, the illustrator, to Istanbul after twelve years. This very death symbolically represents the loss of Islamic tradition. Immediately after his return, he, still in love with the master EnishteEffendi"s daughter, Shekure, whose husband is missing for years, joins a secret workshop commissioned by the Sultan Murat III. Enishte Effendi, a master miniaturist, once visited the city of Venice as Sultan's ambassador and was so enthralled to see the portraits made by the Venetian's painters that he decided to make a similar portrait of the Sultan. The Sultan, impressed by the idea, assigned him the project of drawing a book, in celebration of the thousandth year of the Hegira, using the western artistic technique of portraiture. But, such project demands secrecy, as it is an open challenge to the traditional, Islamic art, therefore Enishte involves only few miniaturists who work for him without questioning the nature of the assignment. In the end, it turns out to be Master Olive who, as an opponent of the western artistic techniques, first killed Elegant by pushing him into a drywell and later murdered Enishte. When confronted by Black, he stabs him, leaving himcrippled for life and runs away. In order to escape execution, he decides to go to the Mongol India but is murdered by Hasan, Shekure"s brother-in-law, who mistakes him as the one who raided his house in his absence and freed Shekure. While, Black was busy solving the murder mystery, Hasan had forced Shekure to return to his house by taking away her son Shevket, but while he was away, Black came to her rescue. Before leaving the house Shevket took Hasan's red dagger with him and later Black carried the same dagger while he went to meet Olive and in their manhandling

In this novel too, Pamuk highlights the clash between the eastern and western artistic philosophy and perspective. Throughout the novel, he makes it quite obvious

that process like westernization is destined to encounter complication and criticism in a society deeply imbedded in religion and tradition. For example, the book of painting which is modeled on the western art becomes the main cause of conflict among the miniaturists. The two murders are the outcome of the ideological differences between them. A number of them, including Master Olive, believe that figurative art is a type of idolatry which is one of the greatest sins in Islam. They substantiate their arguments against figurative art withhadiths, the sayings of the Prophet Mohammad. In Islamic art, as various miniaturists in the novel narrate, portraiture is highly condemned for the fear that a human likeness would replace Allah as an object of worship-idolatry. Like portraiture, a personal or an individual artistic style is also considered to be a flaw and a mark of shame because they believe the work, without it's artist's signature, should be a manifestation of his talent. Similarly, artistic perspective is also considered to be dark spot, which these miniaturists oppose for they believe that only God's perspective is flawless and perfect. This is why they consider blindness as the zenith of the artistic achievement and crave for it because a blind miniaturist, having lost his sight, his humanly perspective, is able to see the world with his mind's eye or as Allah sees it. In the novel, a number of Muslim miniaturists argue that the western artists portray the world as they see it, while, the Islamic traditionalart stresses that an artist should paint the world as Allah sees it. In the West, an artist is considered as the creator of the work but the Islamicart views an artist as a servant of Allah.

In the western artperspective and individual style is valued while the eastern art lays emphasis on imitation and repetition of the great master of the Islamic art. For example, the miniaturists copy the same scenes from a particular story.

HusrevandShirinand LeylaMajnun, continuously and rigorously until they memorize

it, so that theycan draw it from their memory. The miniaturists are,on the one and,dazzled by the western artistic techniques but,on the other hand they view it as a threat to the Islamic, artistic tradition of East as it challenges the codes by which these miniaturists worked for centuries. For themadoption of the Venetian artistic techniques mean betraying their own tradition by discarding it orby trying to change it. They are, therefore, torn between their responsibilities towards the preservation of their centuries old tradition and their zeal for innovation. This situation has created the sense of 'in-between-ness' for miniaturists in particular and Turkey the country as a whole.

Orham Pamuk's descriptions of violence are powerful; and a long coda -- in which an older Osman and Master Osman still seek Janan and murderer of the older miniaturist on long-distance journeys and elegizetheir country's corrupted culture. But the characters do not breathe, the narrative does not grip and there is not enough of the often banal grain of reality. There is frequent mention of new life caramelsbut even they seem abstract and unchewable. Perhaps Mr. Pamuk, like Turkey, doesn't quite translate into the West. What emerges into English is a skillful play of illusions.

But more than just a personal quest, *The New Life* and *My Name is Red* are also well-crafted allegory of Turkey. On the outskirts of secular, modern Turkey, lives the bucolic, margin who struggles to make ends meet in the assault of globalization. As foreign consumer products occupy the country, local goods and small businesses pass away out, unable to compete with the cash flow of Western capitalism. The hopelessness and subsequent rage of the people seeking out a scanty living are manifest in their religious fundamentalism and retrograde conservatism. Turkey is a nation rife with contradictions—on the one hand, it desires to be part of the European Union and to partake in the attendant financial and political profits; on the other hand,

it still represses freedom of expression and curtails opinion critical of the government and its policies. Caught in the cusp between religion and secularism, provincial and globalized modernity, this is a country that has been unable to reconcile its many strands and sects of Islam. New Turkey's republic instead preached a different identity: secularism sans tradition and largely disconnected from the rich history of Turkish Islam and Ottoman culture.

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