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Cultural Ambivalence in Pamuk's *The New Life*

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Abstract: This paper focuses on the issue of cultural ambivalence in Orhan Pamuk's The New Life. The young generation has the fascination towards the modern culture. The major character Osman is attracted towards the western civilization, thoughts and beliefs. He is rooted by his own Turkish culture. At the same time his feelings are shifted to the western modern culture. It explores mixed culture or uncertain life of protagonist. The New Life, of Osman starts with the hope of finding a new life and ends with the totalitarian system established by Doctor Fine and with the death of the protagonist. The New Life projects the complicated situations people need to adapt to when things change. The major characters are in dilemma due to the ambivalent situation. They are in hybrid culture. They lost their identity which causes the frustration among the youths. Hybrid culture creates fear for old generation as their tradition may get extinct. On the other hand the mysterious life promised by the book turns into fear, anxiety on the youths. For this research the concept of cultural ambivalence of Homi K Bhabha, has focused upon how the characters react to the colonial and postcolonial pressure.

Key Terms: Cultural Ambivalence, Hybridity, Mimicry, Identity

This thesis explores theme of cultural ambivalence through the main characters Osman in Orhan Pamuk's *The New Life*, who migrated to the west. They neither can fully abandon their mother culture nor can adapt the new culture. This situation of in-betweenness is the major factor leading the character to an ambivalent situation. The people of different cultures come up and fuse together. Pamuk establishes the idea of cultural ambivalence by projecting culture between two communities. In western country the role of gender differs in the community. In this paper, a person can narrate his attitude distinct in the same level. Pamuk raises

different attitude in period of studying in the university level in the younger age. The Turkish boy Osman gets the new life after reading the book. A young turn his back on all land that is alive with life, all these cypresses, these poplars. A young man writes his father that he never wants to see him again telling him not to send anyone after him.

The novel chronicles the memorable events of the transcontinental country, Turkey – which lies in both Western Asia and Southeastern Europe - and its major towns thereby showing ‘the Great Conspiracy’ of the west to equate modernization with westernization and even with Christianization. The attraction and fascination of Turkish youths towards western and the so-called modern culture and civilization as illustrated in the mysterious book discarding their indigenous culture and civilization is paralleled and juxtaposed with the old people’s objection of the same. The oscillation of the events and ideas of culture and Pamuk’s valorization of the Turkish original and indigenous culture and civilization are highlighted in *The New Life* leading him from the forefront of his country's writers into the arena of world literature.

In writing, Pamuk has strong inclination towards the oriental culture. For instance some Snow the strong desire for birth of a son to the present is unraveled because it is believed amongst the oriental that the son can perpetuate the family name and is permitted to light the funeral pyre. But quite contrarily the birth of girls is not considered as happiness. Hence, Turkish culture with its multiple ethos plays vital role in his novel but it is always juxtaposed with western one.

Regarding the language and selection of words Pamuk never provides a list of words and explanation at the beginning or end of the book that results explications because Pamuk claims he is oriental. It not only makes a study of a particular

character's journey but also makes an overview of a symbolic journey of a nation throughout the culture. Pamuk is deeply concerned with the internal lives of individuals. His intermingling thought on characters, their actions and allegorical journey, is an original organization of the novel. Islamists believes are transforming toward secularity though they do not have innate longing for this. Since Pamuk was influenced by global issues of freedom, he makes his protagonists celebrate anti-Islam ideas against Islamic Turkey. The Muslim culture of Turkey is heading towards the so-called civilized culture influenced by the western culture in general and American culture in particular.

Pamuk, thus, through his most appropriate technique makes the reading of his novel itself a journey throughout Europe with all its strengths and weakness problems and challenge. The use of first person narration in his novel helps the readers to generate the unforgettable experience. He has treated different aspects of life: social, political, cultural, economic subject matters. To achieve the goal in this research, his novel insights cultural ambivalence between Turkish culture and western culture.

The New Life is the story of Osman, an engineering student. He reads a book that leads him to wander aimlessly with Janan. The girl leads him to the book and love. Both of them are in search of new life promised by the book in journey throughout obscure towns in Turkey. The story of youth and its belief in an escape new life promised to them. The story of heartsick traditions giving way reluctantly, aggressively to inevitable westernization, the story of platonic love, the story of the power of printed word.

The very theme of cultural interaction is clearly depicted in his another novel 'Snow' which shows the life style of growing modernity in a small village. It deals about what the fabric of life means to the non-western into adulthood. The author

portrays the questing outward of the two characters, their lives are shaped by the influence of their childhood environment. They move beyond home and the village. They do not want to be roofed in by the familiar environment, and the familiar feelings. They strive towards the city, the larger life beyond the unknown. They want sensibilities, the author shows us how they, though sisters under the same paternal roof develop differently.

The New Life (*Yeni Hayat* in Turkish language) was originally published in 1994 and translated by Guneli Gun and published in English in 1996. It is a novel about a secret book with the capacity to change the life of any person, who reads it. After its publication, it is analyzed differently by different critics and scholars. It is generally interpreted as postmodern text, secularism, and fundamentalism and for and against Turkish national identity. Jai Arjun Singh describes *The New Life* as “an example of meta-fiction – self-referential literature that is constantly drawing attention to itself rather than allowing the reader to sink into its world” (Singh 17). It is taken as “Suspended in the gap between life and death, *The New Life* expresses longings and raptures that owe more to Sufism than any Western tradition . . . Like Orhan Pamuk's earlier novels, it offers many thoughts on the paradoxes that come with being a Westernized Turk” (Brottori 26). It involves many paradoxical and contradictory elements of Turkish identity. Carmen Nge interprets it as a postmodern novel as:

The New Life, an earlier work, is the exemplar of the kind of postmodern text Pamuk. . . 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 . . . highly enigmatic and symbolically rich novel. (1)

In this article, Nge reviews the novel as a postmodern text. The main features of postmodern novels like self-reflection, self-awareness, auto-reference and questioning of truth are found in the present novel. Moreover, *The New Life* dismantles centre, genre and subjectivity, which are the constructs of language in two different communities.

Attraction towards both Eastern and Western values are shown in the book. The young people are against their tradition and become blind followers of the Western while the old people are doing their best to save their culture from the attack of the Western culture. It is about “the intermingling of East and West and adds a brilliant new chapter to Pamuk's ongoing investigation of the enigmas of individual and national identity” (*Kirkus Reviews*). Moreover, the book incorporates the debate between East and West regarding religiosity and other concepts. In this regard, Nebenzahl comments:

The New Life certainly touches on the eternal conflict between East and West, a theme that has run through all of Pamuk's work . . . as an allegory about the different ways in which people respond to work of art and how they appropriate certain works for themselves, bringing their own hopes and desires to them and in the process often setting themselves up for disillusionment. (1)

Turkey is presented as a hanging country between Eastern and Western values. People are confused regarding which values are superior and better. This dichotomy is presented everywhere throughout the text highlighting the dilemma of people. *The New Life* is about the overall social system of Turkey and it describes about the

cultural, social and religious transformation of Turkish people. This transformation is product of culture from Eastern values to Western values and from religious orthodoxy to secularism. *The New Life* is "littered with cultural, political and religious references which are very relevant to the debate of Islamization vs. Westernization" (Mango 15). The traditional people in Turkey are doing their best to save their indigenous Muslim culture from being polluted from Western values of Christianity. Being influenced from the Western open system, the young people, especially college and university students become rebellious of their own religion and culture. It creates state of having simultaneous conflicting reactions, beliefs or feelings towards the own culture.

The New Life is a book about a book. The life changing book is a reference point throughout the novel. This magical book changes the life of many people who happen to read the book. This book leads them to a journey throughout the country in search of new life which is full of freedom, happiness and unbiased from religious dogmas. The journey undertaken by the readers of the book is presented as an allegorical journey from reality to disillusionment as:

The New Life can be seen in more general terms, as an allegory about the different ways in which people respond to works of art and how they appropriate certain works for themselves, bringing their own hopes and desires to them – and in the process often setting them up for disillusionment. (Yagcioglu 93)

The New Life serves as a parable for modern Turkey. It is an exploration of how issues of Turkish identity and social reality set up allegorical events guide the story. Orhan Pamuk evokes the contemporary problem of national identity in Turkey by managing the main characters to enter the world of the mysterious unnamed book.

The New Life doubts about all ideological doctrines surrounded Turkey between the tragic absurdities of its own past and present, like the clash between Eastern historical values and Westernization by criticizing of globalization and multinational corporate expansion which characterizes Turkey today. The book mentioned in the present novel, attracts the attention of many people thereby changing their whole life. It deals with the cultural change of Turkish and talks about living in a westernized fashion in a country that is essentially not western. It subtly engages with the past of the characters and their societies. An aggressive westernizing agenda has been the dominant official force in Turkish life for more than a century, and Pamuk is a product of a ruling class that has benefited from this regime. So, fascination towards western culture and rejection of indigenous culture are the main themes in Pamuk's writing.

John Von Heyking argues that “a wondrous marriage of the intellectual thriller and high romance,” with *The New Life*, Pamuk himself vaults from the forefront of his country's writers into the arena of world literature” (92). It is the magical presentation of the events as:

The New Life is Orhan Pamuk's fabulous road novel. . . This is a wondrous odyssey, laying bare the rage of an arid heartland. In coffee houses with black-and-white TV sets, on buses where passengers ride watching B-movies on flickering screens, in wrecks along the highway, in paranoid fictions with spies as punctual as watches, the magic of Pamuk's creation comes alive. (5)

The New Life is a ‘wondrous odyssey’ of the readers of the magical book in different places of Turkey in search of new life as promised by the book. It on one level renders homage to the power of books, as the narrator is caught in a fellowship of people who

had read, been enchanted by, and ultimately entrapped by the same book—a book we later learn is but a reflection of other books. This plays out against the background of the Turkish countryside and steppe, which are gradually and sadly disappearing into the world of Coca-Cola and other products from the West—a new and somehow more insidious crusade that erases the past.

Analyzing the book as detective story, Pico Iyer says that *The New Life* takes the urgent issues of the day and presents them as “detective stories that race past like footfalls down an alleyway has made Pamuk the best-selling writer in the history of his native Turkey and the deserving winner of last year’s Nobel Prize in Literature, at the un-venerable age of 54” (1). Though the issue of Secularism in *The New Life* is often left at the margin of the text, it is worth noticing because this better represents the issue of Secularism under the Islamic rule. Another critic D.M Thomas writes:

. . . Nor can I believe in the equally luminescent Janan. A girl who can say (of Mehmet), “he unconsciously wished that we could enter together into that life which was still viable in some corner of his mind” lacks conviction as a heroine . . . Men and women are not “identical with one another”; it is one of the glories of fiction to explore and rejoice in their differences. (3)

For Thomas, *The New Life* explores the ideas of metaphysical conceits and includes the overall cultural activities of Turkey. Pamuk projects the main character, Osman is so thrilled by this novel that he sets off in search of the new life it describes, finding a number of other readers who have become similarly consumed as well as a few people who seek to destroy the book because of the effect it has on its followers. In the then context of Turkey, people have suspicion towards their religion they are attracted towards modern system. These things are shown beautifully in *The New Life*.

Many critics have reviewed this novel in modern perspective. They find this novel as the grown thought of western civilization ignoring the Anglophone ideas. In this novel, people of Muslim community and non-European are also developed but have been hidden in this novel. This research finds this issues of culture vision and interaction and same time the positive expression on other from traditional status to fundamental steps in the life. In this context, Pamuk has accepted the change of life rather that mimicry in life of European and westerner. In this regard, this research refers to situations where "mixed feelings" of a more general sort are experienced, or where a person experiences uncertainty or indecisiveness which creates the situation of cultural ambivalence.

The idea of culture as people's 'whole way of life' first arose in the late 18th century. Culture for Mathew Arnold was the best that has been thought and known in the world. Along Arnoldian line, E.B Tylor defined culture in an ethnographic way Tylor was more original in his definition of culture. For Tylor, "culture or civilization taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by a man as a member of society"

By the mid-twentieth century such ethnographic definition/concept of culture has undergone massive change. Raymond Williams contrasts this anthropological meaning of culture denoting the whole way of living of a people, with the normative meaning of culture. In the normative usage, culture still claims to be the organic voice of people. Out of this conflict between culture in anthropological sense and culture in normative sense, there emerged a third way of using the term, "one that refers neither to a people's organic way of life or to the normative values preached by leading intellectuals but to a battle ground of social conflicts and contradictions" (Garf and

Bruce 421). From the theoretical perspective one cannot assume a single, central cultural that renders individual experience coherent meaningful, for it is inescapably different, divisive and dissonant.

Ambivalence is the situation of the person, group or community in which they are caught in dilemma or dual nature. One encounters confusion, dilemma from which one remains in trap where to head, what to decide, what to do, and what not to do. Ambivalent condition becomes the most debatable issues in transition. The term ambivalence has very much link with the human life and their cultures. Oxford Dictionary defines, A term first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. Cultural ambivalence is generally defined as having feelings that are mixed culture or uncertain. More specifically, the term can refer to having both positive and negative feelings. In additions, it is used in psychology to describe simultaneous positive and negative feelings towards the same object, which could be a person, thing, or concept. The causes of ambivalence are varied, as are the ways of handling conflicting emotions and ideas.

As traditionally ambivalence makes one to live in condition of undecidability. It makes one in the silent repression of native tradition and one remain disagree with both conflicting reasons and personal judgment's. As a result, he falls on the ground of intervention and lived in ambivalent stage. As Bhabha says, "Cultural difference, on the other hand suggests that cultural authority resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known so come into being." (*Key Concepts*, 60). Bhabha adds: "The ambivalence at the source of traditional discourse on authority enables a form of subversion, founded on undecidability that turns the discursive condition of dominance into the grounds of

intervention." (*The Location*, 112) He further adds, "The roles of either emphasizing or countering overall harmonic structures shift constantly between voices. As a metaphor for socio-cultural and political situations, this musical ensemble of 'contrapuntal behaviors,' seems and appropriate one in Said's orientalism. I refer again to his view that orientalist community would always offer "room for dissent, for alternative views, . . . to advance human . . . liberty" (233). Polyphonic textures are 'dissident' in themselves from the listener's point of audition. While ever allowing shifts of attention from one voice to another, the texture constantly defy complete cognitive grip. One may well learn to appreciate this as conducive to freedom from the drive to control, while the listening may yet orientate itself to a 'harmonic' dimension of 'polyphony.'

Ambivalence is a byproduct of postcolonial theory emerging after the decolonization of African and Asian nations. Psychoanalytically, ambivalence tends to describe a continual fluctuation between wanting one thing and wanting its opposite. Young add, "It also refers to simultaneous attraction towards and repulsion from an object, person, or action" (qtd. in Ashcroft et al. 12). The term ambivalence indicates a state of mind in which there is the simultaneous existence of contradictory tendencies, attitudes, feelings concerning single object especially the existence of two opposite ideas, concept, beliefs, creeds, subjects, and behaviors such as love, hate, scared sin, god bad, colonized-colonizer, and civilized uncivilized. A psychoanalyst, therefore, regards ambivalence as a psychic condition in which positive and negative components of the emotional, physical attitudes and actions are simultaneously in evidence and they are inseparable.

Cultural ambivalence, a rather young critical school of thought rising out of post-coloniality, has tried to explain the collision of bipolar cultural praxes that gives

rise of cleft personality that are psychologically weak and lack adaptive power in colliding cultural airs. Bhabha has pioneered his thought, and moved to the extent of concluding that almost all the postcolonial discourses adopt an ambivalent attitude that center around characters that harp between contradictory cultural forces and end as clefts. He writes, "Ambivalence describes the complex mix of attraction of repulsion, which characterizes the relation between colonized and colonizers. The relation is ambivalent because the colonized subject is never simply and completely opposed to the colonizer" (*The Location*, 12). Bhabha reduces his whole ideas concerning the colonized and colonizer's relation. Among them, both kinds of attitude and behavior co-exist. It is assumed that some colonized subjects are complicit and some resistant. Now, the cultural ambivalence suggests that complicity and resistance exist in a fluctuating relation within a colonized subject. Moreover, there is either the exploitation or nurturing situation, more often exploiting than nurturing situation, to the colonized subject that characterizes ambivalent disposition.

Pamuk narrates that "There was a silence. Then Janan asked what books Mehamet Naith has been reading during that period. The eldest sister had a brief attack of uncertainty and indecision. "My father didn't think it was appropriate to keep those the premise," she said, and then she smiled as if consoling herself" (115). In foreign land migrants after marriage cannot practice their native culture purely. There was cultural suppression in colonial time. Janan and Mechmet are unable to get their personal identity in foreign land. Their identity is subdued with other. Their cultural existence is lost. Cultural practice are beyond the practice.

However, more importantly ambivalence is also regarded as unwelcome aspect of the colonial discourse for the colonizer because it violates the clear-cut authority of colonial domination and leads to the situation of dilemma. Contrarily, it is

the attitude of colonized subjects who strongly tend to resist or separate that colonizer's authority and their hegemonic attitude. They also reproduce assumptions, habits values patterns or tendencies of the colonizer. So, Bhabha extends the idea: "instead it produces ambivalent subject whose mimicry is never very far from mockery. Ambivalence describe this fluctuating relationship between mimicry and mockery that is fundamentally unsettling to colonial dominance." (*The Location*, 13)

The New Life contains recurring motifs in the author's oeuvre, including the ambiguous relationship of the Orient represented by Turkey and the West; the nature of reading and writing; the novel form; objects and materialism; memory, collecting and museum practices, and copy and authenticity.

In regards to this, what Bhabha in his colonial discourse theory says that colonial relation is always ambivalent? It generates the seeds of its own destruction that means the downfall from the hegemonic position. For example, when colonizer regards any colonized or educated. To do so they exercise their assumptions, beliefs, value and practices towards the colonized subjects that stand as the controversial debates or issues. He sees his journey as a pre-requisite in reaching the new life where he will be transformed into a new human being. From the beginning to the end, he narrates:

Unlike people like me whose lives me whose live has slipped off the track, this man had found a sound way to absorb the book into his system and he could live with it in peace as well as with passion. I hated him immediately. How could the very book that had changed my world and screwed up my destiny have affected this man as if it were a vitamin pill? (199)

The theorists argues that in the postcolonial situation many immigrants happen to have multiple identities. In foreign, migrants come to loss pure culture. Cultural domination of foreign and leaning superior cultures identity comes to split. The narrator's identity fragmented. She cannot join her identity with Muslim. He cannot live in Turkey being a Muslim. The protagonist his desire he worried endlessly about the decision he had made to marry outside of his faith about whether his life as a Muslim meant that he could not die as Christian. It shows that she cannot be away from Muslimism and Judaism. He loves both cultures.

Then, it implies that colonial relationship is going to be disrupted, regardless of any resistance, rebellion on the parts of colonized. Ambivalence, thus, gives rise to a controversial or dual proposition in Bhabha's theory. This duality is exact root of development of cleft characters.

Hybridity at best can be understood by referring to Bhabha's ambivalence. For Bhabha, it is the 'cultural over' of various sources emanating from the encounter between colonizer and the colonized. Bhabha contends that all cultural statement and systems are constructed in space that he calls the "Third Space of Enunciation" (*The Location*, 37). Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchal purity of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favor of the recognition of an empowering hybridity within which cultural difference may operate:

It is significant that the productive capacities of Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory. . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or

the diversity of cultures, but on the inscription and articulation of culture's hybridity. (*The Location*, 38)

It is the in-between space that carries the burden and meaning of cultural ambivalence and this is what makes the notion of hybridity so important. The idea of hybridity also underlines the mutuality of culture in the colonial and post-colonial process.

The main character sees his journey and his life in the book as:

“If today in this town,” – yes, he said town – “the virtue of living an ascetic life is considered shameful, and ladies who put henna on their fingers are belittled, it’s because of the stuff brought in from America by that mailman, the bushes, and the television sets in the coffeehouses. What bus brought you here?” I told him. (188)

Pamuk displays common Indian characteristics and represents a complex of feeling and attitudes towards mysteries and complexities of life. They have common attitude, superstitions, beliefs and symbols that govern their social relations and which are sacred and normally imperative to them. Pamuk focuses on the cultural ambivalence by projecting the by the traveler character mingling in the cities with modern practices but haunted by own traditional Turkish culture. This hybridity finally leads them in-betweenness.

Ambivalence therefore gives rise to a controversial proposition in Bhabha's theory, that because the colonial relationship is always ambivalent, it generates the seed of its own destruction. This is controversial because it implies that the colonial relationship is going to be disrupted, regardless of any resistance or rebellion on the part of the colonized. Bhabha's argument is the colonial discourse is compelled to be ambivalent because it never really wants colonial subjects to be exact replies of the colonizer- this would be too threatening. For instance, he gives the example of Charles

Grants, who in 1972, desired to inculcate the Christian religion in Indians, but worried that this might make them turbulent for liberty:

Caught between the desire for religious reform and the fear that the Indians might become turbulent for liberty, Grant paradoxically implies that it is the partial diffusion of Christianity, and the partial influence of moral improvements which will construct a particularly appropriate form of colonial subjectivity. (*The Location*, 87)

Whatever be the direction of the theoretical polemics about cultural ambivalence and hybridity, they all conform to one strong assertion. They identify that ambivalence of standard, culture and dream give rise to cleft personalities, whose psychology is marred by lack of resolution and commitment and they keep harping between the never-to-be-filled hiatus between two diversified cultural poles. The same is true for the most prominent characters in *East, West*. This study has tried to establish the same through a critical observation of the characters of east and west in the collection.

The ambiguous nature of love is exposed as even with an active helping hand Osman does not get closer to Janan; she ignores all his approaches. Pamuk writes:

In the middle of the night, I would be thinking of the stillness to which he devoted himself with faith and humility, when I would picture him rewriting the book, and miracles, I would sense that while the patiently did the same thing over and over at his table, silence would begin speaking to him. (246)

Protagonist never thinks to sell her body to solve the need of his satisfaction. He knows his painted mouth and scented thighs has held so many men. Protagonist knows he has painted his body voluntarily. That is why, he does not speak directly to him.

Protagonist for his family, Mehamut becomes the feeder and protecting figure for his father. The new life of their understanding along with the protagonist reveals the very catastrophic situation and a number of sinister consequences in their family given by the tannery of Industrialization and urbanization.

The emergence and dissemination of postcolonial criticism and the theoretical development of the postcolonial theoretical discourse, made culture a most contested space. Culture by now borrowed the terminologies of other field of criticism. Often cited terminologies, these days in the study of culture are Micheal Foucault's notion of 'Power' and 'Discourse' and Antonio Gramsci's concept of 'Hegemony'.

Postcolonial perspective emerged from the colonial testimony of Third World countries and the discourse of 'minorities' within the geopolitical division of east north and south. They formulate their revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalization' of modernity. Postcolonial criticism bears witness to these unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. It forces us to engage with culture as an even incomplete production of meaning and value often composed of incommensurable demands and practices produced in the act of social survival. Culture reaches out to create a symbolic textuality, to give the alienating every day and aura of selfhood, a promise of pleasure as Homi K. Bhabha rightly observes:

Culture as a strategy of survival is both transnational and transnational.

It is transnational because contemporary postcolonial discourse are deeply rooted in specific histories cultural displacement...It is

transnational because such spatial histories of displacement... make the

question of how culture signifies or what is signified by culture rather complex issues. (438)

The transnational dimension of cultural transformation migration, Diasporas, displacements, relocation makes the process of cultural translation a complex form of signification. It is from this hybrid location of cultural values the transnational as the transnational that postcolonial intellectual attempts to elaborate a historical and literary projects. Social modernization is believed to involve increasing literacy and urbanization, among other things. Pamuk deals:

Presently, she too vanished out of sight along with many of the cars on the screen, bridge, guns, nights, cops, and beauties. I had absolutely no recollection of seeing this flick with Janan, but I felt the memories of all the movies Janan and I had watched together flipping through my consciousness, excruciating me. (249)

Pamuk provides the strength of the knowledge both of tradition and modernity of protagonist. Protagonist confronts a tradition-oriented society and learns to live under the twin whips of modernity. To support this point A. V. Krishan Rao writes, "Pamuk's contribution to western fiction lies essentially in his capacity to explore . . . vital formative areas of Individual consciousness that project the image of cultural change" (67). The very cultural change is because of the confrontation of western culture by the indigenous oriental culture. Hence, protagonist uses both traditional and modern solution to get satisfaction friendship with Mehmud not only rewards her sons and fathers but also paves the way to understand him inwardly.

Exploring the theme of the culture among the scenarios of the Turkish people. This research revolves around mainly there areas of concern: namely, the exploration of the cultural roots, the establishment of the native people culture even in the midst

of the colonial world and the effect of colonialism upon the individual and his/her cultural. To analyze the text by focusing on the cultural issues through the characters, religion and ceremonies, the influence of western culture and the great sufferings of the protagonist of the novel narrator, this project has made a deliberate choice to view the text through the viewpoint of post-colonial which includes identity crisis and cultural.

Characterized by such features as aesthetic self-consciousness, stylistic fragmentation, and a questioning of representation, modernist texts bore a highly ambivalent. Pamuk writes:

My father and I had gone to Uncle Rifki's one afternoon. While Uncle Rifki and my father played backgammon, I had the sugar cookie Aunt Ratibe had given me in my hand, and I was watching the canary in the cage, then tapping on the barometer I had yet to learn to read, I had just pulled out one of the old comics on the shelf and was getting absorbed in an old adventures of Pertev and Peter when Uncle Rifki called me, and, as he always did on our visits, he began quizzing me. (264)

If is very conscious of the cultures of the east and the west. In all her novels the personality of her characters is governed by the product of the environment and culture in which they live and grow. Their entire thinking about social ideals and values are determined by accumulation of artificial objects conditions, techniques, ideas, symbols beliefs and the behavioral patterns peculiar to the group or community to whom they belong and are capable of transmitting their general attributes and views on life from one generation to another generation. Moreover, their thinking is influenced and determined not only by the contemporary society but also by all the

knowledge available in the form of philosophy, art and history that has been handed down from the past to the present.

The culture which he is adapting is not a genuine culture which gives her a real identity. But it is a kind of culture which has made him a kind of puppet. Therefore, he steals the name of his father to be strong. The name of his father is the adaption of the western values and beliefs system. When he sets off for the Twin Cities to punish the timber baron who as robbed the reservation of so much of its land he falls in the trap of the two cultures and compelled to live in double identity. In the novel, there is the picture of the identity of the characters that has emerged from two or more different roots, is a complex, multigenerational epic of an American Turkish family's upheavals over the past century. The narrator picks up the story of joyful journey after he sets out from the American University.

There is the presentation of connection of the dual identity and culture from the background of the writers' biography and background which has a connection of the protagonist and the antagonist of the novel. The foreign man and the narrator is the same voice who delivers the blend voice of American and Turkey. In the process of migration from one place to other migrants learn foreign cultures. In foreign land person cannot forget totally own native culture and cannot live beyond the foreign culture. The narrator in Turkey is compelled to follow Christian culture. Bhabha further adds:

Hybridity has frequently been used in post-colonial discourse to mean simply cultural 'exchange'. This used of term has been widely criticized, since it usually implies negating and negating the imbalance and inequality of the power relations it refers. By stressing the transformative cultural, linguistic and political impacts on both the

colonized and the colonizer, it has been regarded as replicating assimilationist policies by making or 'whitewashing' cultural differences. (*Key Concepts*, 119)

The consequence of this for post-colonial studies are quite profound, for what emerges through this flaw in colonial power is writing that is, post-colonial writing, the ambivalence of which is menacing to colonial authority. "The menace of mimicry does not lie in its concealment of some real identity behind its mask, but comes from its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority" (Bhabha, *The Location*, 88). The menace of post-colonial writing, then, does not necessarily emerge from some automatic opposition to colonial discourse, but comes from this disruption of colonial authority, from the fact that its mimicry is also potentially mockery.

Doctor Fine said. "We pray five times a day, then in Ramadan, we have the time for iftar, the breaking of fast at sundown, and the time for sahur, the meal taken just before sunup. Our timetables and timepieces are our vehicles to reach God, not the means of rushing to keep up with the world as they are in 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. That is why clocks are the only things other than guns that cannot be classified as foreign or domestic. For us there are two venues that lead to God. Armaments are the vehicles of Jihad; timepieces are the vehicles for prayer (150).

Pamuk himself finds an oriental ethos but Janan persuades him to follow the western civilization, by dreaming the new life promised by the book. Pamuk in first person narrative himself narrates:

. . . I was the person whose mother tapped on his door and said, “You sit up all night writing, but please don’t smoke, at least”. I was the person who rose from the table past the witching hour when the only noises heard in the district are the dogs howling a great distance, and took a final look at the book he had been poring over for many nights and the pages he had filled under its influences. (41)

Protagonist in *The New Life* impresses us with her amazing capacity to compromise with the harsh facts of life. They emerge neither as a result of her actions nor because of her failures. There is no impression in first person narrator’s acceptance. Janan tries to persuade him to shout for help. As usual Pamuk himself becomes changeable. He possess a strong faith in oriental ethos. The tradition and modernity both remain with him. He tries to know the ups and downs of life.

The narrator is following the cultures since small. He is not only following only one culture but multiple. Homi k. Bhabha posits, hybridity is the form of luminal or in-between space which calls ‘Third Sapce, characters are in-between space. Their beliefs and culture is mixed of Muslim and Christian. The features of in-between is hybridity. An image that Bhabha frequently employs to represent hybrid spaces is the stairwell, which connects two supposed opposites of upstairs and downstairs, and by extension, other potential.

The narrator works are in accordance with the theoreticians who believes in close connection between place and identity. While the connection between place and language is related to share culture, the relationship between place and displacement is associated with personal identity.

The technique of the narrative and the writing also gives a kind of logic to the formation of culture. The author with the complete prosaic ability has given right to

be heard to the marginalized lives of twentieth century Native Turkish. The narrator has delighted her reader for a number of years with so many novels focusing on the inhabitants of an reservation and the cultural identity. Pamuk projects the character, “. . . taking the cue from the new highways . . . where the recent paving obscured youthful memories, everything seemed busily anxious to forget us and our memories . . .” (239). In so doing, he has created some of the most memorable characters in modern literature. They range from a -dressing woman who poses as a Muslim Catholic priest to an old Native American trickster who is both a wise man and a fool. There is the mixture of both Native Turkish traditions and the modern costumes and values.

The central character of the novel is daring and fearless. Rifki is the most overt wielder of female power, as Janan emphasizes throughout the story. The power has come from the root of her ancestry. Rifki seems to draw this power from ancient Muslim spirits, medicines, and charms as well as her sexuality. This may be a reason why the men native chance her, to maintain what they perceive as their rightful control over her, because they are sexist and masochistic. In the end, they realize they cannot understand or control her. The males who misbehave her are the American who have come there to snatch the native identity and pride.

The locality of the native people gives them power and strength. The intriguing subject of narrator’s story, the daring Rifiki is Christian with magical powers. Christian are attracted to her god looks, but they fear her because she has power from spirits and natural forces. The spirits and natural forces here is the power of the locality and the originality in the text. She has wide a flat cheeks and a strong, muscular upper body, but her hips are fishlike, slippery, and narrow and she has sly brown eyes. She wears a green dress that, during the September night at the climax of

the story. These are the natural characteristics of the woman which has come from the identity of the local cultural heritage.

Janan, a beautiful student of architecture is Osman's object of obsession as Osman falls in love with her in the speed of light. However, Janan has a lover who has disappeared after reading the same book that Osman has read. Pamuk narrates:

Love is submitting, love is the cause of love. Love is understanding.

Love is a kind of music. Love and the Gentle Heart are identical. Love is the poetry of sorrow. Love is the tender soul looking in the mirror.

Love is evanescent. Love is never having to say you are sorry. Love is a process of crystallization. Love is giving. Love is sharing a stick of gum. (244)

Rokus de Groot, as scholar, theorist and analyst writer is in polyphony, especially in the case of Bach, individual voices quite frequently provide moments of dissidence, when the logic of their melodic motion finds itself in conflict with the prevailing harmonic structure as suggested by some of the other contrapuntal voices (233).

It is a story about classical miniature painting and simultaneously a murder mystery in a period environment, a bitter-sweet love story, and a subtle dialectic discussion of the role of individuality in art. He further adds "like the young man who discover the angel of his dreams is not the angel she seems; but then, like the unmitigated slave of love that I was, I wanted to believe that what did not look pure at first sight. . ." (259-60). Protagonist in the midst of chaos prepares a plan to earn money. He starts a job of reading and writing letter. She spends the whole day in the corner of the street shouting so that the people would come and make her write and read the letter. She cannot earn more than two anas which she spends to buy a rice cake for them. Then season changes and her father starts to suffer anxiety. The old

bouts of fever begin. One day, when he was returning from her work. He takes a shelter from Janah's company.

The journey shows that not only few people but also many people in the country are changed and enter into the new world of transformation and change as:

In the silence, he sensed my sorrow through the sort of perceptiveness that comes with blindness, and he attempted to expiate it: So that was life; there was accident, there was luck, there was love, there was loneliness,; there was joy; there was sorrow; there was light, death, also happiness that was dimly there, it was necessary one didn't disregard all that. (286)

Pamuk treats the cultural relationship between the European and the oriental, where people from different culture and race try to develop a bond of mutual understanding on common cultural ground despite difference. At times they preserve their heterogeneity but their soul concern is to develop a reciprocal relation in order to share a common cultural way of life. Mahunt is the representative character who is uprooted from his original homeland. He keenly observes and outlets the predicaments of the first personal narrator land. Character like Mahunt gets solace from his fearful and hunting past by the meaningful present.

This study, in a closer observation of Pamuk's *New Life*, provides a model of an ideal concept of nationhood that permits unlimited interaction among different cultural interest. To lose his earlier identity as he has to comfort with the colonizer's ethos and the he becomes helpless stranger, a rootless person. To fill this void rootlessness, he creates a nation of his written text. The nation in which he is in his present no more serves his interests, whether in manifest a latent way, his interest are suppressed to maintain the illusion of colonizer's culture. These different experiences

aware him neither the past nor the present nation. His nation is only the cultural ambivalence nation, which is inclusively democratic and respects individual dignity.

Cultural difference causes various social contradiction and antagonism. These contradictions and antagonisms are negotiated into a national form without being prejudicial in a multicultural nation. Multicultural nation itself is determined through negotiation. Therefore, it exists in chain of timely negotiation which produces cultural ambivalence.

Pamuk presents the diasporic and culture ambivalence in the novel. Centered on the narrator Osman who embarks on a journey to start a new life after the metaphysical experience comparable to religious conversion of reading a banned text bearing the same name as Pamuk's work, this novel is a nuanced commentary on the ambivalence towards Western cultural influences in Turkey and on a broader context, the embrace and resistance of an integration with the Occident. He shows nascent colonialism effect on Muslim family in Turkish. The narrator learn American culture in USA. The narrator receives Muslim culture because of decolonization in Turkey and America. Learning process of different cultures brings the situation of past colonization acts. Protagonist lives in America leaving his parent and culture. Love of their culture and be in foreign cultural practice keeps them in hybrid situation. While analyzing the novel, protagonist herself gives his perspective quest for cultural root and identity. Protagonist shows the diasporic and hybrid characters of constructing identity.

Osman starts the new life with the hope of finding solace but ends with the totalitarian system established by Doctor Fine and with the death of the protagonist. *The New Life* projects the complicated situations people need to adapt to when things change. Cultural ambivalence is the feelings that are mixed culture or uncertain. To

supporters of traditional Turkish religious and social values, imported Western goods are seen as lackluster prosaic objects that disorient one's temporal sensibilities and serenity. Even the train timetable is in opposition to the prayer timetable, pitting the commercial against the spiritual. However, the fetish of the old and the commoditized antiquity suffocates one's imagination by depriving him an expansive worldview.

Thus, this research refers to situations where "mixed feelings" of a more general sort are experienced, or where a person experiences uncertainty or indecisiveness which creates the situation of cultural ambivalence. The major characters are in dilemma due to the ambivalent situation. They are in hybrid culture. They lost their identity which causes the frustration among the youths. Hybrid culture creates fear for old generation as their tradition may get extinct. On the other hand the mysterious life promised by the book turns into fear, anxiety on the youths. In the postcolonial situation forces the colonized to live in an unfamiliar mixed culture where the new society brings new rules and customs. People need to find a way to adapt and it is easy for a person to become emotionally confused as they adjust to the new cultural conditions. This cultural ambivalence is experience and live with because of the cultural change. Osman neither accepts the modern culture nor leave his own tradition culture at last, he commits suicide, which is the ultimate proof of his cultural ambivalence.

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