

**APPRAISING ORHAN PAMUK'S FICTION:
A ŽIŽEKIAN STUDY**

A Thesis

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Declaration

I do hereby acknowledge that:

- The thesis entitled “Appraising Orhan Pamuk’s Fiction: A Žižekian Study” is a presentation of my original work completed under the kind guidance of my adviser Dr. Ajoy Batta. Every effort has been made to incorporate the opportune suggestions provided by the Departmental Doctoral Board of Lovely Professional University, Phagwara.
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The candidate has pursued the prescribed coursework of research, and he has incorporated all the suggestions given by the Departmental Doctoral Board of the university during his tenure of the whole course.

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A handwritten signature in blue ink that reads "Ajoy Batta". The signature is written in a cursive style and is underlined.

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Any work starts with an idea. An idea takes birth and gradually it takes a concrete shape. Meticulous planning and a clear road map ensure smooth execution of the idea. Nothing happens in this universe without a reason. Even simple day to day, happenings are fraught with deep meaning. Even simple and mundane activities enhance your comprehension if you are aware and sensitive about it. The nature is manifesting itself every moment in beautiful colours and sounds and miracles are happening around you. So my first and foremost thanks to nature who has blessed me with bounties of blessings and inspired me to take up this research work.

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Introduction

The reflection of the society's sociological, ideological and economical aspects can be traced in its literature. However imaginative may be the literature composed by a writer; still, it reflects the streaks of the conditions of the society. It is aptly said that literature is the product of race, moment and milieu (Taine). Composition of literature works both ways; on one hand the prevalent situation of the society influences the creation of literature and on the other hand literature also contributes in creating awareness in the society. Orhan Pamuk belongs to Turkey. He is acutely aware of the prevalent critical situation of his country and his fiction reflects the turbulence in society with a deft touch of an artist.

Pamuk has a reverence for the rich past of Turkey. Geographically Turkey is located on the borders of two continents, Asia and Europe. Maureen Freely observes:

Istanbul is the only city in the world that sits on two continents. According to its travel posters, it is where east meets west. This suggests a happy exchange that leaves both parties energized and enriched. In Orhan Pamuk's Istanbul, the story is rather darker. His characters belong to neither camp, but are wooed and tantalized by both in equal measure. Their hearts are divided, and so are the minds. They are the living proof that east and west meet only to invert each other – until the best man wins. (Freely, Review of *My Name is Red*)

Great dynasties like Seljuk, Byzantium and Ottoman have ruled over this country for many centuries. We find the reference of Ottoman Empire in the novels *My Name is Red* and *The White Castle*. The declaration of Turkey as a secular Republic under the leadership of Ataturk Kemal Pasha paved the way for democratic values in the society. Ataturk exhorted people to assume new family names as a token of modernity. We have many characters in Pamuk's fiction who have assumed new name like Dr. Selahattin in the novel *Silent House*. He assumes a new family name Darvinglu meaning the son of Darwin. There is a continuous tussle going on in Turkey between the people advocating modern values and the orthodox persons insisting on retaining the traditional values. Orthodox people have taken the concept of religious purity as a

weapon against the liberals. Pamuk has also suffered because of this. He is charged of insulting Turkishness. Pamuk said in an interview, “Thirty thousand Kurds have been killed here, and a million Armenians. And almost nobody dares to mention that. So I do” (Pamuk, *Biography* 6). This statement opened a Pandora’s Box for Pamuk. The historians of Turkey were not in agreement with this remark. The books of Pamuk were burnt publicly.

Pamuk is aware that it is his duty as a writer to depict the problems of his country in his fiction. He delineates the rich past in beautiful manner. He values the rich Sufi poetry of his country and at the same time he admires the western writers like Victor Hugo, Albert Camus, and Dostoevsky, Harold Pinter, Salman Rushdie, Arthur Miller and many other modern writers. The great Sufi poets like Rumi have given the message of universal brotherhood. He has advocated that Turkey should be a part of European Union and for his liberal views he is severely criticized by media. In the words of Erdag Goknar: “Orhan Pamuk has long been the focus of various media polemics in Turkey. He occupies the paradoxical position of being both an icon of serious literature as well as a spectacle of popular culture” (1). He is a postmodern writer. His plots are complex and his characters are confused. There is a loss of roots or identity. Because he himself aspired to be a painter so there is a lot of references about the arts, the literature and painting. Eileen Battersby comments on Pamuk:

Always a metaphysical, determinedly intellectual writer, with echoes of Calvino, Borges and Paul Auster, Pamuk is also a daring voice combing subversion as well as an awareness of Turkey’s extraordinary culture and the ongoing East-West, or Oriental-European, tensions that frustrate, confuse and intrigue all who explores them. (Battersby, *Lukewarm on the heels of a story*)

Pamuk’s fiction has been already analyzed from post-modern angle, Islamic Feminism, traditional Islam and modern Secularism. The East-West trope has also been analyzed. Pamuk’s fiction has not been analyzed from Žižekian angle. This study focuses Pamuk’s fiction from the viewpoint of Slovaj Žižek. Pamuk’s integrity was questioned by the local media. Similarly, Žižek was uneasy in his country. He has maintained a distance towards local culture and followed western thinkers instead. His

parents were atheists. He never liked the situation of his country dominated by communist ideology.

Slovenian Žižek has analyzed German Idealism in a novel manner. He has elaborated the concepts of Lacan in a fresh manner. He has a different style of approaching a topic. A topic is introduced by him and the reader does not find the answer immediately rather the answer is found somewhere else to some other question. He has an idiosyncratic style of writing. He has interpreted Marxism in a novel way. He is famous for analyzing the old thinkers in a novel manner. He analyzes the concepts of theory by quoting examples from popular cinema. He yokes apparently different ideas together and consequently the titles of his books are catchy and challenges reader's comprehension. But there is a method in his seemingly hazy style.

The *Sublime Object of Ideology* published in 1989 is the magnum opus of Žižek's oeuvre. Almost all the major critical concepts analyzed by Žižek are discussed in this book. Žižek applies Hegelian dialectics on the contemporary political scenario. He says that it is wrong to think that Hegelian dialectics give a linear solution to the contradictions rather he emphasizes that contradiction is the integral part of life. Žižek follows the footsteps of Lacan when he revisits a concept given by him. He has given the concept of ideological fantasy that how our routine choices are not independent rather they are guided by the ideology which is hidden behind the curtain of fantasy. He has taken the concept of subject from Descartes and elaborates that subject is not the master of universe as explained by Descartes rather a subject is a pure negative entity. In exercising the so called free will the subject is actually reinforcing the status quo. He is given a choice but that is Hobson's choice.

With his admission in the Symbolic the subject is castrated from his *jouissance*. He is allowed to be involved in certain prohibited activities like consumption of drugs. This is called inherent transgression in Žižekian terminology. This limited transgression conceals the nefarious design of ruling ideology of perpetuating the existing status quo. Žižek comments that racism is also a form of ideology. The example of Jews is pertinent here. Anything going wrong in the society can be ascribed to them. He talks about commodity fetishism. Žižek says that in Freud's case nothing is hidden behind the

dream and same is the case of commodities. He challenges that we are not living in a post ideology world rather today the ideology is informed in our day-to-day activities.

Ideology is presented in a non-ideological manner. Today the subjects are duped by ideological cynicism. A subject follows an ideology thinking that he is expressing his free will. It is called ideological disidentification. Žižek talks about master signifiers. These are the signifiers without signified. Nobody has seen them for example the God and the Nation. They are sacrosanct and beyond the realm of any contestation. The subject's belief is mediated by the others who know the real meaning of these words. Žižek talks about looking awry. The special *object petit a* can be seen from a particular angle. The example of lovers is pertinent here as they see some x factor in their lover which others cannot see. He talks about Meta law. It is a law which tells the subjects to obey the other laws. The ideologies give some tautological propositions about their sublime objects.

The title of the present thesis is 'Appraising Orhan Pamuk's Fiction: A Žižekian Study.' This study analyses the texts from Žižek's point of view of only. *Silent House*, *The White Castle*, *The Black Book*, *The New Life*, *My Name Is Red*, *Snow*, *The Museum of Innocence*, *A Strangeness in My Mind*, and *The Red Haired Woman* are taken for the present study. Pamuk is aware about the role of politics in our day-to-day life. Žižek has explained the working of ideologies. The East West dichotomy, tradition and modernity, the past and present are explored in Pamuk's fiction. Pamuk is concerned about the disturbed situation of his country. The hold of religious orthodoxy has slowed down the progress of the country. Anything going on wrong in Turkey can be easily ascribed to the machinations of the west. The west is seen as hatching a conspiracy against their culture. Pamuk is severely criticized for portraying the stark real conditions of his country in his fiction but he is not deterred by this criticism. He is aware about his duty as a writer. Pamuk's comment aptly sums up his stance: "For me, to be a writer is to acknowledge the secret wounds that we carry inside us, the wounds so secret that we ourselves are barely aware of them, and to patiently explore them, know them, illuminate them, to own these pains and wounds, and to make them a conscious part of our spirits and our writing" (Pamuk, *My Father's Suitcase* 14).

Chapter one entitled 'Brief Candle: Life and Works of Orhan Pamuk and Slavoj Žižek' is divided into two parts. The first part gives a brief introduction of personal life of Pamuk. It gives brief information about Pamuk's literary career. It gives information about the trial that Pamuk has to face for insulting Turkishness. The second part deals with Slavoj Žižek. A brief introduction of Žižek's life and works is given. The basic biographical details of Žižek are also given here.

Chapter two entitled 'Ideological Cynicism and Belief' explains the concept of Ideological Cynicism and Belief. Žižek says that today the subject knows the reality but still perpetuates the status quo as if nothing is wrong. It is a kind of double negation. The example of money is pertinent here. The subject belief is mediated through the others. The example of transference from Lacan is apt here. Pamuk's characters want to follow an ideal position or they have a role model. Despite the awareness of the grim situation, they continue their search. They know the real cause of the problems in their country but they place the blame on the West for all the problems.

Chapter three '*Che Vuoi* and Fantasy' deals with the working of three orders Imaginary, Symbolic and the Real. The Real Order is the subject's world prior to the interference of the Symbolic Order. The Real cannot be fully symbolized that is why a person is subjective rather than being objective. Real comes before or after the Symbolic. Real erupts in the normal functioning of the Symbolic. Žižek cites the example of interpellation from Louis Althusser. When a person is hailed as hey you; then with his response a person is interpellated in the Symbolic order. Since nobody can be fully interpellated so *Che Vuoi* is the answer of the Real to the Symbolic. The question of the subject is that you want me to do a particular thing but what exactly do you want me to do? A subject's position in the Symbolic network is arbitrary. He is not chosen for a symbolic role for some qualities or capacities special to him. The dilemma of the subject is resolved by fantasy. It is the answer to the *Che Vuoi*. The subject is not lacking but the big other is also constituted around a lack, a leftover of the Real which cannot be symbolized. The protagonists of Pamuk's fiction face this dilemma that they have been assigned a role but what exactly is demanded from them is not clear.

Chapter four ‘Pamuk’s Heroines - The *Object Petit a*’ deals with the concept of *object petit a*. The unlimited *jouissance* of a person is curtailed with his initiation in the Symbolic order. A mother is the primary source of *jouissance* and this primary lost object is the *object petit a*. This magical *object petit a* exists as its own impossibility. This is not a physical object rather it is a void and a subject looks for a substitute to fill this void. A special role is assigned to Pamuk’s heroines in the fiction of Pamuk. We seldom found a female who is happily settled with her lover or her husband in this fictional world but nonetheless they fuel the desire of their lover to continue the pursuit. The males on their part are concerned with their love interest only when it is out of their reach. Either they plan how to win the prized goal or they look back in the past when this prized possession was in their reach. These femme fatales are the *object petit a* in the Žižekian terminology which keep the things moving with their unattainable presence.

Chapter five ‘The Sublime Object - A Socio-Political Perspective of Orhan Pamuk’s Fiction’ analyzes the role of religion in Pamuk’s fictional world. The language works on an arbitrary relation between the signifier and the signified. We need the help of other words to explain a word. The real meaning is out of reach because of the arbitrary nature of the language. But the signifiers can be pinned by a key word which is called point de caption or the nodal point. As a button fixes the material in a quilt going here and there similarly this key word fixes the meaning of all the signifiers. All the political ideologies strive to secure certain key words with which the subjects can identify. The sanctity of these words is in their tautological origin. Nobody has seen them but these words are sacrosanct away from the reach of a common man. Religion is such word raised to the level of sublime object. Marx said way back that religion is the opium of the masses. Pamuk raises a question on the diktats of religion. The concept of religion is used as a tool by the leaders to attain their goal. The aim of leaders is to enjoy uncontested power in the name of religion.

The main thrust of this study is to analyze Pamuk’s fiction through the philosophical lens of Slavoj Žižek. The main objectives are:

- To explore the historical roots of Turkish literature.

- To find out the contribution of Orhan Pamuk in Turkish literature and English literature.
- To apply select Žižekian concepts in the fiction of Orhan Pamuk.
- To analyze the relation of people and authority in the works of Orhan Pamuk.

The present research applies the theoretical framework of Slavoj Žižek in the fiction of Orhan Pamuk. Concepts taken from Žižekian Oeuvre are applied in Pamuk's fiction. The formatting of this research strictly abides to the MLA 8th edition. Various libraries like libraries of Lovely Professional University, Phagwara, Punjabi University, Patiala and Punjab University, Chandigarh have been consulted for this research project. Various Online sources are also consulted. The present research work has taken the assistance of already published research articles in the indexed journals and literary magazines.

The scope of the present research is circumscribed by the theoretical framework of Žižekian philosophy. The research will facilitate the readers to have a better understanding of the different aspects of Pamuk's fiction. The readers will be able to grasp the turbulent situation in Turkey where the modern values proposed by Atatürk are replaced by orthodox values again. The example of Hagia Sophia is pertinent here which was a church in the past and later on converted into a mosque, then into a museum and now again it is converted into a mosque. Hafis Pandikasala aptly observes: "The public life of Islam in Turkey has witnessed a shift from the time of the Ottoman dynasty's Caliphate to the country's secularization by Kemal Atatürk, the father of the modern Turkey, to the anti-secularization drives by the Islamic circles" (108). This research has paved the way for future researches like Pamuk's fiction can be analyzed from the perspective of Sufi tradition and modernity.

Chapter - 1

Brief Candle: Life and Works of Orhan Pamuk and Slavoj Žižek

The present research gives a complete novel view on the fiction of Orhan Pamuk. Orhan Pamuk's works depict the dilemma of modern world. He traces the roots of Turkish people in the ancient past and at the same time he is aware that the society has to undergo a change in order to keep pace with the changing times. He uses postmodern techniques like multi voice narration, intertextuality and the identity crisis. Even inanimate objects are the narrators in his novels. He explores the question of identity in depth. What is the true identity of a person? Should a person live in the shadow of past traditions and mores without questioning the logic of the authority or should he raise his voice against the illogical or outdated traditions? He compares past with the present, the East with the West, the traditional Islam with the Secular and so on. In a typical postmodern style many of his novels don't answer the questions directly rather the reader is left to draw his conclusions. The problems like problem of identity are universal in nature. These ideas can be or rather should be explored in detail. The present study deals with these ideas from Žižekian angle.

Ferit Orhan Pamuk was born on 7th June 1952. He belongs to Turkey. He is a novelist and a screen writer. His first work was published in 1974. He is a popular writer worldwide. His work had been translated in sixty three languages. More than one crore thirty lakhs copies of his books are sold up till now. He has received a number of literary awards for his works. His novel *My Name is Red* won the International Dublin Literary Award in 2003. He is awarded Nobel Prize in Literature in 2006.

To have an in depth understanding of Pamuk's fictional world we need to have a look at Turkey's history. The civilization of Turkey is rooted in old and rich traditions. Turkey falls in two continents, in Asia and Europe. But the major part of Turkey falls in Asia. Turkey has witnessed the change from Christianity dominated era to the shift towards Islam in the past. Turkey was ruled by many dynasties like Seljuk, Byzantium and Ottoman. During the first millennium Christianity held the sway on common people. Later on when Arabs invaded this country Christianity was replaced by Islam

in the second millennium. Pamuk talks about Ottoman Empire in his novels like *My Name is Red* and *The White Castle*. The Ottoman Empire ruled over Turkey for more than six centuries. When a dynasty rules for such a long period then its influence is easily perceptible in the life and manners of a country. In the twentieth century Turkey declared itself as independent secular Republic. Ataturk Kemal Pasha was the leader of this movement of getting the independence of Turkey.

Turkey underwent a sea change in the social and cultural fields after getting the independence. The voices were raised against the orthodox views about religion and religion influenced the political sphere heavily. Pamuk has deep concern for this change which he has depicted in his novels. Turkey has a rich heritage of great Sufi poetry. The Divan literature of the past has also been a great influence on many modern writers of Turkey including Pamuk. Like the great tradition of Sufi poetry the novel flourished as a genre in twentieth century only. The great masters of Sufism Rumi and Emre gave a rich tradition of poetry. Their poetry reverberates with the peaceful coexistence, of love, of peace and they also gave the message of universal brotherhood when there was violence and bloodshed caused by Islamic crusaders.

Pamuk has referred to Sufi poets like Rumi many times in his fiction. with the change of Turkey as an independent state in twentieth century many writers and poets have echoed the concerns of freedom of speech, the need to grow from past to modern ideas, to imbibe the good values of West and to give freedom to women to excel in life. The Turkish literature is enriched by many novelists like Emin Nihat, Huseyin Rahmi Gurpinar, Halit Ziya, Refik Halit Karay, Yakup Kadri Karaosmanoglu, Rasat Nuri Guntekin, Halide Edib Adivar, Mahmut Makal, Sabahattin Ali, Fazil Husnu Daglarca, Kemal Tahir, Yasar Kemal, Sait Faik and Orhan Pamuk. Prior to Pamuk Yasar Kemal's name was also considered for Nobel Prize. But it was Orhan Pamuk who won the glory for Turkey by winning Nobel Prize for literature in 2006. Pamuk is influenced by many of his contemporary writers. He is particularly influenced by the poetry of Kazi Nazrul. Apart from the Turkish writers Pamuk has read French writers like Victor Hugo and Albert Camus. He has also read the Russian writers like Dostoevsky and Nobokov. He

has read the works Mario Vargas Llosa, Thomas Bernard, Harold Pinter, Salman Rushdie, Arthur Miller and many other modern writers.

Istanbul is the place of birth of Orhan Pamuk. He belongs to a rich upper class family. He took his education at Robert College secondary school. Later on he studied architecture at the Istanbul University. He always dreamt of becoming a painter and that is why in many of his works there are elaborate references to the process of creation of art particularly painting and the mindset of artists. The theme of art and artist recurs time and again in his works. He obtained a degree in journalism also from the Institute of Journalism in 1976.

His first novel *Mr Cevdet and His Sons* published in 1982 is based on his life. He himself appears as a character in many of his novels. The elder brother of Pamuk, Sevket Pamuk also appears as a fictional character in his works. Pamuk was a visiting scholar at Columbia University during period 1985 - 1988. During this time he was visiting fellow at the University of Iowa. He has served as a visiting professor at Columbia University. In 1982 Pamuk married Aylin Türegün, a historian. During 1985 to 1988 his wife was a graduate student at Columbia University, and Pamuk served as a visiting scholar there. He had a daughter Ruya. The meaning of Ruya is dream in Turkish. Ruya is the name of one of his characters in his novels. He was divorced with his wife in 2001.

Pamuk has published novels and a travelogue also. He received Madarali Novel Prize for his novel *Silent House* in 1984. He published a historical novel *The White Castle* in 1985. He was in the center of controversy for his novel *The Black Book*. He has supported the political rights of Kurdish people. He was put under trial for his comments on Armenian Genocide. He defended his position that he was raising a voice for the freedom of speech. He had to pass through a very tough time facing the hard liners during his trial. It was blamed that he has insulted the national sentiments by issuing a statement in favor of Kurdish rights. With the interference of Amnesty International the charges against him were dropped.

Pamuk says he is a Cultural Muslim. He can identify with the historical and cultural aspects of his religion. But he cannot trace any connection with God. He is perceived by popular media as in the words of Erdag Goknar:

The media often discusses what Pamuk is perceived to represent as a “Turk” and his authenticity as a writer, which revolves around his relationship to orthodoxies of Turkish secularism and national identity. Extreme commentaries accuse Pamuk, a secular Turk, of being a Jewish convert, or dönme, of being an enemy of Turks or a self-hating Turk, of opposing Kemalism, of being entrepreneurial, apolitical, a comprador, a bourgeois elitist, a commodifier of literature, of being in the service of foreign lobbies or conspiratorial networks, and of selling out his country for personal gain. (16)

Pamuk describes the people, events, and places which he himself has seen in his life. His writing is deeply rooted in the colours of Turkey. Many of his novels are autobiographical. The local scene of Istanbul is always present as a backdrop of the action. He says:

Half of my book Istanbul is about the city; the other half chronicles the first 22 years of my life. I remember my huge disillusionment when it was finished. Of all the things I had wanted to express about my life, of all the memories that I considered the most crucial, only a few had found their way into the book. I could have written another twenty volumes describing the first twenty-two years of my life, each one drawing from a different set of experiences. (Pamuk, *Biography* 4)

He is conscious of the fact that the traditions of the country should be preserved but for a progressive future they cannot shut their doors for the western ideas and philosophy. Pamuk has advocated the accession of Turkey in the European Union. He has been severely criticized for his comments in an interview in which he said that one million Armenians are killed by Turks in the past and recently thirty thousand Kurds are also killed. Complaints were filed against him and he has to face a difficult trial.

This trial caused an international controversy. After a long struggle the charges were dropped.

He is a **postmodern** writer. He writes about the stress and strain between the values of West and East. His plots are complex and his characters are confused. There is a loss of roots or identity. Sibel Erol says about Pamuk's fiction: "Pamuk's work points to ruptures and losses that have created a split consciousness and led to either fragmented or one dimensional lives. Dwarfs, limping people and characters with missing limbs abound in his fiction" (404).

Because he himself aspired to be a painter so there is a lot of references about the arts, the literature and painting. He gives details regarding the nuances of art like you should not face the sun while clicking a photo. He is inspired by the poet Kazi Nazrul whose poetry is rebellious in nature. His works echo the contemporary writers like Fuad Carim. He is accused of taking full paragraphs from other writer's work. He responds to this by saying that postmodern literature has a feature of intertextuality. Sibel Erol observes the intertextuality in Pamuk's fiction:

Like his previous novels, *Snow* also exhibits direct allusions to Pamuk's earlier works, for example to *The New Life*, which appears in this novel as the name of a pastry shop. . . . The limping dog wanders in from *My Name is Red* and appears not only in Kars, but also in Frankfurt, two key locations in *Snow*. Pamuk even gives away the title of his next book, *The Museum of Innocence*, when Snow's narrator Orhan talks of the book he is currently writing. Clearly, Pamuk is deliberately flaunting the fact that each work is an extension of the previous ones. (409)

Pamuk made a statement about Armenian genocide in an interview in 2005. He also talked about the killing of Kurds. Kemal Kerinçsiz filed a complaint against him that Pamuk has insulted the national sentiment. After this complaint a criminal case was registered against him. Pamuk tried to defend his position that he was speaking in favor of freedom of speech and he did not intend to insult the country. He was acquitted from the charges in 2006. But the lawyer appealed against him in the Supreme Court. The

case was reopened and in 2011 Pamuk was declared guilty. He was ordered to compensate five people with the amount of 6000 liras.

Pamuk had to leave the country for some time during this trial but he came back later. BBC News conducted an interview in which he said: “What happened to the Ottoman Armenians in 1915 was a major thing that was hidden from the Turkish nation: it was a taboo. But we have to be able to talk about the past” (Pamuk, *Interview*). Pamuk further said that he has talked about the killing of Armenians but he has not said that Armenians were killed by Turks. Pamuk had to go through a harrowing time during his trial. The charges against him were framed according to laws of Turkish Penal Code. He was charged of violating Article 301 according to which he has publicly insulted the country. He was able to get out of this situation temporarily because of certain technical flaw in his case. Because his charges were not approved by Ministry of Justice he was absolved from the charge of insulting Turkey’s armed forces. But still there was charge of insulting Turkishness.

The charges against Pamuk evoked international reaction. Many writers like Gabriel Garcia Marquez, Umberto Eco, Gunter Grass, John Updike, Jose Saramago and Mario Vargas Llosa came in favour of Pamuk. At this time the proposal of Turkey’s entry in the European Union was going on and Pamuk’s case brought a bad name for Turkey. European parliament decided to send a five member delegation to oversee the trial. Amnesty International also intervened and declared that Article 301 should be repealed, hence Pamuk should be freed from this trial. Pamuk was freed from this trial ultimately just a week before the review of Turkey’s judicial system by European Union. Kemal Kerinçsiz along with thirteen ultranationalist was arrested for taking part in an underground organization Ergenekon in 2008. This organization was planning assassination of some popular political leaders and Christian missionaries. Pamuk was also on their hit list.

Pamuk is not deterred by the severe criticism of fundamentalists even by the threat to his life. He is fully aware of the role of a writer in society. A writer has to

depict the problems of life in his writing, he has to discuss the problematic issues so that there can be awareness and these issues could be resolved. Pamuk says:

For me, to be a writer is to acknowledge the secret wounds that we carry inside us, the wounds so secret that we ourselves are barely aware of them, and to patiently explore them, know them, illuminate them, to own these pains and wounds, and to make them a conscious part of our spirits and our writing. . . . My confidence comes from the belief that all human beings resemble each other, that others carry wounds like mine - that they will therefore understand. All true literature rises from this childish, hopeful certainty that all people resemble each other. When a writer shuts himself up in a room for years on end, with this gesture he suggests a single humanity, a world without a centre. (Pamuk, *My Father's Suitcase* 14-15)

Silent House deals with the events prior to the military coup of 1980. The action is set in seaside city Cennethisar. All the news is available through the reports of newspapers only. There is a lot of activity going on in the town but the house in which old Fatma lives is not affected much by this. Recep who is a dwarf attends to old Fatma. Recep is illegitimate son of Fatma's husband. Fatma's husband died long ago. There are three grandchildren. The story is narrated by five characters. Metin and Faruk are grandsons of Fatma. Hasan, nephew of Recep falls in love with Nilgun and Metin longs for Ceylan. Faruk is a historian. All these young people are frustrated. They can't get the object of their love. The real situation of Turkey is alarming but silent house is not bothered about this. But the silent house can't be unaffected forever by the growing tension outside. Recep says: "Well, there you have it, everything's beyond the power of our speech and our words" (Pamuk, *Silent House* 92). Fatma compares real life with a book and says that in a book you can always start afresh whereas in life you have no second chance.

The *White Castle* is a story based in 17th century Istanbul. A character from Pamuk's earlier novel a historian, Faruk Darvinoglu begins the story of this novel. He

says he found this story in old bureaucratic papers. Faruk says that the publisher has decided the title of the book. The relation between a master and a slave is explored in this book. In 17th century a young Italian is captured. The Turkish fleet brings him to Istanbul. He is handed over as a slave to a man called Hoja. Hoja thinks that this young man has European education and hence he is superior to him. Hoja wants to learn new things from this slave. Hoja and the slave are exactly mirror image of each other. Hoja learns astronomy, geography and psychology from the slave and he is able to become Imperial Astrologer because of his new knowledge. Hoja and his slave make a new war machine which fails miserably at the battle of Doppio. Hoja vanishes and the narrator becomes Hoja. The narrator takes his **master's** identity and lives peacefully with his wife and children. Sibel Erol observes: "In Pamuk's fictional world, East and West are not static categories of thought. Rather, they are provisional concepts that are constituted differently throughout his works, each of which explores the idea of difference in terms of a specific historical context" (407).

The dialectical relationship of Hoja and the slave is symbolic. It represents the East and the West, fiction and reality. At one-point Hoja sends the narrator to court instead of himself. There is question of identity crisis. The narrator says: "The resemblance between myself and the man who entered the room was incredible! It was me there . . . for the first instant this was what I thought" (Pamuk, *The White Castle* 22). The question of identity is not only about the similarity between the narrator and Hoja. He talks about himself also as if he was a different person in the past and now he is a different person.

In those days I was a different person, even called a different name by mother, fiancée and friends. Once in a while I still see in my dreams that person who used to be me, or who I now believe was me, and wake up drenched in sweat. This person who brings to mind now the faded colours, the dream like shades of those lands that never were, the animals that never existed, the incredible weapons we later invented year after year, was twenty-three years old then, had studied 'science and art'

in Florence and Venice, believed he knew something of astronomy, mathematics, physics, painting. (14-15)

The reader's comprehension is challenged to understand the reality of Hoja and the narrator. Are Hoja and narrator figments of Darvinoglu's imagination or are they real persons. The novel ends with no answer and the readers are left to draw the conclusion themselves.

The setting of *The Black Book* novel is Istanbul. The protagonist of this work is Galip. One day he finds that his wife Ruya is missing and he know nothing about her disappearance. His half-brother Celal is also missing, so he thinks that she has eloped away with him. Celal is a columnist for Millyet. Galip assumes the identity of his brother. He goes to reside in his house. He wears Celal's clothes and writes the columns in place of his brother. After reading the columns, a woman calls him thinking him to be Celal. In another turn it is revealed that a fan who repeatedly calls him is the husband of this woman. This woman and Celal had an affair. This man follows Galip and ultimately Galip agrees to meet him at Aladin's store. After that Celal is shot in the street and Ruya is also shot. Galip never comes to know the identity of the killer.

By telling the stories about Turkey's Ottoman past and modern Istanbul the narrator constructs the identity in a **postmodern** way. The question of identity is addressed in different ways in this novel. Galip is not happy with his profession of lawyer. He wants to live like his brother Celal. Eventually he assumes the identity of Celal. Celal also is not happy with his life which is evident through his columns. Then further Istanbul's identity and the identity of its natives is also discussed. It's a city where old and new, Islam and the secular, East and West are all present and mingle. What is the identity of Istanbul? Is it modern or antique Constantinople? How the impact of westernization will affect Turkish society is dealt with at length. Jonathan Beckman comments: "As with many books in which cities are characters in their own right - Joyce's *Ulysses*, John Kennedy Toole's *A Confederacy of Dunces* - the Istanbul of this novel constantly threatens to consume Galip, physically and morally, in his wanderings" (*A different kind of detective* - Review of *The Black Book*).

The New Life is translated in English by Güneli Gün in 1997. It is a story of a young man who is an engineering student. He finds a book titled new life. He finds that his life is changed by reading this book. He also discovers that many other people have also experienced the same thing after reading this book. Some people even tried to destroy the book. Though all the action of the novel revolves around this mysterious book but what is the content of the book is never revealed. The readers grope like detective into the contents of the book and imagine what would have been there in the book which has caught the fancy of so many readers. Pamuk has taken the title of the novel from Dante Alighieri's work *The New Life*. Pamuk composed this book when he was suffering from insomnia. It was caused by a long plane journey.

My Name is Red is set in 16th century Istanbul. The novel opens with the voice of Elegant Effendi who is just murdered. The technique of multi voice and multi perspective is used in this novel. The narrators of different chapters are the voice of the dead Elegant Effendi, his murderer, and there are narrators like a dog, a tree, and a coin. The dog comments:

I'm a dog, and because you humans are less rational beasts than I, you're telling yourselves, "Dogs don't talk." Nevertheless, you seem to believe a story in which corpses speak and characters use words they couldn't possibly know, Dogs do speak, but only to those who know how to listen. (Pamuk, *My Name is Red* 15-16)

The novel is about the murder and also about the artists. Enishte Effendi is a master artist. His daughter is Shekure. His nephew is Black. Black is in love with Shekure. Shekure is already married but her husband has disappeared. Now along with Black, Hasan her brother in law is also interested in marrying her.

The novel is not only about the murder but it is also about the art and artists. There is great deal of discussion about the creativity of the artists. There is reference to the politics also. The Sultan is the ultimate master of the country. The traditional values are juxtaposed with the modern values. They represent the East and West respectively. The voice of dead Elegant Effendi warns: "My death conceals an appalling conspiracy

against our religion, our traditions and the way we see the world” (Pamuk, *My Name is Red* 153). Maureen Freely has given his views on this novel:

Istanbul is the only city in the world that sits on two continents. According to its travel posters, it is where east meets west. This suggests a happy exchange that leaves both parties energised and enriched. In Orhan Pamuk’s Istanbul, the story is rather darker. His characters belong to neither camp, but are wooed and tantalised by both in equal measure. Their hearts are divided, and so are their minds. They are living proof that east and west meet only to invert each other - until the best man wins. (Book Review of *My Name is Red*)

Snow is the story of poet Ka who has left Turkey a decade back. He comes back and goes in the eastern town Kars. He wants to meet his old classmate Ipek. He was in love with Ipek but now she is married and she is living separate from her husband. He wants to explore the suicides of local girls also. Ka is a journalist. He meets many persons in the town to explore the reason of suicides. When he comes here it is snowing heavily. There is a conflict between old values and new values. In this region Kurds are treated as enemies by the local officers. Margret Atwood has commented on this novel. “This seventh novel from the Turkish writer Orhan Pamuk is not only an engrossing feat of tale spinning, but essential for our times. . . . Like Pamuk’s other novels, *Snow* is an in-depth tour of the divided, hopeful, desolate, mystifying Turkish soul” (Book Review of *Snow*).

Ka oscillates between both sides. He belongs to neither the old dispensation and he is doubted by new generation also. He suffers from self-doubt about the idea of God. He is told: “If a person knows and loves God, he never doubts God’s existence. It seems to me you are not giving right answer because you are too timid to admit that you are an atheist” (Pamuk, *Snow* 85). A local programme of Ka’s poetry goes wrong and the situation goes out of hand. This novel represents the clash between old and new traditions, the East and West. On one hand there are typical fundamentalists who want to adhere to the old values at the cost of anything and on the other hand there are people

like Ka who have received western education, and they want to bring in new ideas. The story is narrated by a friend of Ka when he goes through the poems of Ka. The narrator scuttles between the past and the present and sometimes he reveals the things before actual happening.

Snow is about the people living in remote areas almost untouched by modern education and ideas. They are struggling not only with Western tradition but with their own traditions also. Ka's precarious position is representative of the new generation's dilemma of how to cope with the pressure of traditions and keep abreast with modernity.

The Museum of Innocence was published after Pamuk got Nobel Prize. This is a love story. The protagonist Kemal Basmaci is in love with a distant relative, Fusun. In most of the narration Kemal is the narrator. Kemal was in love with Fusun when she was eighteen but then Kemal got entangled with another girl Sibel. He even got engaged with Sibel. His relation with Sibel falls off and he tries to get in touch with Fusun again but now she is married. Kemal has become a collector now. He has a Museum of Innocence. Routine day-to-day things are a part of his collection. These things are a token and totem of the past. Fusun is now out of his reach. So instead of living in the present he clings to the past. He collects 4213 cigarette butts smoked by Fusun. He even keeps the full record of the date and time of the retrieval of cigarette butts.

This novel presents the change in values in modern times. Old traditions are changing now. Kemal can't plan his future similarly Turkey is also passing through the transitional phase from the country of old traditions to the country of new TV channels. The young persons of new generation like Kemal need support of the tradition also to move ahead in life. The attitude towards sex has also undergone a change but marginally. Kemal comments:

Little by little sophisticated girls from wealthy Westernized families who had spent time in Europe were beginning to break this taboo and sleep with their boyfriends before marriage. Sibel, who occasionally boasted of being one of those "brave" girls, had first slept with me eleven months earlier. But she had judged this arrangement to have gone

on long enough, and thought it was about time we married. . . . Believing myself a decent and responsible person, I had every intention of marrying her; but even if this hadn't been my wish, there was no question of my having a choice now that she had "given me her virginity". (Pamuk, *The Museum of Innocence* 12)

Fusun is the object, Kemal wants to pursue. She is an object, a picture completed by the pieces he has collected over the years. Kemal says:

Sometimes, thus consoled, I would imagine it possible for me to frame my collection with a story, and I would dream happily of a museum where I could display my life - the life that first my mother, and then Osman, and finally everyone else thought I had wasted - where I could tell my story through the things that Fusun had left behind, as a lesson to us all. (Pamuk, *The Museum of Innocence* 680)

Kemal Bey has spent his whole life in collection of everything he can lay his hands on related with Fusun. When Fusun was within his reach he could not make up his mind and now she is out of his reach, these objects fill the void created by Fusun's absence. There is misplaced emphasis by Kemal Bey where objects are seen as replacement of persons. He says: "Now the only way I could ever hope to make sense of those years was to display all that I had gathered together-the pots and pans, the trinkets, the clothes and the paintings" (Pamuk, *The Museum of Innocence* 681). There is appearance of one Orhan Pamuk also at Kemal and Sibel's engagement.

A Strangeness in My Mind is translated in English by Ekin Oklap in 2014. The story is set in Istanbul. It records the changes that Istanbul experienced from 1969 to the year 2012. Mevlut is the central character. He is from central Anatolia. He is twelve years old when he arrives in the city. He gets married and finds himself short of money as well as success. The novel records his life from his childhood to adulthood in bildungsroman style. The novel traces the life of people who have migrated from other countries to this country. How they adapt in the new culture is depicted here. The author

looks back to the traditions with sadness and shows the development of the city in a modern hub full of noise and corruption.

The Red-Haired Woman is translated by Ekin Oklap in 2017. This novel echoes the theme of juxtaposition of East and West as it is presented in other novels of Orhan Pamuk. The duality of modern and traditional is explored in this novel. The novel is in three parts. First part is narrated by Cem. His Marxist father was jailed because of his political activities. Cem is very well aware that there is no love between his parents. Cem is in dire need of money so he takes up a job of an apprentice of a well digger. The job should have been over in two weeks but it continues as there is no water visible after so many days of digging. Cem comes across a red-haired woman who is an artist of a traveling theater troupe. He feels jealous with his master as he imagines a relation between his master and this woman. The last section of the novel is narrated by the red-haired woman. The Red-haired woman disposes of a body in the bottom of a well. It reminds the murderous act of the miniaturist of the earlier novel *My Name Is Red*.

Orhan Pamuk novels have been translated in sixty-three languages all over the world. All the nine novels have been translated in English. *Silent House*, *The White Castle*, *The Black Book*, *The New Life*, *My Name Is Red*, *Snow*, *The Museum of Innocence*, *A Strangeness in My Mind*, and *The Red Haired Woman*. He has composed nonfiction also. It includes *Istanbul: Memories and the City*, *Other Colors: Essays and a Story*, *The Naïve and Sentimentalist Novelist*, *Balkon* and *My Father's Suitcase*.

Pamuk has been awarded Nobel Prize for literature in 2006. Apart from Nobel Prize he is recipient of many prestigious awards like 1979 Milliyet Press Novel Contest Award (Turkey) for his novel *Karanlık ve Işık* (co-winner), 1983 Orhan Kemal Novel Prize (Turkey) for his novel *Cevdet Bey and His Sons*, 1984 Madarali Novel Prize (Turkey) for his novel *The House of Silence*, 1990 Independent Foreign Fiction Prize (United Kingdom) for his novel *The White Castle*, 1991 Prix de la Découverte Européenne (France) for the French edition of *Sessiz Ev : La Maison de Silence*, 1991 Antalya Golden Orange Film Festival (Turkey) Best Original Screenplay *Secret Face*,

1995 Prix France Culture (France) for his novel *Kara Kitap : Le Livre Noir*, 2002 Prix du Meilleur Livre Etranger (France) for his novel *My Name Is Red : Mon Nom est Rouge*, 2002 Premio Grinzane Cavour (Italy) for his novel *My Name Is Red*, 2003 International IMPAC Dublin Literary Award (Ireland) for his novel *My Name Is Red*, 2005 Peace Prize of the German Book Trade (Germany), 2005 Prix Médicis Etranger (France) for his novel *Snow : La Neige*, 2005 Ricarda-Huch Prize, 2006 Nobel Prize in Literature (Sweden), 2006 Washington University's Distinguished Humanist Award (United States), 2006 Puterbaugh Award (United States), 2008 Ovid Award (Romania), 2010 Norman Mailer Prize, Lifetime Achievement (USA), 2012 Sonning Prize (Denmark), 2012 Legion D'honneur (France), 2014 The Mary Lynn Kotz Award (USA) for *The Innocence of Objects*, 2014 Tabernakul Prize (FYR Macedonia), 2014 The European Museum of the Year Award (Estonia), 2014 Helena Vaz da Silva European Award for Raising Public Awareness on Cultural Heritage, 2015 Aydın Doğan Foundation Award (Turkey), for his novel *A Strangeness In My Mind*, 2015 Erdal Öz Literary Prize (Turkey), for his novel *A Strangeness In My Mind*, 2016 The Yasnaya Polyana Literary Award (“Foreign Literature” category, Russia) for his novel *A Strangeness In My Mind*, 2016 Milovan Vidaković Prize in Novi Sad (Serbia), 2017 Budapest Grand Prize (Hungary), 2017 Lampedusa Prize (Italy), and 2017 Literary Flame Prize (Montenegro).

He has also been conferred Doctorates (Honorary Degrees) by American University of Beirut in 2003, by Free University of Berlin, Department of Philosophy and Humanities in 2007, by Tilburg University in 2007, by Boğaziçi University, Department of Western Languages and Literatures in 2007, by Georgetown University in 2007, by Madrid University in 2008, by Accademia di Bella Arti di Brera in 2017, by St. Petersburg State University in 2017, and by University of Crete in 2018. He has also got membership of the American Academy for Arts and Literature and membership of the Chinese Academy for Social Sciences in 2008.

Orhan Pamuk was awarded The Nobel Prize in Literature 2006. The motivation for the prize was “who in the quest for the melancholic soul of his native city has

discovered new symbols for the clash and interlacing of cultures” (Pamuk, *Biographical*).

Pamuk in his Nobel Prize speech *My Father's Suitcase* comments about the process of writing, and the feeling of his belonging to his father's legacy:

As I gazed at my father's suitcase, it seemed to me that this was what was causing me disquiet. After working in a room for 25 years to survive as a writer in Turkey, it galled me to see my father hide his deep thoughts inside this suitcase, to act as if writing was work that had to be done in secret, far from the eyes of society, the state, and the people. Perhaps this was the main reason why I felt angry at my father for not taking literature as seriously as I did. (Pamuk, *My Father's Suitcase* 6)

Pamuk is conscious of the fact that writing is a serious business. One cannot write without going through the process of self-exploration. Writing is an activity which is accomplished by the writer in absolute concentration which is akin to meditation. The writer observes, watches the activities going around him keenly without any hurry to jot down words. He says:

A writer is someone who spends years patiently trying to discover the second being inside him, and the world that makes him who he is: when I speak of writing, what comes first to my mind is not a novel, a poem, or literary tradition, it is a person who shuts himself up in a room, sits down at a table, and alone, turns inward; amid its shadows, he builds a new world with words. . . . From time to time he may rise from his table to look out through the window at the children playing in the street, and, if he is lucky, at trees and a view, or he can gaze out at a black wall. He can write poems, plays, or novels, as I do. (Pamuk, *My Father's Suitcase* 6)

He says he was afraid to open his father's suitcase. He has always carried an image of his father who is a happy go lucky sort of person. His father had a comfortable childhood because Pamuk's grandfather was a rich businessman. But his father desired to be a poet and he was a writer. He had a big library with almost 1500 books. Apparently his father may have looked happy but somewhere in his heart he was not satisfied with his life. Pamuk says:

Now, so many years later, I know that this discontent is the basic trait that turns a person into a writer. To become a writer, patience and toil are not enough: we must first feel compelled to escape crowds, company, the stuff of ordinary, everyday life, and shut ourselves up in a room. (Pamuk, *My Father's Suitcase* 11)

Pamuk has a firm view that literature transcends the geographic boundaries. His writing is an ample proof of this canon. He has been translated in sixty three languages all over the world. A writer has to feel the situation of other people in order to render them in his writing. This empathy is like Negative Capability given by John Keats. He remarks:

The writer who shuts himself up in a room and first goes on a journey inside himself will, over the years, discover literature's eternal rule: he must have the artistry to tell his own stories as if they were other people's stories, and to tell other people's stories as if they were his own, for this is what literature is. But we must first travel through other people's stories and books. (Pamuk, *My Father's Suitcase* 7)

Then he gives further viewpoint about writing. When he analysed his father's contribution as a writer he contemplated on the role of a writer that how a writer can be or should be authentic in describing characters and situations in his books. He says:

But it was only by writing books that I came to a fuller understanding of the problems of authenticity (as in *My Name is Red* and *The Black Book*)

and the problems of life on the periphery (as in *Snow* and *Istanbul*). For me, to be a writer is to acknowledge the secret wounds that we carry inside us, the wounds so secret that we ourselves are barely aware of them, and to patiently explore them, know them, illuminate them, to own these pains and wounds, and to make them a conscious part of our spirits and our writing. (Pamuk, *My Father's Suitcase* 7)

He elaborates the theory of Centre of the world. He feels that people all over the world resemble each other and human emotions are same everywhere. When somebody asks him the oft repeated question that why do you write then he answers them:

I write because I have an innate need to write! I write because I can't do normal work like other people. I write because I want to read books like the ones I write . . . I write because I can only partake in real life by changing it. I write because I want others, all of us, the whole world, to know what sort of life we lived, and continue to live, in Istanbul, in Turkey. . . . I write not to tell a story, but to compose a story. I write because I wish to escape from the foreboding that there is a place I must go but - just as in a dream - I can't quite get there. I write because I have never managed to be happy. I write to be happy. (Pamuk, *My Father's Suitcase* 7)

The critics have given their opinion on Pamuk's Nobel Prize. Lea Richards says:

The Turkish author Orhan Pamuk, whose trial on charges of "insulting Turkishness" was dropped earlier this year, has won the 2006 Nobel Prize for literature. The Swedish Academy praised the author's work, which includes the bestselling novels *Snow* and *My Name is Red* and a memoir of his home city, Istanbul, saying that "in the quest for the melancholic soul of his native city [he] has discovered new symbols for the clash and interlacing of cultures". (Book Review *The Guardian*)

The New York Times' review is:

Orhan Pamuk, the Turkish novelist who has won this year's Nobel Prize in Literature, is not an overtly political writer. But like every serious artist, Mr. Pamuk lives in a world where the freedom to speak the truth has to be reasserted every day against political forces that would rather not hear it. (Book Review *New York Times*)

Pamuk's fiction has been analyzed by many critics. Saima Manzoor in her thesis *Islamic Feminism and Orhan Pamuk: A Study of the Select Novels* says Pamuk's works trace the country's struggle for modernization in response to Islamism. She also highlights Muslim women's struggle for freedom and empowerment against the religious traditionalists and secular fundamentalists. She says:

Pamuk highlights the victimization of the women at the hands of both the religious fundamentalists as well as the promoters of the modernization project. . . . The aim is to explore Pamuk's presentation of Muslim women's fight against the male constructed laws and their struggle to maintain their individuality and religious faith. (5-6)

Saima Manzoor in her thesis *Bridging the Gulf between East and West: A Critical Study of the Select Novels of Orhan Pamuk* says The East-West encounter in Turkish novel is as old as the Turkish novel itself. The novelists took a cue from European literature and in the late 19th century the foundation of a new medium was laid. It was a tool for mass change and overall development. Every novel whether written by men or women the west was always portrayed as a central character. The relation of Turkey with the West was a prominent theme. The East- West theme has been explored by Pamuk throughout his writing career. The focus of his novels is to bridge the gap between the tradition of the East and the modern values of the West.

Meghraj Narsingrao Pawar in his thesis *The Novels of Orhan Pamuk: A Study in Major Themes* tells that in order to understand Orhan Pamuk's works one has to

understand the historical background of Turkish literature. Turkey is a transcontinental country divided into Asia and Europe; however its 97% part comes in Asia. Conflict is the major theme in the works of Pamuk. His novels deal with opposite or contradictory ideas like East and West, secularism and fundamentalism, theism and atheism, writer and reader, tradition and modernity, master and slave and so on. Love is also a central theme in his works. Most of the love stories in his works end in a tragic tone. The men in his novels fall in love with beautiful women but they are unable to handle the relation. They fail and many times they live in the past memories without any promise of fulfillment the present or future.

K.G. Ramesh in his thesis *Between The Indomitable East And The Irresistible West: A Critique On The Narration Of Turkey's Cultural Ambivalence In The Select Novels Of Orhan Pamuk* tells the Turkish literature has a complex history and the scholars are not unanimous in its periodization. There are three phases which are commonly accepted. These are the pre-Islamic period, the Islamic period and the modern period. The fiction writers often depict the theme of conflict between old values and the modern Western ideas. Pamuk's fiction deals with this theme and the transition from realism to modernism and later on to postmodernism.

Renjen Prakriti in his thesis *The Location of Subject Formation and Potential Resistance: A Foucauldian Analysis of Orhan Pamuk's Selected Works* discusses the concept of subject. The concept of subject has been debated at length in Western metaphysics right from Descartes to the modern critical theory. The formation of identity, existentialism has always occupied a place in critical theory. After Descartes many great philosophers like Sartre and Heidegger have formulated their theories on this topic. Pamuk's fiction deals with this idea of identity. How the subjects are subjectified and how they resist to the power is studied in the present work. Pamuk's characters are in search of some meaning in their life. They are not happy in the present situation and want to escape in some other place or occupy the position of somebody else. How a character is controlled by the agencies of power is explored here:

Pamuk's characters function as transit points for the passage of relations of power and resistance. There is an underlying sub-textual angst that runs through his fiction and is felt by his characters which makes his discursive constructs behave like tormented humans who are constantly escaping from something and searching for something. This sub-textual angst experienced by the characters can be grasped by the discerning reader with the aid of various tactics opted for by them like: an obsessive urge to shed one's self and become someone else, a sense of despondency which prevails amongst almost all his characters, constant efforts made by them to induce meaning into their lives by narrating stories, and by their life-long searches, journeys and forays made for that ultimate meaning. (5)

Ian Almond in his paper. *Islam, Melancholy, and Sad, Concrete Minarets: The Futility of Narratives in Orhan Pamuk's "The Black Book"* finds there is sadness in Pamuk's novels. He explores the reasons of this sadness with particular reference to *The Black Book*. There is a sadness in this work. First is the revelation that there is no hidden meaning in the sign, there is nothing concealed beyond the word. The only secret is that there is no secret. He says:

The first kind of sadness in *The Black Book* results from the death of the mystery. It is sadness which is hermeneutic in origin, springing from the moment we realize there is no hidden meaning to every sign - in Koranic terms, no secret batin (inner meaning) to every zahir (outer meaning). Of course the idea that the only secret is that there is no secret is a familiar enough motif. (79)

Islam is seen as the furnisher of the secret. At the heart of every ideology whether it is Albanian communism, Turkish nationalism, or Islamic Messianism there lies a secret which is semantically empty.

In *The Black Book*, Islam is seen as an accomplice of the enigma, as a furnisher of the secrets, as precisely the kind of worldview which enables secrecy to take place. . . . This synonymy of belief and interpretation - that is, the believer as a kind of interpreter - gives the vast, sprawling book of anecdotes and references that is *The Black Book* its unifying drift: towards a deconstruction of the secret. (79)

Alver Ahmet in *The hegemony of the liberal-secular master narrative in Orhan Pamuk's Snow* says that Pamuk's works advocate a liberal secularist ideology and it is critical of state imposed secularism. *Snow* foregrounds narratives which are not included in the overarching works of nationalism and secularism. As a writer, Pamuk exhibits postmodernist tendencies, particularly in celebrating the plurality of voices which Turkey lacks due to militant nationalism. The practice of women wearing headscarves pose a challenge to the secular set up of the state. Kars is a symbol of Turkey. The symbolic significance of the headscarves is mentioned many times in the novel. For westernized protagonist women wearing headscarves would traditionally come from either out of town or from the lower classes.

Part of the process of the secularization of Turkey involved the state banning and sometimes violently repressing the wearing of the headscarf in public places and in particular schools and universities. *Snow* foregrounds the predicament of girls whose social inclination is to wear the headscarf, but who are therefore banned from the Kars Education Institute. Hande, for instance, gives an account of the ordeal she suffers because of the state's anti-headscarf campaign. She is expelled from school for attending classes wearing a headscarf which feels to her "like an organ in her body" (Pamuk, *Snow* 249).

Sibel Erol in his paper *Reading Orhan Pamuk's Snow as Parody: Difference as Sameness* discusses parody:

Parody - often called ironic quotation, pastiche, appropriation, or simply intertextuality - is usually considered central to postmodernism'.

Postmodernist intertextuality rehistoricizes texts by dismantling and exposing implicit assumptions of a natural continuity. In its deliberate echoing and recontextualization of a past work in a new historical, social and aesthetic context, parody also foregrounds the politics of representation and highlights the interconnection between a text and its particular social and historical context. . . . Parody cannot be defined through periodization, but rather that it manifests a variety of styles in different eras and contexts, reaching from the ‘witty ridicule to the playfully ludic to the seriously respectful. (412)

In presenting the 2006 Nobel Prize for Literature to the Turkish writer Orhan Pamuk, the Swedish Academy commended him for his discovery of new symbols for the clash and interlacing of cultures. East and West is a central theme in Pamuk’s works and it represents the apparent clash. The discourse of modernization of Turkey is associated with the East and West theme. Kars is located in the east and is a symbol of Turkey’s traditions and at the same time it is mixture of Russian, Armenian, Ottoman and Turkish pasts.

Erdag Goknar in his book *Orhan Pamuk Secularism and Blasphemy, The Politics of Turkish Novel* tells that In 2005 Orhan Pamuk was charged with “insulting Turkishness” (6) under Article 301 of the Turkish penal code. Later on after Eighteen months he was awarded the Nobel Prize. There was identity crisis in Pamuk’s life. He explores the identity crisis of Pamuk that how media perceived Pamuk as a representative Turk and “his authenticity as a writer, which revolves around his relationship to orthodoxies of Turkish secularism and national identity” (1). Extremist accuse Pamuk, a secular Turk, of being a Jewish convert. He is accused of writing for foreign readers. The clash of politics and representation in the figure of Pamuk is a symptom of larger changes in Turkey:

Much of the media hype amounts to the defamation of an author who has successfully negotiated conflicting sites of power and an ideological

minefield from socialism to nationalism to Islamism, and who has, in the process, garnered an international audience exponentially larger than his Turkish readership. As an author with a global profile, Pamuk has been put in the unwitting position of representing the Republic of Turkey, something he has never sought, aspired to, or desired. One of Pamuk's repeated complaints is that he is pigeonholed as a "Turkish" author rather than as a novelist per se. It is this "Turkishness" that preoccupies, frustrates, and restricts him. It is more than ironic, then, that this is one of the main subjects of his fiction. (2)

After analyzing the above mentioned research works, books, research articles, and reviews it can be concluded that Pamuk's works has been researched from post-modern angle. The dichotomy of East and West has already been studied. It has been studied from the angle of Islamic Feminism also. The formation of subject identity is explored from Foucauldian perspective. Various research papers are taken for the study on Pamuk on international level. Majority of research on Pamuk's work is done from the perspective of East West encounter, the traditional Islam and modern Secularism. It has also been studied from the view of current Turkish politics.

After taking into account the various researches on Pamuk it has been found that Pamuk's work has not been analysed from Žižekian viewpoint. The present study explores the novels of Pamuk from the philosophical lens of Slavoj Žižek. Pamuk has been doubted by the local Turkish people and media that he has not done justice with the traditions of Turkey. He has western ideas and he is seen as a person who is not following the Turkish values. Many characters in Pamuk's novels echo this idea like Ka in *Snow*. Ka belongs to Turkey and he has studied in West. He comes back to Turkey and he wants to do something for his country. But he is unable to win the support of local people. They think that he does not belong to this country. Even Ka himself doubts his ideas. He wavers between his faith that whether he believes in God or not.

Slovenian **Žižek** maintained a distance towards the authority. He belongs to Slovenia but he grew up reading western thinkers and watching Hollywood movies. Later on he studied and reinvigorated German Idealism. He stood in elections not only to participate in politics rather to keep certain politicians away from power. Because of his radical ideas he faced a great difficulty in getting a job. His personality is formed by cherishing this distance towards local authority.

Pamuk and **Žižek's** ideas have not been correlated up till now. The present study correlates the works of these writers and applies Žižekian concepts in the fiction of Orhan Pamuk. Slovenian **Žižek** belongs to Slovenia. Slovenian **Žižek** was born on 21 March 1949 in Yugoslavia. At that time Slovenia was a part of Yugoslavia. His parents were atheists. During his childhood he lived in the Portoroz. He belongs to a middle class family. His father was an economist and served in eastern Slovenia. His mother also worked as an accountant. Born in an atheist family he spent his early childhood in Portoroz. He had an early exposure to Western films and theory. During his teenage his family moved to Ljubljana. He did not like the television, books and the culture of his country dominated by the communist ideology. Instead of his native culture he preferred western culture particularly Hollywood cinema.

During his growing age he spent a lot of time in watching foreign films and because of his in-depth knowledge of cinema his books have rich allusions from popular cinema. **Žižek** was very much influenced when Soviet troops crushed the reform movement of Czechs for more freedom. How totalitarian regime can dominate the day-to-day life of a common man made an impact on him in his teen age. **Žižek** learnt six languages and he devoted himself to the study of Lacan, Derrida and French philosophers at the Ljubljana University. Right from his early school days he was fascinated by French structuralism. He has translated Jacques Derrida in the Slovenian language. In his teen age he was associated with dissident intellectuals like Tine Hribar. He has contributed articles in the magazines like Praxis and Problemi. He has served as an assistant researcher but he was in a trouble for his thesis titled *The Theoretical and*

Practical Relevance of French Structuralism. He had to face the ire of the authorities for taking a stand against the accepted notion of Marxism.

Žižek did his bachelor's degree in the subject of philosophy and sociology. He studied French Structuralism and translation of Jacques Derrida. He was influenced by the reading of Marx's *Das Kapital* from the point of view of Hegel. Terry Eagleton described **Žižek** as the "the most formidably brilliant exponent of psychoanalysis, indeed of cultural theory in general, to have emerged in Europe for some decades" (Rev. of *The Universal Exception*). Later on he did his master's degree from the University of Ljubljana. He studied French philosophers in detail and submitted his thesis on French structuralism. His style of raising questions on the accepted notions of philosophy and propounding radically different ideas made him popular in the intellectual circle. He was awarded PhD on German Idealism but for his radical ideas he found it difficult to secure a teaching position in the university. He had to take different assignments like the job of translator and later on the job of researcher at the University of Ljubljana. **Žižek** studied with Jacques Alan Miller in Paris on the subject of psychoanalysis. He accomplished his second doctoral thesis at that time. He collaborated with Jacques Alan Miller, the son in law of Lacan for further study on Jacques Lacan. In Ljubljana **Žižek** is considered as an authority on the legacy of Lacan. He has reinvigorated many concepts of Lacan. In the decade of 1980 he translated Jacques Lacan, Sigmund Freud and Louis Althusser. He published his first book on film theory. In 1989 he published *The Sublime Objects of Ideology*. Several documentaries have been made on **Žižek**. His works have influenced the critical theory and film theory also.

Žižek has a unique style of approaching a topic. He introduces a topic, a question but he does not give the answer immediately. The answer is found in some later chapter to some other question. He borrows many technical terms from Lacan and gives them fresh meaning. Hapham calls **Žižek**: "An accomplished scholar who could boast of multilingual familiarity with an immense range of materials, a philosophical sophistication that few could match, a thorough mastery of the most difficult and cryptic

texts, and a witty and engaging style, Žižek seemed to be possessed of every possible gift” (453). Žižek has a unique sense of criticism. He has frequently criticized his own works also. He has been associated with the publication of a newspaper column criticizing the government policies. In the decade of 1980s Slovenia struggled to get its freedom from the Yugoslavia’s communist government. Žižek has tried his luck in the politics also. He contested elections for the country’s joint presidency but he could not make it. He was able to get the fifth position in the elections so he could not become a part of the group of leaders. His stint in the politics ended with this and he remained committed to the philosophy after 1990s. He got divorce from his first wife and he married again. Though he continued to serve the position of a researcher but his interest remained focused in the field of philosophy. He has secured his position in the communist regime and he was offered teaching positions in various universities. Žižek has taken scholar appointments but never taken full fledged teaching position. He cherishes his freedom of working for his interest rather than working for money only.

Žižek has contributed immensely in the field of philosophy and he has contributed many books after 1990s. He has been translated in more than twenty languages all over the world. He has enriched Lacan’s legacy with new interpretations. He has penned many books on Lacan revisiting many complex concepts like desire, *object petit a*, and fantasy. Terry Eagleton has reviewed several books of Žižek. He has praised Žižek for his unique style of approaching the traditional concepts and analyzing a thinker from the lens of another; in the process an absolutely novel point of view emerges. Žižek offers appraisal of the great thinkers in a light manner by quoting examples from the popular Hollywood movies. He quotes the example of science fiction movies to explain the working of the Real. He has appeared in many interviews, talks and he has explained his position that we are not living in a post ideology world rather ideology today has taken a more subtle form informing our day-to-day life.

Žižek has not only composed books on the philosophy, culture but he has analyzed the current scenario also. He remains in the limelight for his comments on the policies of the modern political regimes. He has criticized the American government’s

interference in Iraq under the pretext of destroying the mass destruction weapons during Iraq war but in reality there were no such weapons of mass destruction in Iraq. He has tried to give psychological factors of the Iraq war in his book *Iraq: The Borrowed Kettle*. Recently he has explained the alarming situation of the world during the outbreak of Corona virus. Žižek has continued his academic pursuits by taking different assignments. He has the habit of revising his works many times prior to their publication.

He is famous for his idiosyncratic style of writing. He is dedicated to the philosophy of Marx but he has given new interpretation of the existing concepts of Marxism. He has got international fame with his style of appraising the old thinkers in a novel way. He has taken the concept of subject from Descartes and has given new dimensions to it. He frequently mixes high and low culture, gives examples from the popular cinema and often gives a new concept through a question. He mixes the apparently different ideas as spirit is bone and the titles of his books are often striking because of this quality. He has gained fame as well as notoriety for openly airing his views against the established norms and canons of the society. He is described as a celebrity philosopher by the Foreign Policy in 2012. He has taken the concepts of Hegel and Lacan and he applies these concepts in a novel way.

He has translated the works of Jacques Lacan and Sigmund Freud. He has also translated the Marxist thinker Louis Althusser. He has composed a book on film theory but he rose to international fame with the publication of his magnum opus *The Sublime Object of Ideology* in 1989. He has contributed articles in the journals related with research on Lacan. He has been associated with Slovenian magazine Mladina. He has composed articles for the psychoanalytical journal Problemi and later on he has served as a member of its editorial board.

He staunchly criticized the totalitarian government under Tito in Yugoslavia. He joined the communist party to oppose the military regime. He has fought vigorously for the establishment of democracy in his country. He wants to make advancement in

the Marxist philosophy but he supports the democratic ideals also. He has favored Donald Trump for the post of president of American and later on he criticized him also.

Several documentaries are made on him. *The Pervert's Guide to Cinema* and *The Pervert's Guide to Ideology* show his views on the popular culture and philosophy. He has given lectures on the interpretation of Lacan's complex concepts and on Marxism.

Some of the popular books by Žižek are *The Sublime Object of Ideology*, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, *For They Know not What They Do: Enjoyment as a Political Factor*, *Enjoy Your Symptom!*, *Jacques Lacan in Hollywood and Out*, *Tarrying with the Negative: Kant, Hegel and the Critique of Ideology*, *The Metastases of Enjoyment: Six Essays on Woman and Causality*, *The Indivisible Remainder: An Essay on Schelling and Related Matters*, *The Plague of Fantasies*, *The Ticklish Subject: The Absent Centre of Political Ontology*, *The Fragile Absolute or Why the Christian Legacy is Worth Fighting*, *The Art of Ridiculous Sublime: On David Lynch's Lost Highway*, *The Spectre is Still Roaming Around*, *NATO as the Left Hand of God*, *Did Somebody Say Totalitarianism? Five Essays in the (Mis) Use of a Notion*, *In the Fight of Real Tears: Krzysztof Kielowski between Theory and Post Theory*, and *On Belief*.

Žižek has co-authored *The Abyss of Freedom - Ages of the World* with Von Schelling, *Contingency, Hegemony, Universality: Contemporary Dialogues on the Left* with Judith Butler and Laclau, and *Opera's Second Death* with Mladen Dolar. Žižek has edited the book *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*, *Mapping Ideology*, *Cogito and the Unconscious*, and *Revolution at the Gates: Selected Writings of Lenin from 1917*. Žižek has co-edited *Gaze and Voice as Love Objects*.

The first major work of Žižek in English is *The Sublime Object of Ideology* published in 1989. It is the magnum opus of Žižek's oeuvre. Almost all the critical concepts of Žižek are dealt with in this book. He analyses contemporary political scene

in the light of Hegelian dialectics. He comments on Hegel from the lens of Lacan's psychoanalysis. He compares Marxism and Freudian psychoanalysis also. He says that contradiction is the essential condition of life and it is wrong to consider that through Hegelian dialectics the contradictions are resolved in a linear manner of thesis, antithesis and synthesis rather we have to accept contradiction as the vital condition of life.

Žižek's work is indebted to the influence of Hegel. Ernesto Laclau has given the preface of this book. Žižek has a pattern of introducing a topic without giving the conclusion but later on in the book he again revisits this concept. This is like Lacan's thesis of framing understanding retroactively. The understanding of the reader is enriched with every subsequent additional elaboration of the concept. The title of the book is taken from Lacan's concept of *object petit a*. This object is a fantasy object and belongs to the realm of unconscious. It gives consistency to the life of an individual. The idea of ideological fantasy is explained in detail that how our everyday choices are forced choices and not independent but this is hidden behind the veil of fantasy.

One of the major achievements of Žižek is reclaiming of the subject. He says that subject is not master of the universe as Descartes has said I think therefore I am. He says the I who thinks and the I who says I am are different. By citing the dialectical process of Hegel he proves that subject is a pure negative entity. The subject is the subject of the void. Lacan has already given the concept of barred subject. Hegel has called the subject as the night of the world. A subject can come out of the clutches of the ideology by an act in which he makes his decision independently without falling in the trap of accepted norms and values. When a subject questions the given alternatives and sees beyond it then he can conquer the trap of ideology. The example of capitalism is pertinent in this context where in the era of globalization people are forced to think that there is no alternative of capitalism.

On the one hand the subject is castrated from his *jouissance* with his admission in the Symbolic and on the other hand he is given certain freedom to show he has

independence. The subject is allowed to transgress law in certain practices like consumption of alcohol, certain sports and use of drugs. The command of the superego of sacrificing the *jouissance* is complemented by the inherent transgression in which the subject can have a feel of the *jouissance*. This kind of limited transgression is the cunning of the ruling ideology by which any serious threat to the status quo is ruled out.

Žižek comments on the racist fantasy that racism is always a form of ideology. We are made to believe that the other, for example Jews have stolen the *jouissance* from us and they are responsible for our loss of enjoyment. Either they have stolen our *jouissance* or they have a special access to *jouissance* which is not available to all. Anything problematic can be assigned to them as they are the other responsible for the wrongs in the society.

Žižek has compared Freud and Marx on the basis of surplus value. He gives an explanation that there is nothing hidden behind the dreams in Freud's case and similarly there is nothing hidden behind the commodities. The reality is the form itself and nothing is hidden behind this form. The commodity fetishism conceals the reality hidden; for example the relations between men are hidden behind the relation between commodities.

Žižek carries forward the elaboration of Lacanian concepts in *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. He substantiates the concepts of the *jouissance* and the Real with the examples from the popular culture. Explaining further the concepts already taken in his first book he cites the examples of movies, detective fiction and democracy. In his next book *For They Know not What They Do: Enjoyment as a Political Factor* he analyses that how break up of socialism in the Eastern European countries have given the way to re-establishment of military nationalism again. He attributes this movement and racism getting more prominent due to the eruption of enjoyment. With the example of Robinovitch joke he explains the historical change and he also talks about the vanishing mediator.

In *Enjoy Your Symptom! Jacques Lacan in Hollywood and Out* Žižek talks about the working of ideology in the shape of cynicism. He explains the typical fetishistic attitude that a person knows very well that in pursuing the fetish he is not pursuing the original object but nonetheless he continues doing it. A person knows very well that money in itself is nothing but he behaves as if it is the embodiment of real value. By quoting the examples from popular cinema he explains the complex Lacanian concepts like woman, phallus and father. In the second edition he has explained the relation of the Symbolic and the Real with the example of movie Matrix. The Symbolic order exists in the interpellation of the individuals. In *Tarrying with the Negative: Kant, Hegel and the Critique of Ideology* Žižek discusses the Hegelian philosophy in detail and he discusses the concept of cogito. He considers Plato and Kant were able to analyze radically the concept of negative gesture and after them Lacan also elaborates this concept.

The Metastases of Enjoyment: Six Essays on Woman and Causality deals with the fundamental Lacanian concepts. The concept of superego and the subject is analyzed. The sexual relationship is impossible is also dwelt upon. In the Appendix Žižek has given a self-interview. He poses to himself different possible questions and tries to answer them. In his next book *The Indivisible Remainder: An Essay on Schelling and Related Matters* Žižek dwells on the German Idealism. Žižek has explained Schelling's *Ages of the World* as a substantial work on materialism and he thinks that this book has paved the way for Marx and Lacan later on to work on the concept of materialism. He further takes the reading of Hegel and Schilling through the point of view of Lacanian lens. *The Plague of Fantasies* is an elaborate explanation of the concept of fantasy. He explains the seven veils of fantasy. He discussed that over activity of cyberspace has undermined the working of Symbolic virtuality.

The Ticklish Subject: The Absent Centre of Political Ontology deals with the concept of cogito. Žižek says that the concept of cogito has been the mainstream of modern thought but modern thinking has not come to terms with the act of madness as the basic constitutive condition of cogito. Žižek analyses the Cartesian subjectivity

through the view of German Idealism. *The Fragile Absolute or Why the Christian Legacy is Worth Fighting for* deals with the concept of radical negativity again. A subject can get his liberty from the clutches of social reality if he can go through the veil of fantasy. He cites many examples like Tony Morrison's *Beloved* in which Sethe gets free with the act of infanticide. He cites the example of crucifixion as the greatest in getting free from social reality.

Žižek has composed *The Art of Ridiculous Sublime: On David Lynch's Lost Highway* and *The Spectre is Still Roaming Around*. He says that The Communist Manifesto is still relevant today in the age of globalization. The late capitalism has threatened the ethnicity, culture of countries and Marx's philosophy can still help as an antidote of capitalism. Žižek has analyzed the role of NATO in attacking the former Yugoslavia in his book *NATO as the Left Hand of God*. He criticizes NATO as it works as a tool in the hands of multinational capitalism. Žižek has analyzed concept of totalitarianism in *Did Somebody Say Totalitarianism? Five Essays in the (Mis) Use of a Notion*. In *The Fight of Real Tears: Krzysztof Kielowski between Theory and Post Theory* analyzes the debate in the arena of film studies about the application of structuralism and post structuralism. Žižek contends that Lacan's concepts are not applied in full sense by the critics. *On Belief* talks about the need of an ethical act out of our comfort zone and the requirement of night of the world for countering the grasp of ideology.

Žižek has co-authored *The Abyss of Freedom - Ages of the World* with Von Schelling. In this book he has discussed the concept of Schelling that we have evolved from freedom and has been enslaved by reason. *Contingency, Hegemony, Universality: Contemporary Dialogues on the Left* has been authored by Žižek, Judith Butler and Laclau. The meaning of subject is discussed in this book in the shape of dialogues. *Opera's Second Death* is authored by Žižek and Mladen Dolar.

Žižek has edited the book *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*. This book examines the films studies through the

lens of psychoanalysis. *Mapping Ideology* is edited by Žižek. The Real and the Symbolic are always separated by a gap and the ideology is a kind of spectre to cover the gap. Louis Althusser has elaborated the working of ideology in *Ideology and Ideological State Apparatuses* and Žižek has also examined the working of ideology in this book. Cogito and the Unconscious deals with the subject. The Cartesian subject is analyzed here. Žižek has also edited *Revolution at the Gates: Selected Writings of Lenin from 1917*. In the times of multinational capitalism Lenin's ideas are relevant today. Žižek has co-edited *Gaze and Voice as Love Objects*. This book explores the impossibility of sexual relationship, a concept coined by Lacan.

Žižek argues that our life is controlled by regulatory institutions of the state. Political decisions are thrust on us as if they are non-political or away from routine life's ambit. He contests the idea that we are living in a post ideological world. According to Marxist definition "ideologies promote false ideas in subjects about the political regime they live in" (qtd. in Sharpe 11). Žižek argues that we are not living in post ideological world rather subjects today believe in ideology if it is presented to them as non-ideological. Ideologies are presented as they are things too sacred to profane by politics.

Another feature of Žižek is mixing of high philosophy and low culture. It is a kind of Synesthesia. Žižek gives an interpretation by a negative question. In the words of Tony Myers:

Are not the different toilet designs of France, Germany and England actually ways of expressing three different existential attitudes - German reflective thoroughness, French revolutionary hastiness, English moderate utilitarian pragmatism? . . . These questions translate one system of meanings into another system of meanings - where for example, Lacan's system is translated into Hegel's system or Marx's system is translated into Lacan's system or more often than not, the

Hollywood system is translated into the Žižekian system. (qtd. in Myers 6)

Žižek says that truth of something lies outside the thing itself. Žižek's intellectual growth is also marked by a distance towards the authority. It was this distance towards the established authority which made Žižek's identity. In a similar way Žižek describes the formation of a subject. In the words of Tony Myers:

A subject exists only in so far as it maintains a distance towards the world. You cannot see the world if you are a part of it. A subject for Žižek is, therefore, a piece of the world which has detached itself from the world to a place where that world can now be seen. This is what makes a subject subjective as opposed to objective. (12)

Žižek has given various critical concepts. He says that a subject will believe in ideology if it is presented to him as non-ideological. Ideology should be presented to him as something beyond the contestable political matter. He further explains that today's first world subjects are misled by ideological cynicism. A subject will follow a particular ideology if he believes that in doing so he is expressing his freedom. He says that you needn't brainwash today's subject to win his support rather a successful political ideology offers a subject certain distance from its explicit ideas. This is known as "ideological disidentification" (Sharpe 5) in Žižekian system.

In his first book *The Sublime Object of Ideology* Žižek talks about Master Signifiers. All the political ideologies strive to attain a position where a subject can identify with some special rallying points. These are known as master signifiers. The special character of these signifiers is that nobody has seen them, for example the God, the Nation. He inherits this term from Lacan that these words are signifiers without a signified. These words don't refer to a physical thing. When subjects are enquired in depth, what is the meaning of these words then the answer is that there are others who know the answer. So their belief is the belief through the other. There are always people in a political system who holds the position of the other supposed to know. The power

of these persons is symbolic in nature. The roles or masks these people assume are more important than their real identity.

Žižek gives another concept of inherent transgression. He contends that no political ideology can survive in the modern world until it is related with people's day-to-day life. In *The Sublime Object of Ideology*, he refers to Blaise Pascal's advice that doubting subject should get down to their knees and pray. Once they believe through praying then they will be convinced that they already believed prior to the act of praying, retrospectively. Subjects have to be given some liberty which he terms as inherent transgression. These are some cultural practices that allow a subject to have a feel of the acts which is usually prohibited in day-to-day life like sex, death or violence. Subjects have a feel of *jouissance* through such transgression. In French the meaning of *jouissance* is enjoyment. But *jouissance* is always the transgressive enjoyment at the limits of what a subject can talk about in public life. These experiences bring subjects closer to the truth informed by the master signifiers.

In Žižekian framework an important term is looking awry. The *object petit a* is the thing that has been taken away from the subject and the subject thinks he can reclaim this object by aligning with a particular political ideology. This *object petit a* cannot be seen if it is not seen from a particular angle. Žižek claims that it can be seen by looking awry. There are inconsistencies in political framework and they can be justified by the concept of looking awry only. A subject believes that what he can see others are not able to see so it is not the inconsistency in the ideology rather others are not able to see it from his particular angle. He gives an example of lovers who can see some X-factor in each other which people other than them cannot see.

Žižek talks about Meta law. The subjects identify with sublime objects in a given ideology. These objects talk about a Meta law, a law which says that subjects should obey all the other laws. The freedom granted by ideologies to the subject is the freedom that Yossarian had in *Catch 22*. He cites Kafka's comment that it is not necessary that subjects should believe the law is correct or the law is just but the law is

necessary. But no political ideology can take such a great risk of telling this stark truth to the subjects directly. Instead they give subjects some sort of freedom and the faith that the ideology is rooted in some sublime truth.

Philosophers like György Lukács and Antonio Francesco Gramsci have given some critical concepts which were further developed by other philosophers. György Lukács was a Hungarian Marxist philosopher. He has given the concept of reification. He says the human relations are hidden behind the relation between things in a capitalist society. The things produced by men are treated as independent things as if they have their independent existence. Further the human beings are also treated as things governed by the laws of the things world. Lukács has reinvigorated the Marxian theory of alienation of human labour. He has discussed the concept of commodity fetishism in detail. The commodity structure of a capitalist society undermines the existence of individuals. A commodity is treated as an independent entity and an individual becomes a part of the system mechanically. A man is estranged from the product of his activities. He says when proletariat becomes aware of this situation then he can emancipate himself from this world of reification.

Antonio Francesco Gramsci was an Italian Marxist philosopher. Gramsci has composed Prison Notebooks during his imprisonment during Mussolini's rule. He has commented on Italian history, nationalism, folklore, religion and many other topics. He has given the concept of cultural hegemony. He explains that how the ruling class use various cultural institutions to maintain their power. The bourgeoisie promote a hegemonic culture using their ideology and they take the help of ideology instead of coercive measures to retain power. Their cultural values are propagated to the extent that these values become common sense. So the institutes which form the superstructure are instrumental in maintaining the cultural hegemony.

Gramsci differs from the traditional Marxian thought that proletariat are dominated by bourgeoisie by sheer force only, rather he says that the relation between the dominant and ruled class is not based on violence only. The dominant class works

through the subtle use of various institutions. No major revolution took place in the advanced countries as predicted by Marxism rather capitalism has emerged as a stronger form all over the world. The working class has adopted the values and norms of the dominant class and thereby perpetuates the status quo. He says that the emancipation of the working class can be achieved if they develop their own culture and subsequently gain cultural hegemony. In the modern world no class can dominate with the help of force only.

Louis Althusser has further enhanced the understanding of the concepts of Gramsci. Gramsci has given the concepts of civil society and political society which are further developed by Althusser as Intellectual State Apparatus and Repressive State Apparatus. Althusser says that an individual is interpellated in the system when he responds to the call of the people in authority. Žižek says that no interpellation is complete and the traces of Real are always left unsymbolized. That is what makes an individual subjective instead of being objective. Žižek also talks about commodity fetishism that subjects are fully aware in following the fetish they are not pursuing the real object but nonetheless they continue as if nothing is wrong.

All political ideologies have a set of tautological propositions about their sublime objects. Žižek gives an example of the Stalinist regime, which says the people always support the party. On the surface it seems like a simple sentence but in depth it has another meaning. Here what is the meaning of by the people are those people who believe in the party. Any people who don't support the party are not people within this ideology.

The present study deals with the fiction of Orhan Pamuk. *Silent House*, *The White Castle*, *The Black Book*, *The New Life*, *My Name Is Red*, *Snow*, *The Museum of Innocence*, *A Strangeness in My Mind*, and *The Red Haired Woman* are taken for the present study. This study focuses on analyzing the texts from Žižekian point of view only. Pamuk has explored the relation between past and present, old and modern, tradition and novelty and East West dichotomy. Pamuk has elaborated the role of

political institutions in people's everyday life. Žižek has also given elaborate explanation of the working of political ideologies. Pamuk has given many situations in his novels where he comments on popular consensus. A layman is made to believe that he is important in the overall political dispensation but in reality, he has Hobson's choice only. Pamuk has faced severe criticism in his motherland for boldly raising the concerns of common man but he has fearlessly delineated the stark reality of his country in his fictional world.

Chapter - 2

Ideological Cynicism and Belief

Slovoj **Žižek** is a modern philosopher from Slovenia. His views about God to some extent, are shaped by his atheist family. He was exposed to the Western theory in his youth. He has studied French Structuralism and he has also studied translated works of Jacques Derrida. His ideas are framed initially by the reading of Karl Marx and Hegel. He is credited with invigorating German Idealism. He has contributed in the field of research with his thesis on German Idealism. He comments in the introduction of his seminal book *The Sublime Object of Ideology* that one of the aims of this book is “to accomplish a kind of ‘return to Hegel’ - to reactualize Hegelian dialectics by giving it a new reading on the basis of Lacanian psychoanalysis” (Žižek, *The Sublime Object of Ideology* xxx). Terry Eagleton has praised him as the “most formidably brilliant recent theorist” (Rev. of *The Universal Exception*).

Žižek has a unique style of approaching a particular topic. He is interested in everything which seems to be out of the purview of philosophical discourse. Number of times he throws a question to his readers and answer to the question is always yes. The title of his books often tests the comprehension of his readers. He introduces a topic and gives its answer later on somewhere else in some other chapter. He gives a new reading of Hegel via the philosophic lens of Lacan and then translates it into our everyday life. Žižek has contributed in the field of critical theory and film theory also.

Žižek published *The Sublime Objects of Ideology* in 1989. Žižek contests in this book that we are living in a post ideological world. He says that in the modern world ideology is all pervasive in our day-to-day life. The only point of difference is that today ideology is not presented as some lofty high ideal rather it is informed in our routine activities in adhering to the status quo. He begins his argument by comparing Marx and Freud. He says that what is common in interpretative procedures of both the thinkers is that there is no content hidden behind the veil of form rather “the ‘secret’ to be unveiled through analysis is not the content hidden by the form (the form of commodities, the form of dreams) but, on the contrary, the ‘secret’ of this form itself” (Žižek, *The Sublime*

Object of Ideology 3). Freud has himself explained this position as there is nothing like unconscious hidden in the latent form of dream thought. Whatever is there in a dream it can be conveyed in day-to-day language. The paradox is that the subject is aware about this fact but he is bewildered when he tries to find something beyond this plain truth. Freud has proposed a solution out of this problem that we have to move out of the notion that there is some latent hidden kernel signified in the dream. We should focus on the form of the dream itself. Marx also has conveyed this in a similar fashion the notion of commodity form. We are taken in by the disguise of commodity in terms of its value, its exchange and its utility. But on the deeper level it is human relations hidden behind the form of commodity fetishism. Žižek says:

In spite of its quite correct explanation of the ‘secret of the magnitude of value’, the commodity remains for classical political economy a mysterious, enigmatic thing - it is the same as with the dream: even after we have explained its hidden meaning, its latent thought, the dream remains an enigmatic phenomenon; what is not yet explained is simply its form, the process by means of which the hidden meaning is disguised itself in such a form. (Žižek, *The Sublime Object of Ideology* 8)

Marx has criticized the ideology as false consciousness as it gives subjects a false notion of reality. Subjects are made to believe in the false ideas propagated by the political regime of the time. The ideology rests on false ideas but it is believed as true by the subjects so the existing conditions of reproduction continue uncontested. The main motive of such a model is to maintain the status quo in the field of reproduction of relations of production. But Žižek contests such a model of ideology based on false consciousness. He says if we believe in such a model that ideology conceals a content from the subjects then it is quite possible that we can penetrate behind the veil of false ideas and have access to the truth and thereby we can improve the situation by taking a proper remedy. But it is almost impossible to reach a hidden universal truth in today’s sociopolitical life in which media has a big role to play. Žižek agrees with the critics about the criticism of ideology as false consciousness but he contests the idea that we

are living in a post ideological world. He says: “This is probably the fundamental dimension of ‘ideology’: ideology is not simply a ‘false consciousness’, an illusory representation of reality, it is rather this reality itself which is already to be conceived as ‘ideological.’” (Žižek, *The Sublime Object of Ideology* 15)

The ideology rests on the misrecognition of the subject about the reality of commodities as they fail to see relation between men hidden behind the relation between things. Value of a commodity is ascertained by its exchange value. Value of one commodity is considered fix as if it escapes the circle of exchange. Here Žižek cites the example of a king. The king is a king not because he has some inherent quality of a king but he is a king because his subjects believe that he is a king. In the pre capitalistic societies the commodity fetishism was not fully developed and in the modern capitalistic society subjects are deceived in the name of freedom. The subjects are free to work according to their wish but still the situation is same that they are working for one or the other master thus sustaining the status quo of capitalism.

So, in the modern world it is not the Marxian phrase that they do not know it, but they are doing it rather today the formula is they know it, but they are doing it. Žižek calls such a condition as ideological cynicism. He quotes Peter Sloterdijk about the functioning of ideology through the cynicism. He says: “The cynical subject is quite aware of the distance between the ideological mask and the social reality, but he none the less still insists upon the mask. The formula proposed by Sloterdijk, would then be ‘they know very well what they are doing, but still, they are doing it.’” (Žižek, *The Sublime Object of Ideology* 25)

The political authority is very well aware about the position of the subject and they take into account the dissent of the subject. They are able to find one reason or the other to justify the ideological mask and the reality. This cynicism is like a perverted negation of the negation. The subjects are aware that something is wrong with the existing conditions but they still continue as if nothing is wrong. Žižek poses questions that will such a model of cynicism take us into a post ideological world. He says an

emphatic no because the totalitarian regime today is not dependent on the lies to be told as sacrosanct truth but the subject is placed in his position by the ideological illusion. Žižek repeats the Marxian formula of ideology that they do not know it but they are doing it. The illusion is not on the side of knowing but on the side of doing. As in case of commodity fetishism the subjects acts normal despite of the real knowledge. The prime example is money. The money is treated as the universal embodiment of value but in reality, it is nothing. Its value depends on the notional value placed in it by the society. All the people are well aware about this fact but even then: “When individual use money, they know very well that there is nothing magical about it - that money, in its materiality, is simply an expression of social relations” (Žižek, *The Sublime Object of Ideology* 28). The problem lies in the fact that still people behave as if money is the ultimate source of value. Subjects are facing a double illusion. “The illusion is therefore double: it consists in overlooking the illusion which is structuring our real, effective relationship to reality. And this overlooked, unconscious illusion is what may be called the ideological fantasy” (30).

The subject’s political belief is always a belief through the other. Žižek cites the example from Marx that in ideology things have taken the priority instead of the relations. Things believe in place of the subjects. This process is known as transference in Lacanian thesis. The belief is not interior to the subject rather it is always exterior to him. A subject always believes through the other. He says: “the most intimate beliefs, even the most intimate emotions such as compassion, crying, sorrow, laughter, can be transferred, delegated to others without losing their sincerity” (Žižek, *The Sublime Object of Ideology* 32). Žižek cites the example of Tibetan prayer wheels. A prayer is written on them or contained in them and when you move the wheels it prays for you and you are free to do any other thing as you have delegated the act of prayer to the wheel.

Silent House is placed in the turbulent times prior to the military coup of 1980. Dr. Selhattin has to shift in the small town Cennethisar because of his open criticism of the government. He is happily settled in the city with his wife. He has a rational view

about life and wants to take his country out of the clutches of traditions which is a hindrance in the overall development of the country. Though he goes to the remote town and accepts this situation as a challenge but he is unable to forget this humiliation throughout his life. He tells about the diktat of Talat Pasha: “Dr. Selahattin, you will no longer live in Istanbul, and you will have nothing to do with politics! That’s what he said to me, the son of a bitch” (Pamuk, *Silent House* 20). He says that he is not afraid of going to jail even but he will not bow to the commands of Talat Pasha. He tells his wife that she should be ready to do any sacrifice because they are following the right path. He gives long sermonizing to his wife about his plight in Istanbul and criticizes the government and abuse the Istanbul city outwardly but inwardly he is deeply disturbed. Fatma says: “He’s really just a child. Yes, the devil could only fool a child that much, I realized that I had married a child who could be led astray by three books. . . . And there was Selahattin with his elbows on the table and his head in his hands crying” (21).

He takes the task of improvement of his country with the composition of an encyclopedia. He also takes refuge in the fact that he is following the West who is more logical and has a scientific temperament in comparison to his countrymen. He has a vision that one day his country will be ruled by secular persons and orthodoxy will be thrown out but in reality, the opposite happens. Still, he does not reconcile with the situation and says: “The mundane little comedy called politics in Istanbul is nothing compared with the momentous work of this encyclopedia of everything, what I’m doing here is much greater and more profound, a scientific marvel whose influence will endure centuries from now” (Pamuk, *Silent House* 23). He knows the real situation very well but still he goes on as nothing is wrong and he dies leaving the encyclopedia unfinished.

Hasan is the nephew of Recip. He has joined a group of nationalists. They are strongly against the communists and they believe that these communists are responsible for their country’s problems. Hasan has played in the company of Nilgun and Metin in his childhood. But now as a fiery young boy he does not like the rich people. He calls

them society people as they have plenty of money to play with and they don't have any moral or religious values. Hasan has a crush on Nilgun. He watches secretly Nilgun offering her prayers for her father and grandfather. He feels good that at least she has her religious values intact. He chases her when she goes for swimming. He is disgusted with them and says: "If you have money, how much is it: this was perhaps they prayed now instead of the Fatiha: You're all so disgusting, sometimes I feel completely alone: Half of them disgusting, half of them idiots" (Pamuk, *Silent House* 78). He meets Nilgun and tries to be friendly with her but she does not reciprocate him. On one hand Hasan despises rich people and on the other he falls in love with Nilgun knowing very well that she too belongs to the rich educated class.

Hasan steals Nilgun's comb from her bag. He wants to do something for his country. He has biased ideas about the West. He wants to tell his mother: "How we were all the playthings of the great powers, the Communists, the materialists, the imperialists, and the rest, and how we were now reduced to begging for help from nations that used to be our servants" (Pamuk, *Silent House* 154). He is against the existing system of his country in which he is taught to live with meagre means and be satisfied with whatever he has got in life. He wants to take revenge with the persons who are responsible for all this. Louis Althusser has commented on this situation that the institutes of the society such as family, schools perpetuate the status quo by propagating the ideology of the ruling powers. Hasan comes to know that she is a communist when she buys a newspaper *Cumhuriyet*. He is aware about the difference between him and Nilgun. "She's right not even to want to make eye contact with me, because we belong to different worlds" (Pamuk, *Silent House* 160). When his associates come to know about his crush for Nilgun then they are furious and ask him explain his situation. Hasan says: "I can't be in love with that girl, I said. She's a communist" (180). Hasan is assigned a job that he will grab the newspaper from Nilgun and tear it down publicly to show that they will not allow communists here in this town. He tries to stop Nilgun but she refuses to listen to him. He beats her badly in the market and Nilgun dies because of that. Hasan has a fantasy: "They think you're a Communist, my beloved, come on, let's run away, let's go, they're everywhere, and they're so powerful,

but there's got to be somewhere in the world we can live in peace, I'm sure there is . . . ” (260). Hasan is fully aware about the situation still he weaves fantasies about Nilgun and Nilgun has to pay the price with her life.

The White Castle is placed in the 17th century Istanbul. East and West are compared and contrasted through the character of the narrator and Hoja. A young Italian is captured when he coming with his fleet by the Turkish fleet. After serving for a brief period, he is handed over to Hoja as his slave. Hoja wants to learn new things and he is mesmerized by the knowledge of this young man. This man has no choice but to obey the commands of his new master Hoja. This man claims that he has knowledge of astronomy, medicine and modern science. Hoja is working as a close associate of the pasha and he wants to secure a place for him in the royal court. In his pursuit of learning Hoja learns new subjects from his slave like geography, mathematics and astronomy also. With the acquisition of this knowledge Hoja gets the position as the imperial astrologer in the royal court. The slave on the other hand also learns Turkish language and the customs of Turkey. The twist further is that both the slave and his master Hoja are lookalike. Pamuk comments are apt in this context:

My confidence comes from the belief that all human beings resemble each other, that others carry wounds like mine - that they will therefore understand. All true literature rises from this childish, hopeful certainty that all people resemble each other. When a writer shuts himself up in a room for years on end, with this gesture he suggests a single humanity, a world without a centre. (Pamuk, *My Father's Suitcase* 14-15)

The narrator's aim is to get out of the clutches of his master Hoja by spending some time here in Istanbul obeying his commands. He listens to the dreams of Hoja that how Hoja has created a clock that tells exact time. Hoja has secured him as a slave for learning new things from him. “Later he said I would teach him everything; that's why he'd asked the pasha to give me to him, and only after I had done this would he make me a freedman” (Pamuk, *The White Castle* 32). Hoja continues with his aim by learning

minutely the details of planets from the books of his slave. The narrator teaches him everything that is available to him in the shape of his books. Hoja learns even the Italian language from him. Hoja has got a fanciful idea of creating an ultimate weapon which can destroy the enemies' army in no time. The narrator is neither interested in this project nor he thinks it is feasible but he continues with Hoja on this impossible project. Hoja has made some predictions which came true and Sultan is impressed with him.

The narrator shares a love hate relationship with Hoja. His avowed aim is to get out of this slavery by hook or by crook. He works with Hoja on the ambitious project of a lethal weapon. He is also afraid of plague like Hoja. He works on long sessions with Hoja during nights to know the real meaning of life. Despite knowing all the idiosyncrasies of his master he ends up taking the place of his master in the end. He says: "I reflected that Istanbul was indeed a beautiful city, but that here one must be a master, not a slave" (Pamuk, *The White Castle* 17). The lethal weapon fails in the battle field miserably and Hoja wants to escape from the battle field. The narrator knows that by exchanging his place with Hoja he would never be able to go back to his country but still he does this. He says:

We exchanged clothes without haste and without speaking. I gave him my ring and the medallion I'd managed to keep from him all these years. Inside it there was a picture of my grandmother's mother and a lock of my fiancée's hair that had gone white; I believe he liked it, he put it around his neck. Then he left the tent and was gone. (145)

Hoja also behaves in the same pattern as his slave. In the beginning he has secured a slave because he wants to learn new things from his slave. Hoja is an ambitious man. He wants to enter the royal court so he is honing his skills. He learns new subjects from his slave including the language of the slave. The ultimate goal of Hoja to be the imperial astrologer is realized. All he wanted now is to live a secure and peaceful life along with his wife and family. But he embarks on a new project of making a great weapon. He becomes so busy in his pursuit that he sends his slave instead of

him in the royal court. His slave interacts with the Sultan instead of him. The readers are told that later on he has settled in Italy and he has written many books about his adventures in Turkey. He has described at great length about the great weapon. He has become popular with his books there. Both the narrator and Hoja have exchanged their roles in life as if nothing has changed. The narrator says: “Must one be a sultan to understand that men, in the four corners and seven climes of the world, all resembled one another?” (Pamuk, *The White Castle* 151). In this context Prakriti Renjen says:

The subject in Pamuk’s works is thus emptied of its motives, thoughts, feelings, emotions and desires and is instead substituted by potentially infinite subject-positions which can be read as being structurally analogical to hollow moulds which carry the potential to be filled in with absolutely any subject. (19)

Both the narrator and the Hoja have taken the symbolic mantle of each other without consciously thinking about it.

The Black Book is placed in the modern Turkey of twentieth century. Ataturk is considered as the father of modern Turkey. After many decades of his death Turkey was still backward supported by the small-scale industry. Everything required in routine life was supplied the local traders and routine goods were manufactured by them. Transport was not fully developed in the 1960’s. Army was controlling the state and the elected government has the secondary place to the army. Anyone who tried to do something new was considered an enemy of the state. Political assassinations were common. The television too was controlled by the state and it showed the news from only one perspective i.e. of the state. There was a little freedom to the press. The journalists could not afford to air their views openly against the policies of the state. Criticism of the West particularly America was quite common.

In the backdrop of the time of political assassinations, army domination and state controlling the life of common people with an iron hand we come to know about the house of Galip. Galip is living here with his grandparents. An elaborate account of

the comparison of East and West is given here. Under the apparent peaceful life of the city is hidden the turbulence, anxiety and fears of common man. Everybody in Galip's house is aware about the condition of the country but they are living a peaceful idyllic life as nothing is wrong. The things in this house are old and frozen in time. The state of the things was in perfect harmony with the state of the inhabitants of the house, indifferent. "From time to time, this telephone would ring of its own accord: the bell was shrill, ear splitting; the pitch black receiver was as heavy as a dumbbell. . . . Sometimes, instead of connecting you to the number you wanted, it connected you to whatever other number it happened to prefer" (Pamuk, *The Black Book* 23).

Celal a cousin of Galip has moved out of this house way back and he is a renowned columnist in the newspaper Milliyet. Galip has married Ruya. Ruya's personality is an enigma for Galip and so is the life of Celal. Galip is in love with Ruya but Ruya is not a traditional wife. She is not interested in doing household chores and she is always busy in reading detective novels. She also takes interest in the revolutionary activities going on in the city. Galip knows about this fact of his wife but he did not question her. Galip says about her: "It was as if the person I was speaking to was not Ruya at all but someone else, and this someone else had deliberately set out to trick him" (Pamuk, *The Black Book* 24). Ironically Ruya was not somebody else rather she is behaving in a real manner. The only problem is that Galip is not ready to believe that she is indifferent to him.

Celal's life poses the same challenge to Galip. Galip admires Celal so much so that he wants to emulate Celal, or be an exact copy of Celal in his life. Celal has a different way of life than Galip. Celal used to be out of touch for many days from everybody. Galip knows about these short disappearances of Celal and he is sure that he can find him somewhere in the city. Celal's family knows that Celal is right in criticizing the government but they don't endorse his ideas. "I don't like his using such coarse language against the prime minister, though!" (Pamuk, *The Black Book* 29). The family is well aware that Celal is in a secret pact with a political party and he can secure a place in ministry if this political party comes into power.

Ruya is also influenced by Celal. She had a special bonding with Celal. Both of them share the zeal about changing their country for betterment. Uncle Melih is worried about Celal's influence on Ruya and says Ruya has been spoiled by Celal's ideology. He even stopped Celal from meeting Ruya. He says: "That's how Ruya turned into an anarchist. If our Galip hadn't rescued her from those guerrilla thugs, from that rat's nest, who knows where Ruya would be? Certainly not asleep in her own bed" (Pamuk, *The Black Book* 35). Ruya was a rebel right from her childhood. Galip remembers that how she used to be angry with children who tore the pages of their notebooks. She said that those were her nation's notebooks and whosoever destroys nation's property is not a Turk rather he is a traitor. She continued with this passion when she grew up. To follow her passion she had even married a young leftist but she was not able to continue the marriage. So after three years she got a divorce from him. Ruya is told by the doctor that she won't be able to bear children. Still she is not perturbed and continued with her life as usual. After being fully acquainted with Ruya's past and her life and after three years of his marriage Galip still was not ready to accept that Ruya was like that. Ruya suddenly disappears from the house leaving a nineteen word parting note for Galip. Instead of seeing the reality Galip imagines that Ruya must be in a terrible misery. He even thinks what Ruya must have thought if he himself has disappeared? He imagines: "Ruya must be in tears, Ruya must be bored after so much time alone, Ruya must in a dark room downstairs somewhere, pleading with him to come out of his hiding place" (53). Galip tells a lie to Ruya's mother that Ruya is sick so she cannot talk to her mother.

Turkey's people are also wedged between their past and the present life. The slogan of the orthodox people is to maintain the purity of their culture at any cost but in their routine life they are following the western life style, purchasing the western goods, going to coffeehouses, and reading the western literature. A great artisan Bedii Usta is such a symbol who was a master in creating mannequins. He was banned by the religious leaders because it is against their religion to copy the God's creation. When Turkey was declared a Republic and there was more freedom to people even then his art was not appreciated. People have changed their life style and they now wear western clothes. Mannequins now appear in the display windows of the stores. One of the shop

keepers said: “He thought it a great shame that he could not earn his keep by using “these real Turks, these real fellow citizens” in his shop window; the reason, he said, was that Turks no longer wanted to be Turks, they wanted to be something else altogether” (Pamuk, *The Black Book* 61). Despite the loud slogans of saving the native culture the people of Turkey were imitating the West in their real life. There was a clear sentiment that Turkey was facing some conspiracy of the West but even then in day-to-day life there was a clear gap between the rhetoric and the real actions. The artisan tried to change the mannequins’ gestures to cope with the changing time thereby sacrificing the natural beauty of his creation. His son makes a remark on this:

Their stock of little everyday gestures was “life’s great treasure,” but slowly and inexorably, as if in obedience to a secret and invisible master, they are changing, disappearing, and a whole new set of gestures was taking their place. . . . They were discarding their old ways, faster than the eye could see; they’d embraced a whole new set of gestures - each and every thing they did was an imitation (Pamuk, *The Black Book* 63).

Maureen Freely observes that when Turkey was declared Republic it was expected that the country will progress but in reality, there was a little progress as the country could not free itself from the haunting glorious images of the past knowing very well that the present cannot be carved fresh by clinging to the past.

Galip has a fascination for following Celal’s way of life. He continuously tries to locate him everywhere in the town. Celal is well versed in the history of the country. He wrote articles about his apartment, the dilapidated building, the shop of Aladdin, an imaginative account of Bosphorus drying up. Number of times Galip refers to Celal’s writing style. He even tries to write like him. He goes to his apartment and lives there under the guise of Celal. He contributes articles in the newspaper under Celal’s name. He knows very well that Celal’s life is under a threat as has made many enemies in the political circle. His vast readership is also a cause of worry. People follow Celal religiously. Celal has read many books about the coming of Messiah, Hurufism, and

reading letters in the faces of people. He has used all this material for his articles. His readers fully believe him that there are secret messages hidden as codes in his articles. Someday Messiah will appear and everything in the country will be in a proper shape. When Celal disappears, readers are in a shock that Celal has lied to them all these years writing imaginatively all the trash in his articles. Galip knows all this even then he assumes Celal's identity and endangers his life.

Celal wants to change his country. He is a revolutionary right from his childhood. His father said that Celal was a communist and he doesn't care for his family. With his links in the political circle Celal knows that intelligence watches every newspaper and no one can escape from the eyes of them by feigning aliases. Even then he writes many articles under an alias. Celal has read the psychology also. He says that people in Turkey are living a life without soul. "Celal had once written that the subconscious, the "dark spot" lurking in the depths of our minds, did not really exist, at least not in Turkey" (Pamuk, *The Black Book* 33). Further he is clear about the role of police also: "that the dark spot in our subconscious was the police station, an officer from this police station had served him a subpoena asking him to report to the prosecutor's office to make a statement" (34).

Galip follows Celal's way of life knowing that it is going to be full of dangers. The secret of Celal is clearly written in his articles. The only secret is that there is no secret. "A true marvel has a touch of the ordinary, just as a truly ordinary thing has a touch of the marvelous" (Pamuk, *The Black Book* 375). Celal also continues with his writing knowing clearly the danger lurking in the pursuit of his carrier. The freedom offered by the state is illusory as there is no real freedom. Anybody can criticize the government to the extent that it does not harm the balance of the government. They have a choice but it is a Hobson's choice. The media is considered as guardian of the democratic values of a country but media here is also not free. Maureen Freely comments on the situation: "The news programs offered a single version of the news, reflecting the views of the army, which saw itself as the protector of Ataturk's republican vision" (465). Soon there was a military coup after the death of Celal. A new

government was put in place having patriots from nonpolitical background. Media was still under the eye of intelligence. “So on the first anniversary of Celal’s murder, the newspapers - heavily censored and so no longer able to print the real news - saw fit to remind them that the mystery surrounding this case had yet to be resolved” (450). The authorities have provided the citizens of the country with only one solution that is toeing the line of the authority. People like Celal who can stir the mind of the country, with them whole country has identified are a potential threat to the status quo so they should be removed at any cost.

Perhaps they already knew what I didn’t know (or what I knew without knowing); perhaps they knew they had to kill off Celal’s dark mystery, kill off every mystery still lurking not just in my own mind but in the minds of his readers, and everyone else in the country too; perhaps they knew they had to kill any doubt still languishing in the dregs of our minds before anything took root (454).

People like Celal have failed the order of the authority so they have to be crushed by the repressive state apparatus. Louis Althusser says in this context “The law falls back on repression only in the last resort, and that, as a general rule, norms are internalized. In the form of moral ideology, norms present themselves by way of an (interior) voice that interpellates me - as, precisely, a subject” (23).

Pamuk’s *The New Life* is about an enigmatic book called *The New Life*. The novel is about a book written by Rifki Ray, a retired railway inspector. Whosoever reads this book is swayed off his feet and his life goes haywire. The protagonist Osman reads this book and he like all others who have read this book starts thinking about some other world. In reality this book is given to him by Janan and Mehmet as a plan. Osman is a student of engineering in the university in Istanbul. He is leading a normal life until he comes to read a book. This book is a symbol of a new life, a utopian way of life and whosoever reads it wants to follow it throwing the logic away that how it is possible to

metamorphose your life overnight by following the diktat of a book. Osman is captivated by this book. He thinks that this book is meant for him.

From the very beginning I had known the book had been written expressly for my benefit; it was not because these were portentous phrases and brilliant words that every word and every figure of speech pervaded my being, it was because I was under the impression that book was about me. (Pamuk, *The New Life* 6)

For a time, he thinks that the contents of the book are true. He romanticizes the world of the book in his imagination. He goes to his friends in the evening and continues his life in the way he used to be but with a sense of detachment. On one hand is the real life he has spent upto now for twenty two years and on the other hand is the promised life of the book. He goes to university and tries to find the logic of the book. As a student of science he is aware that the world promised by the book cannot be the real world. He reflects on this book and says:

Had the book been written for everybody, I reasoned, life in the world could not continue to flow on this slowly and this carelessly? On the other hand, it wouldn't do for this rational student of engineering to think the book had been written specifically for him. (Pamuk, *The New Life* 8)

He can see through the contents of the book but even then, he continues believing in the book. Though he is aware that the book's domain is away from the reality of this world even then he wants to go on with this. He is afraid that he might be entrapped in something beyond his perception but even then, he wants to pursue it. He says: "I was afraid even to think the book might be a mystery constructed for my sake alone". (Pamuk, *The New Life* 8)

Osman is living a real life smoothly before reading this book. He is familiar with the pavements, streets and all the local landmarks of his city. He refers to all this in a vivid manner naming all the landmarks in a clear list to show how he has itched

everything in his memory and every trivial detail has a special place in his life. He talks about the greengrocer, dilapidated buildings and a pastry shop called Life. The name life is a symbol here. Life is available here pulsating in the small things and memories of Osman and it is not present there in some utopian world promised by the book. The stark reality of his life is far better than the flowery life of the book. In this context it is pertinent to quote Robert Frost that: "Earth is the right place for love" (*Birches*). He goes to the shore of the sea to pass his time but he finds himself on the horns of dilemma. He tells lies to an old man there about his father and his life.

Osman is well aware that books have the power to influence people deeply. He talks about number of books like *Fundamental Principles of Philosophy*. A man who has read this book was not influenced by it rather he followed the opposite path and became a revolutionary. Then there are other people who have read the books about Islam and the impact of westernization on the native culture, and they have left the hedonist way of life and surrendered to the ascetic way of life. Then there are books based on astrology, the readers of these books claim that their life has changed after reading these books. He is also afraid what if he has not understood the book in a proper way. His interpretation of the book can be wrong also. In following it he could be going the wrong way and it would be difficult to come back after spending a good part of his life in this pursuit. He raises a question: "If the contents of the book were true, if life was indeed like what I read in the book, if such a world was possible, then it was impossible to understand why people needed to go to prayer, why they yakked their lives in coffee houses" (Pamuk, *The New Life* 14).

Mehmet is a student of medicine in the University of Istanbul. He comes from a remote town of Viran Bag. His father doctor Fine is against anything modern which threatens the old way of life. Mehmet has come all the way from his hometown to Istanbul in pursuit of modern education. He has read the book and he was also influenced by the book like Osman. He did everything to follow the directions of the book in the pursuit of the utopian life. He has travelled to distant towns continuously for many months. He was scuttling bus after bus to reach that place. He has done

everything within his power to follow the book. He followed the book so much so that he traced the author of the book. He went to the author of the book to discuss with him the contents of the book but he could not get the satisfactory answer. He was followed by detectives for his dedication to the book. Mehmet is aware about the dangers of following this book so he has assumed the identity of Mehmet as his original name was Nihat. He was instrumental in giving the book to Osman so he warns him:

Look, listen to me,” he said. I too went for it. I thought I could find that world. I was always on some bus to some place or other, going from town to town, thinking I would find that land, those people, and the very streets. Believe, at the end there is nothing but death. They kill without mercy. They could be watching us even now. (Pamuk, *The New Life* 24)

In this context John Keats’ poem is relevant: “Forlorn! the very word is like a bell / to toll me back from thee to my sole self! / Adieu! Fancy cannot cheat so well / As she is fam’d to do the deceiving elf” (*Ode to a Nightingale*).

Mehmet has followed the book assiduously. He narrowly escapes a murder bit attempted on him in Istanbul. He was shot by some detective employed by his father doctor Fine. He is assumed dead after that. But he survives that incident. Instead of him body of a man died in an accident is taken to his town and now his family thinks that he has died in Istanbul. Mehmet after having a narrow escape settles in a new town under a new assumed identity of Osman. He has seen the worst time of his life for following the book but still he is connected with the book. In a remote town he copies this book manually daily for eight to ten hours. He is paid for this by some organization and he is living a common life following the book. He has sacrificed everything for the sake of this book. He has relinquished the large estate of his father and after that he has assumed a new identity as Mehmet. After that he assumes a new identity as Osman and he makes a sacrifice of his love also. He has left Janan in Istanbul without telling her anything about his future plan.

Janan has read the book after Mehmet. She believes like Mehmet that there can be a world promised by the book. She is a student of architecture. She deliberately gives this book to Osman. She goes in search of Mehmet as well to the place indicated by the book with Osman. She also sacrifices her life for this pursuit. She has left her family and left her education midway for this. She has no real feeling for Osman but she accompanies him to reach her destination. Osman comes to know after meeting doctor Fine that there are number of people who are following this book. There are many people across the countries who are willing to follow the new life abandoning their comfortable routine life. Young people are impressed by the book. They think that the angel of the book will appear to them at the time of their death. One girl after an accident gets injured and says:

So, ever since my ill-fated lover and I read the book, we have long sought your gaze out of the bus windows. I now see that it is your gaze, Angel, that it is the unique moment that the book has promised, this moment of transition between the two realms; now that I am neither here and nor there, I understand what is meant by departure; and how happy I am to comprehend the meaning of peace, death, and time. Keep smiling at me, Angel, smile. (Pamuk, *The New Life* 81)

The persons who have read the book believe that they will come across an angel who will deliver them to another world but they don't understand that it is the humans only who can give solace to each other. "In her role as the angel, Janan joined the girl's hand with the dead young man's as in those films, then the girl died, hand in hand with her lover" (Pamuk, *The New Life* 84).

Rehman Rifki is the author of the book. He is a retired railroad inspector. He used to illustrate for the comic books for children. He has composed this book in order to set a new way of life, to guide the people about the progressive modern way of life. But he is questioned by the intelligence about his intentions of writing such a book as it was considered as some plot against the authorities. Rehman is made to relinquish the

authorship of the book and he is also made to promise that he won't write anything like that in his life again. Mehmet is able to trace Rehman as the author of the book. Janan says about Rehman: "The old man had either written the book when he was young or else, he called the time he'd written it his youth. A young man's book, he had said sadly. Later, 'they' had terrorized the old man and made him renounce what he'd written with his own hand, looking into his own soul" (Pamuk, *The New Life* 68).

Ironically the author who has started this campaign called new life is made to renounce his book. Everybody is following someone when they embark on a journey after reading the book. Rehman believes that he has read the great authors so he puts his faith in them and writes a book. Everyone who reads the book put his faith in the author Rehman that he must be right in describing a place in the book. Mehmet follows the path shown by the book and later on Janan follows Mehmet as she is fully sure that Mehmet cannot be wrong. Later on Osman also falls in line of putting faith in the book. People are fully aware about their present reality and the utopian reality of the book but even then, they want to follow this book. The girl who is on the verge of death talks about the perception of her lover about the book. "My beloved returned to me at last, but he had become someone else. He told me the book had led astray too many people, taken too many unlucky persons off the course of their lives, and it was the source of too many evils (Pamuk, *The New Life* 83).

The clash of the stark reality of life and the imaginary rosy future promised by the book permeates the life of people who have read the book. They understand the reality but still they follow the book.

Pamuk has placed his novel *My Name is Red* in the past era when Turkey was ruled by Ottoman Empire. The socio-political conditions of that era are depicted through the life of art and artists. Artists are under the direct patronage of the state and their work is guided by the directives of the state. They are given assignments by the state and they are supervised by a master miniaturist that they are doing their work properly or not. The life of the miniaturists is under the hold of the state. They learn

their art in the workshops under strict surveillance of the master, even they are thrashed many times if they fail to follow the technique properly. East and West juxtaposition is shown time and again. There is minute commentary on the art and artists. Different artistic forms are discussed in detail. The reference to the onslaught of Western traditions is highlighted and the readers are told about the dilemma of the miniaturists that on one hand they want to follow the traditional way of painting and on the other hand they are influenced by the Venetian art.

The novel opens with the news of murder of one of the miniaturists. Elegant Effendi has been murdered recently. He is a staunch believer in the traditional way of painting. In Islam painting the objects or persons as they are in real life is prohibited because it is considered as insult to the God who is the supreme creator. Elegant Effendi says: “My death conceals an appalling conspiracy against our religion, our traditions and the way we see the world” (Pamuk, *My Name is Red* 7). The purity of the art is the major theme in the novel.

The sultan has commissioned a book to be illustrated by the miniaturists. Four miniaturists are going to work under the supervision of Enishte for the illustration work. This is a secret assignment as the orthodox clergy of the town are against this. The book will follow the Venetian painting style and will paint the things as seen in real life. Master Osman has trained these artists in their youth. Master Osman stands for the traditional way of painting considering painters like Bihzad as his role model. But these artists have betrayed him by taking an assignment under the supervision of Enishte who is considered a less accomplished artist in comparison to Osman. These artists are well aware that they have embarked on a dangerous journey by being involved in this project. These artists earn money by painting for small projects secretly as it is banned for them. All of them are aware that the orthodox clergy will not spare them for such an act of blasphemy. But they continue with the project in order to earn more money. Everybody is clear about the symbolic value of money but they want to earn more and more money as if it is the embodiment of value itself. The gold coin says: “Nothing is considered valuable anymore besides me, I’m merciless, I’m blind, I myself

am even enamored of money, the unfortunate world revolves around, not God, but me, and there's nothing I can't buy" (Pamuk, *My Name is Red* 168).

Black's only passion is Shekure. He was in love with Shekure and he made a mistake in openly declaring his love and he was expelled from the house of Enishte after this. He has spent twelve years out of the country. He has earned experience in the Eastern countries and now he was called back by Enishte for helping Enishte to complete the book commissioned by the Sultan. Black has done the illustration work for pashas in Tabriz. Shekure's husband is missing and she is living with her father. Shekure writes a letter to Black inviting him to assist her father. Black a thirty six year old man now is seasoned enough to know the meaning of Enishte and Shekure's invitation. He says: "By returning the picture, Shekure had made a move in an amatory chess game she was masterfully alluring me into" (Pamuk, *My Name is Red* 82). Black can sense some scheme in Shekure's letter. Shekure wants to secure her as well as her children's future. Her husband has gone in a war and has not returned and her brother-in-law Hasan wants to marry her. She is not attracted to Black out of sheer love but it is a calculated move. Black knows the danger involved in having an affair with a married woman who is not allowed to marry until the death of her husband is confirmed. And her brother-in-law Hasan is also a potential danger. The book on which Enishte wants his help is also under cloud of the religious fanatics. But Black continues with this project of Enishte.

People have faith in Hoja of Erzurum. Hoja of course exploits people in the name of religion. He claims himself the ultimate authority to guide the common on Allah's path. Those who follow him are promised to gain as they are on right way and will be blessed with paradise after this life and even in this life they will have the blessing of God. He is against artists who are following the Venetian masters and these artists are destined to go to hell for going against the word of God. To make their life miserable Hoja has an army of the janissaries who attack on these infidel artists. The only way of salvation for a common man and artists is to follow the customs and rituals of their religion without asking any question. Common men can lead a peaceful life if

they follow the path shown by Hoja. People have nothing to lose rather they have all the advantages. Žižek quotes here Pascal's wager on God:

I tell you that you will gain even in this life, and that at every step you take along this road you will see that your gain is so certain and your risk so negligible that in the end you will realize that you have wagered on something certain and infinite for which you have paid nothing. (qtd. in Žižek, *The Sublime Object of Ideology* 37)

By observing the rituals their faith is established retroactively. Their belief is like belief before belief. "By following a custom, the subject believes without knowing it, so that the final conversion is merely a formal act by means of which we recognize what we have already believed" (Žižek, of *The Sublime Object Ideology* 37).

The concept of religion perpetuated by cunning preachers like Hoja is successful because the common man's perception is mediated by their belief in Hoja. It is called transference in Lacan's terminology. People are exploited by Hoja who is against the progressive view supported by the influence of the West because with the rational view people can look through the hideous design of him. He says against drinking of coffee: "Ah, my devoted believers! The drinking of coffee is an absolute sin! Our Glorious Prophet did not partake of coffee because he knew it dulled the intellect, caused ulcers, hernia and sterility; he understood that coffee was nothing but the Devil's ruse" (Pamuk, *My Name is Red* 17-18). All the blame for anything going wrong in the society is put on the influence of Westernization. All the problems of the country the disease, poverty and civil unrest is ascribed to the West as if in the absence of which everything would have been normal. He says: "The sole reason for rising prices, plague and military defeat lies in our forgetting the Isalm of the time of our Glorious Prophet and falling sway to falsehoods (17). Peter Singer comments on this: "Orthodox religion is, in Hegel eyes, a barrier to the goal of restoring man to a state of harmony, for it makes man subordinate his powers of thought to an external authority" (9).

The faith of common people is structured through the fantasy created by the concept of religion which covers the basic lack, the void that it is not religion rather their faith in the religion which has made it possible for people like Hoja to sustain the prevalent scenario without any resistance. Then the people who are not successfully interpellated by the ideological state apparatus i.e., religion can be made to toe the line with the repressive state apparatus like the janissaries available at the command of Hoja. Louis Althusser comments on this situation:

The gendarme is a repressive force of physical intervention. He is accredited after taking an oath empowering him to arrest a delinquent and bring her (handcuffed if necessary) before the proper legal authority. . . . However as a general rule, in the vast majority of cases, there is no need for the state violence to intervene. For legal practice to ‘function’, *legal moral ideology* is sufficient and things go ‘all by themselves’. (109)

Hoja is staunchly against the artists who go to coffee houses and listen to a storyteller. Black says:

I was told that scoundrels and rebels were gathering in coffeehouses and proselytizing until dawn; that destitute men of dubious character, opium addicted mad men and followers of the outlawed Kalenderi dervish sect, claiming to be on Allah’s path, would spend their nights in dervish houses dancing to music, piercing themselves with skewers and engaging in all type of depravity, before brutally fucking each other and any boys they could find”. (Pamuk, *My Name is Red* 13)

Finally, there is the command of the Sultan which is sacrosanct and cannot be violated at any cost. The Sultan has ordered a book to be illustrated in the line of the Venetian masters. He wants to establish his name in the history for creating a marvelous book. Sultan had all the paraphernalia of the state at his disposal. He has thrown a lavish fifty-two days feast on his circumcision ceremony. People from all over Istanbul were

invited for this grand affair. All the details of this ceremony are immortalized by the Sultan in a book called the Book of Festivities. Glorious accounts of various Sultans from the history have been given in great detail in the novel. All these kings were considered as the patron of art. The Sultan has ordered a book to show the Venetian ambassador the superiority of his artists in comparison to their artists. Master Osman comments: “The pictures as well as the books commissioned by sultans, shahs and pashas proclaim their power” (Pamuk, *My Name is Red* 427).

The sultan occupies the place of power. It is not that people have faith in his command, they know the foolishness of wastage of money on books for sultan’s whims and fancies. All the miniaturists are afraid of going against the word of God and the fear of janissaries is also looming large on them. They go on obeying his commands as this situation is the reality for them. In the words of Žižek a king is only a king if his subjects believe that he is a king. “We find then, the paradox of a being which can reproduce itself only in so far as it is misrecognized and overlooked: the moment we see it ‘as it really is’, this being dissolves itself into nothingness or, more precisely it changes into another kind of reality” (Žižek, *The Sublime Object of Ideology* 25).

Sultan is seen as the ultimate embodiment of all the values. All the miniaturists are well aware about the reality of Sultan’s command but they behave as if whatever is said by the Sultan is the final truth. They follow this command even at the cost of their lives. Many of them are murdered and there is unrest everywhere about the mysterious book ordered by the Sultan. But still, everything goes on in the usual way. Žižek quotes Pascal: “Custom is the whole of equity for the sole reason that it is accepted. That is the mystic basis of its authority. Anyone who tries to bring it back to its first principle destroys it” (qtd. in Žižek, *The Sublime Object of Ideology* 35). A king has to be obeyed not because it is right but because it is necessary.

Pamuk has a strong bonding with the cultural heritage of his motherland. Whether he places his plots in the remote past of Ottoman Empire or he talks about the modern times he always portrays the tensions between the rational thinking and the

orthodox view of life. *Snow* is placed in a remote town of Kars which is cut off from the country when it snows heavily. Kars is a microcosm representation of Turkey. Whatever is happening in Kars is the mirror of the turbulent times of Turkey when the country is divided between progressive persons like Ka the protagonist and the fundamentalists who want to retain the flavor of ancient past even at the cost of sacrificing development in socio, cultural and political fields. The orthodox people want to stall the progress of the country and they are against everyone who wants to take the country forward. They held the old customs and values as sacrosanct which cannot be touched by the profanity of modernization. People like Ka can see the reality hidden behind the veil of this concept of religion but they continue their life in a routine way. Small reactions are repressed by the authorities in the name of law. Ka goes in the West to move away from the bleak reality of his country. He is interested in his poetry and does not have a strong zeal to change the conditions of his country. A fellow passenger of Ka comments: "Although he'd spent twelve years in political exile in Germany, our traveler had never been much of an activist" (Pamuk, *Snow* 4). He comes back knowing very well that by coming back he is endangering his life. He knows very well that his clarity about the prevalent situation is not going to change much in the life of common people still he wants to continue with his stay in the Kars. Eileen Battersby comments on this novel: "*Snow* is more than the title, it also describes a state of mind or, at least, the notion of perception as it exists within the book. Ka is a drifter whose politics are well overshadowed by his poetry and by his occasional love for Ipek, a girl whose beauty is one of the major themes in the narrative" (*Lukewarm on the heels of a story*, Rev. of *Snow*).

The situation in Kars is very tense at the time of Ka's arrival. Ka's fellow passengers can make out from his looks and attire that he is not a local. Very soon municipal elections are going to be held in Kars. Kars is frozen in time as still in the modern times very few amenities are available in the town. People have to go out of the city for advance medical treatment. Though there was no official restraint on the freedom of press but in reality, it was controlled by the government. When Ka tells a lie to a person in the bus that he is a journalist and he has come to Kars to see the

municipal elections and he is also interested to know the cause of suicide of many women. Ka's fellow passenger informs him: "when the mayor of Kars was murdered, every newspaper in Istanbul ran the story, and it's the same for the women who've been committing suicide.' It was hard for Ka to determine whether it was pride, he heard in the man's voice . . . or shame" (Pamuk, *Snow* 6). Such is the precarious situation of common man in Kars that they know the reality of the situation but are unable to do anything about it and thereby perpetuating the existing situation. People are well aware about the reality of their city and they can see that a coup is looming large but they behave in a normal manner as if nothing is wrong. In this context Sibel Erol's observation is pertinent:

Sunay's theatrical coup represents nothing less than a parody of Turkish history, which is marked by a series of similar coups. The fictional coup becomes real not only because Sunay demonstrates military power, but also because people are complicit with it - they want the coup as a means of security. Pamuk here amply exposes the hypocrisy of the Turkish people, who on the one hand criticize any military coup as a loss of democracy while on the other hand wants the status quo guaranteed.
(414)

Ka has been absent from his country for twelve years but there is a little or no change in the situation of the country. Everything seems to be at same place and life seems to be moving at the same slow speed like it was when he left the country. Still people are having a difficult time in the falling snow, the poverty is still rampant and youth are not finding jobs and they kill their time in the coffeehouses. Since Ka arrived in Kars as a journalist of Republic newspaper so he has to report to the local police station. Ka finds it odd that the Kasim Bey the assistant chief of police offered him protection. Everybody is silent about the situation of Kars. Ka could sense the presence of separatist Kurdish guerrillas in the city and the silence of the local was like the silence before some catastrophe. Ironically Kasim Bey tells Ka: "Our city is a peaceful place.

We caught all the terrorists who were driving us apart. . . . If Kars is a peaceful place, then I don't need protection, said Ka" (Pamuk, *Snow* 11).

The issue of suicide of girls in Kars is a big political issue. Ka wants to know the truth. When Ka goes from door to door to enquire the details from the family of the girls who have committed suicide he comes to know that either they are not willing to share the details or they think that he is one of the candidates for local elections and he will offer them freebies like cooking oil, soap or eatables. All of them are living under the fear of the police department and the intelligence officers. Ka comes to know that many married girls have committed suicide because of the cruelty of their in-laws. Most of the girls are married off at the age of fifteen or sixteen. One of the girls have committed suicide because her virginity was questioned but later on after the autopsy of her dead body it was confirmed that she was a virgin. Whatever is the reason but no one was willing to say that something was wrong with the suicides. "They all insisted that their daughters had given them no cause for concern, and so all were shocked and distressed by what had happened" (Pamuk, *Snow* 12).

The issue of headscarves is another symbol of the activity of the fundamentalists. Local girls are under immense pressure because on one hand there are hardliners who want the headscarves should be retained as it symbolizes the purity of their culture and on the other hand are political Islamists who want to capture the power of the country. In order to show themselves as progressive the state department issues an order that the girls will not cover their heads when they come to school. The issue is snow balled as girls are caught in two opposite sides. On one side they want to retain the cultural identity by wearing headscarves but they are ordered by the authorities to remove it. When one such girl is forced to remove her headscarf, she says to her father: "that life had no meaning and that she no longer wanted to live" (Pamuk, *Snow* 17).

Then there are people like Ka who can see through the screen of fundamentalism. The director of the institute is threatened for stopping the girls from wearing headscarves. One of the fundamentalists asks the director that why he is

banning the headscarves in his institute. The director has a clear view and he says: “Of course the real question is how much suffering we’ve caused our womenfolk by turning headscarves into symbols - and using women as pawns in a political game” (Pamuk, *Snow* 40). The problem in director’s house is that his wife covers her head and his daughter doesn’t. Though the country is free but there are unsaid bans on freedom. The director goes a step further in exercising his freedom and pays the price with his life. He is murdered.

Ka meets his old love Ipek in the Kars. Ipek married a man and she got a divorce from him. Now she is living with her parents in Kars. She is the prime reason of Ka’s visit to Kars. She shares concerns about her country along with Ka. Ka tells that Ipek and he share the same astrological sign with her. Ipek is fully aware about the growing restlessness in the city. Ka shares with her that in his youth Turkey was altogether different. They have some freedom at that time. He says: “In small political newspapers of the late seventies, they’d enjoyed considerable freedom of expression, much more than the penal code allowed” (Pamuk, *Snow* 33). But after the military coup of 1980 the things are different. “It was in this period that Ka, having been tried for a hastily printed political article he had not even written, fled to Germany” (33). But now Ka is very clear about the present situation and he is keeping a distance from any trouble. He does not want to be embroiled in a difficult situation again. When he meets a politician, who comments on the issue of suicides Ka keeps himself out of this. “Ka refrained from asking questions, as he would for the rest of his stay in Kars whenever anyone mentioned the rise of political Islam or the headscarf question” (22). Ipek is also very clear about the situation that no direct interference in the political scene will be tolerated and the status quo will be maintained at any cost. She tells Ka: “The director of the Institute of Education wasn’t letting covered girls into the classroom, ‘That’s why they killed that poor, dear man’” (37).

Ka is brought up in a family with liberal views about religion. And further his personality is shaped by the liberal atmosphere of the West, where he has spent twelve years of his life. He observes that people are turning more and more religious now. It is

not that they have become enlightened but they are under pressure of fundamentalism. People are following the religion as a form of pure life and at the same time they are able to save their skin from the onslaught of orthodoxy. Ka has to maintain the neutral stand on the religious front also. He feels perturbed about his faith in religion. Ka is a poet and he believes in the supremacy of nature. He doesn't want to air his religious views openly. Sheikh Saadetin is a prominent religious leader. Though Ka does not want to meet him but he meets him as a forced choice. He says: "this place, this city this house . . . they make me afraid," said Ka. "Because you all seem so strange to me. Because I've always shied away from these things. I never wanted to kiss anyone's hand . . . or let anyone kiss mine" (Pamuk, *Snow* 97). Sheikh is having a strong foothold in the religious circle and he stands as an embodiment of Islam. According to Žižek: "Here the basic deception consists in the fact that the Leader's point of reference, the instance to which he is referring to legitimize his rule (the People, the Class, the Nation), doesn't exist - or, more precisely, exists only through and in its fetishistic representative, the party and its Leader" (Žižek, *The Sublime Object of Ideology* 164).

Ka wants to follow his idea of God. He is happier to watch God in his creation like the falling of snow. He sees the presence of God in the mystery of His creation. He wants to be liberal but the orthodoxy has put chains to his flight. Ka says: "I always wanted this country to prosper, to modernize. . . . I've wanted freedom for its people, said Ka. But it seemed to me that our religion was always against all this. . . . But when I went in Europe, I realized there could be God who was different from the God of the bearded provincial reactionaries" (Pamuk, *Snow* 98). Ka is in the center of a precarious situation where people have to obey the call of morality imposed on them. Religion is not a private affair here. Peter Singer has commented: "A customary morality, which demands conformity to its rules simply because it is the custom to conform to them, cannot command the obedience of free-thinking beings" (Singer 48). Ka can hear to his conscience that God cannot be seen through the lenses of these so-called religious heads. Sheikh assures him to open his heart without any fear but this assurance is a hidden command that Ka has to obey. Sheikh says that the doubts of Ka will take him away from God because God doesn't shower his mercy on the people full of doubt.

Sheikh says that the reason of Ka's pride is his western education which has taken him away from the true path of God. Ka is afraid and says: "I want to believe in the God you believe in and be like you, but, because there's a Westerner inside me, my mind is confused" (100). In this context Žižek says: "An ideology really succeeds when even the facts which at first sight contradict it start to function as arguments in its favour" (Žižek, *The Sublime Object of Ideology* 50).

Ka is clear about the situation in Kars. There is no place for liberal views, democratic set up, and progressive projects here. Whosoever tries to go past the line drawn by the fundamentalists is doomed. The mayor, the director of the Institute and Sunay Zaim the revolutionary actor, have paid the price of crossing the line with their lives. Ka says:

The snow that has been falling for two days has now closed all of our city's links to the outside world. . . . And for three days, the city of Kars will have to do as it is used to do during the winters of old - stew its own juices. This will offer us an opportunity to put our house in order. (Pamuk, *Snow* 30)

But in reality, nobody was able to put the house in order. All of them perpetuate the status quo in one way or the other.

Fusun faces a dilemma in *The Museum of Innocence*. In the beginning of the novel, she is eighteen years old. She belongs to a poor family. She has participated in a beauty contest and after that her rich relatives doubt her character. She is working in a boutique as an assistant to earn some money for her education. She meets Kemal in the boutique who is a rich distant relative. Kemal is immediately mesmerized with her beauty. Kemal comes to the boutique on pretext of returning the hand bag he has purchased earlier. Fusun cannot pay him back immediately and she cries there. When she visits Kemal's flat, she has an inkling of his attentions. Kemal kisses her there but she refuses to go any further because Kemal is engaged. She says: "I like kissing, she said proudly. But now, with you, of course it is out of question" (Pamuk, *The Museum*

of *Innocence* 28). She knows very well that there cannot be a serious relation with Kemal and there cannot be a prospect of marriage with her still she falls for him. She visits him again for taking her umbrella back and she indulges in love making with him. She says: “I sensed the prospect of “going all the way”, as was said” (36).

Fusun enjoys her physical intimacy with Kemal and she participates in love making furtively. Kemal says: “As she peeled off her clothes, Fusun changed from a fearful girl made sad by helpless passion into a healthy and exuberant woman ready to give herself over to love and sexual bliss” (Pamuk, *The Museum of Innocence* 98). Though she enjoys the new found bliss but she is also worried about her future. She knows very well that Kemal is going to be engaged with Sibel very soon she asks him about his loyalty. She says: “My whole life depends on you now” (99). She is unable to find any concrete solution from Kemal who is interested in enjoying her at the moment without bothering about future. Kemal is engaged with Sibel and Fusun attends the grand party of their engagement. Fusun breaks her relation with Kemal after the engagement party. She marries Feridun a young man who wants to direct films. She also plans a career in films as an actress.

Kemal misses her when she disappears after the engagement. Kemal starts coming to their house. Fusun knows very well that presence of Kemal is not going to be conducive for her marriage. But even then, neither she nor her family dissuades Kemal from coming there. Nesibe the mother of Fusun is very clear about Kemal's feelings towards Fusun but she does not try to stop him in any way. Tarik Bey the father of Fusun also knows the situation very well. When Kemal visits the house on a regular basis he observes: “For three years now Tarik Bey had been acting as if he knew nothing of the situation, always greeting me with warm sincerity, treating me like a relation who'd simply come to supper, which I had always respected” (Pamuk, *The Museum of Innocence* 508). Feridun the husband of Fusun starts a company in partnership with Kemal. Kemal is going to be the producer of the film that he is going to direct and Fusun will be the heroine of that film. But that film never starts. Feridun falls in an affair with a heroine Papatya and Fusun separates from him. Now she enforces her

conditions on Kemal that she has not made any physical relation with Feridun and Kemal has to believe that she is still a virgin. She will not indulge in sex prior to their marriage. Kemal will take her and her family to a tour of Europe prior to their marriage. She goes with Kemal knowing very well that what the real situation is. She accuses Kemal that he was instrumental in blocking her way to become a film star. When Kemal says that she could be a film star even now she retorts:

Kemal that's a lie you've just told me. . . . How good you are at telling lies. . . . Last night you tricked me. You robbed me of my greatest treasure without benefit of marriage. You took possession of me. And people like you never marry what they've already had. That's the kind of person you are. (664)

Fusun knows the reality that her marriage with Kemal couldn't be materialized in the past but she still commits the same mistake of indulging with him prior to her marriage.

Kemal the protagonist of the novel is going to be engaged with Sibel very soon. He is having physical relation with Sibel knowing very well that virginity is the prized possession of girls in his society. Everyone in their circle knows that they both are having relations prior to their marriage but it is justified because they are going to be married. His sister-in-law Berrin comments on this in the engagement party: "I can't tell you how many men in this country treat their wives with disrespect even years later, just for having allowed them some intimacy before marriage" (Pamuk, *The Museum of Innocence* 155). He goes on to live with Sibel on yali even when he knows that he is not serious in continuing his relation with her. Sibel on her part tries her best to salvage him from the memories of Fusun. She tolerates his mood swings, his depression with patience. She can see that now Kemal is not interested in making love with her. She even takes him to a psychiatrist. She continues her efforts knowing that it is a gone case and it is almost impossible for Kemal to come back on a routine life. Prior to snapping

her relation with him she accuses him that if he was not inclined for their marriage then he should not have indulged with her.

Kemal falls for Fusun and he fantasizes about her. He knows that it will be almost impossible for him to continue the relation with her still he goes on. When Fusun disappears after his engagement with Sibel he starts collecting the objects related with her. He knows that in the company of these objects he will not come closer to Fusun. “In one part of my mind, I knew I might be chasing an illusion, but I had no way of dispelling the weird belief. . . . One palliative for this new wave of pain, I discovered, was to seize upon an object of our common memories that bore her essence; to put it into my mouth and taste it brought some relief” (Pamuk, *The Museum of Innocence* 214). Kemal knows that the objects are not a substitute of a living person but he still behaves as if Fusun is present in these objects. Initially in his relation with her he has used her as an object of his pleasure and now ironically, he is finding her mock presence in these objects. He knows that it is not normal for him to find solace in the company of objects. Commemorating Fusun through the objects is the apt example of commodity fetishism. Kemal says: “A man like me, too long captive to a destructive passion, will continue on the course his reason tells him is wrong, even if he knows it will bring him to sorrow; in time, he’ll see only more and more clearly how wrong was his path” (315). There is a reference to Flaubert’s *Madam Bovary* also which tells that one desire leads to another desire. Kemal continues his pursuit even after the death of Fusun. He makes a museum to commemorate her memories.

A Strangeness in My Mind is the story of a villager Mevlut who has come to Istanbul in search of green pastures. Mevlut helps his father in selling yogurt and Boza in the streets of Istanbul. He goes to watch porn movies secretly and fantasize about a beautiful woman who would be his future wife. During his cousin Korkut and VEDIHA’s marriage he sees a beautiful girl Samiha and falls in love with her. He is tricked by his cousin Suleyman in a way that his letters are sent to the other sister Rahiya because Suleyman himself is interested in Samiha. During his three years of court-ship he writes long love letters in praise of Samiha. These letters are delivered by the eldest sister

Vediha. Samiha knows the truth but she keeps mum so that her elder sister Rahiya could be married to Mevlut. Mevlut has put his faith in Suleyman and Vediha but he comes to know that he has been wronged after he runs away with Rahiya. He says: “He had no clear understanding of how he had been ticked, no memory of how he’d arrived at this moment, and so the strangeness in his mind became a part of the trap he had fallen into” (Pamuk, *The Strangeness in My Mind* 10). Rahiya also feels that Mevlut is not comfortable. They do not speak with each other during their journey. Rahiya weeps bitterly and asks him that “Your letters were so loving, but you tricked me. Was it really you who wrote them” (12). Both of them are quite clear about the situation but they continue their life as nothing is wrong. They reach the city and get married.

Mevlut continues his relation with the Suleyman and his family knowing well that Suleyman has tricked him. Rahiya on her part puts her trust in Mevlut and he surrenders herself to him prior to their marriage. Mevlut feels the marital bliss with Rahiya and plans for a happy life for them. He even arranges for their marriage with the help of a local priest. But they are married again with the consent of her father. Rahiya introduces him to her beautiful sister knowing that Mevlut has written all the love letters for Samiha. Mevlut and Rahiya’s marriage is solemnized in the marriage hall owned by Hadji Vural. Mevlut observes: “Mevlut felt he’d known Rahiya for years and slowly began to believe that his letters had been meant for someone like her - perhaps even for Rahiya herself” (Pamuk, *The Strangeness in My Mind* 236). After the death of Rahiya and Ferhat the family decides that Mevlut and Samiha should be married. After marriage Samiha puts conditions that Mevlut should read the letters daily with deep emotions and make her feel that they were written for her and not for Rahiya. Mevlut replies that when he composed the letters, he was a different person. Nevertheless, Samiha demands proof of loyalty from him knowing well that he had a good marital life with her sister Rahiya. Mevlut comes to know that the Boza is available now in branded bottles and when one of his customers asks about the quality of his Boza and branded one then his reply is apt example of Ideological cynicism: “Never mind, these people don’t know what they’re doing” (520).

The migrants in the city settle in the outskirts on the plots with the connivance of the local leaders. They can claim possession of a plot if a local leader signs a document in their favour. After that they can build a house on this plot with the help of their relatives. These houses are termed as gecekondu which means a house which is built overnight. When a person goes against the local leaders and builds a house without paying him the bribe then he has to pay the price. Mevlut tells: "Through all this feverish activity, the authorities could still send the gendarmes to a hastily built home and knock it down whenever they felt like it or found it politically expedient to do so" (Pamuk, *The Strangeness in My Mind* 58). People like Hadji Vural has managed to occupy the position of power and nobody can challenge them openly without risking his property or life. Korkut and Suleyman work for Hadji's company. When the city expands and the boundaries of the city are enhanced then Hadji's company purchases these plots and houses from the dwellers of these houses at a cheap rate. Mevlut also has to sell his house to them. Though he is offered a good amount but he has no other choice. He is threatened by Suleyman in a coveted manner that if he does not agree amicably then Hadji has the power to usurp his house without paying him a single penny. All of them are clear about the nefarious plans of Hadji but still they behave as nothing is wrong. They continue their life by adhering to the status quo.

The Red-Haired Woman delineates the story of Oedipus in a novel way. A teen age boy Cem is living a comfortable life prior to disappearance of his father. His father is a communist and has been jailed many times for his revolutionary activities. Cem has no choice but to take on his father's role to keep his and his mother's life going on smoothly. Cem takes the job of an assistant in a book shop. Here he reads the stories of Oedipus and Rostam Sohrab. He comes across many versions of these stories. Later on, he picks a job of an assistant of a master well digger named Mahmut. Mahmut is a father figure for Cem. The presence of Mahmut is a source of security and a source of irritation for Cem. Cem likes the presence of Master Mahmut but he dislikes his over protective behavior towards him. He has a sort of love hate relationship with his master. He says: "But for some reason, Master Mahmut's scolding seemed to leave a scar, and I would nurse a rage against him even as I deferred to his instructions" (Pamuk, *The*

Red Haired Woman 28). Cem's imagination is fired with the appearance of the red-haired woman. This woman is the cause of his desire. When he comes to know that his master is also interested in this woman then he is furious. It is like master Mahmut has plundered his source of joy. Cem is well aware that he cannot continue with his master anymore but he still continues with him. Instead of facing his master face to face he indulges in the fantasies of the red-haired woman. He has been warned by his master that Cem should be quite serious in his job otherwise the life of his master can be in danger. "Unless he has his wits about him, a well digger's apprentice can risk maiming his master, and if he's careless, he could even end up killing him" (31). Ultimately Cem becomes the reason of his master's so called, death, and he runs away from the scene without trying to ascertain whether his master is alive or dead.

Master Mahmut is an expert in the orthodox art of well digging without the help of modern machinery. He is a remnant of the past and is carrying on the traditional way of the art of well digging despite the availability of modern means. He is orthodox not only in the pursuance of his profession but as a master also. He trains Cem in the art of well digging. He tells moral stories to Cem and when Cem tells him the story of Oedipus then he is perturbed. He doesn't like the story of a son killing his father and a son sleeping with his mother. He tries everything to dissuade Cem to go to the town square. He has a soft corner for Cem and he treats him like his son. He gives easier job to Cem. Master Mahmut is well aware about the outings of Cem and the infatuation of Cem for the red-haired woman. He knows very well that by stopping Cem to meet Gulcihan he is taking a risk but he still stops him. The second assistant runs away and Mahmut is left with Cem only. He works very deep in the well and Cem works out of the well. Any small mistake by Cem can be fatal for him. Mahmut has the knowledge of all this but he continues his pursuit of well digging with the assistance of Cem. He pays the price when Cem drops the bucket in the well and runs away thinking that Mahmut has died. Mahmut survives the ordeal but he is handicapped after that. Mahmut knows that Cem has slept with the red-haired woman and consequently she is pregnant. Despite knowing all this he decides to give his name as father to the child borne by this woman.

Gulcihan the red-haired woman is a communist actress. She was in love with the father of Cem way back. When she sees Cem her emotions are fired as she sees the image of her lover in Cem, the son of her lover. She has slept with Cem's father in the past and she also indulges with Cem who is almost the age of her son. She even says that she is like his mother. She knows very well that by encouraging Cem she is betraying her husband and Cem's life is also jeopardized by this but still she makes relation with Cem. She bears a child from Cem and Mahmut claims the fatherhood of this boy. When Cem comes back after a long time in the town again she meets him and asks him to contribute for the establishment of the theatre. Her son meets Cem but she hides the identity of her son from Cem. By hiding the identity of Cem's son from Cem she endangers the life of Cem. Ultimately Cem is killed by his own son.

Cem comes back to the town after a long time and meet a fiery young boy. He is relieved of his guilt that master Mahmut survived the ordeal in the well. He learns that Mahmut is the father figure for his son and his son despises him because he has slept with his married mother and deserted her. Cem's wife Ayse can see through all this that if Cem dies then his son is going to inherit a large chunk of his property. She warns Cem that he should not stay in the town for a long time and should immediately come back. She says: "What if they had someone stab you under the presence of political squabble, what if they got someone shoot you and say it was some sort of drunken brawl" (Pamuk, *The Red Haired Woman* 212). But Cem does not pay heed to his wife's advice and goes to see the well with his son. His son has not revealed his true identity. The history repeats itself and Cem is killed by his son in a scuffle near the well. Knowing very well that this disguised boy is his son and he has hatred for Cem, Cem goes with him to the well in the night and pays the price with his life.

Pamuk's characters behave in a typical way. They want to follow a certain ideal position or follow a role model in their life. They are well aware about the reality and gravity of the situation but still they continue following their path. Žižek says: "The cynical subject is quite aware of the distance between the ideological mask and the social reality, but he none the less still insists on the mask" (Žižek, *The Sublime Object*

of *Ideology* 26). They are well aware about the cause of the turbulence in their country but they want to shift the blame on some other agency. In *Snow* everybody including Ka is clear that who is at the helm of creating troubles in the country. People are tortured for airing their views publicly. It is an offence to criticize the government openly. The army declares itself as the protector of the great values given by Atatürk. They have the services of intelligence at their disposal but still people think that America is controlling the country through army. Celal is following a secret revolution against the government in the novel *The Black Book*. He has to abscond in order to save his life but ultimately, he is killed. Despite knowing everything Galip takes Celal's place. Tony Myers comment is apt in this situation:

Žižek argues that the typical postmodern subject is one who displays an outright cynicism towards official institutions yet at the same time firmly believes in the existence of conspiracies and an unseen Other pulling the strings. This apparently contradictory coupling of cynicism and belief is strictly correlative to the demise of the big Other. (qtd. in Myers, 57)

Osman is hypnotized by the book called *The New Life*. He starts on journey to discover the meaning of life abandoning his routine secure life and even family. He thinks in doing so he is exercising his freedom to have a life of his choice. In *Snow* Ka is a poet playing the role of a journalist in Kars. He comes to Kars to investigate the suicides of the girls and report the municipal elections. The situation is rife with danger to his life. But Ka continues his investigation and reporting. Same is the fate of Celal in *The Black Book*. Louis Althusser has given the concept of ideological State apparatuses. The subjects' consent is framed by these institutions. but Žižek argues that in the modern world subjects need not be brainwashed for effective interpellation rather subjects are duped as Matthew Sharpe comments: "Žižek maintains that any successful ideology always allows subjects to have and to cherish a conscious distance towards its explicit ideals and prescriptions - or what he calls, in a further technical term, 'ideological disidentification.'" (qtd. in Sharpe, 5)

Chapter - 3

***Che Vuoi* and Fantasy**

Slovoj Žižek's oeuvre is deeply indebted to the technical terms taken from Jacques Lacan. Lacan was a French psychoanalyst. Lacan has analyzed the theories of Sigmund Freud. He has given elaborate analysis of the working of human psyche. In giving these theories of psychoanalysis Lacan has touched the disciplines of philosophy, politics, literature, religion and almost every discipline of human activity. Lacan's theory rests on three orders i.e. the Imaginary, the Symbolic and the Real. An individual's life is governed by the working of these three orders.

A human being is born in the Imaginary order. From the age of six months to the age of two years he goes through this stage. This is also called mirror stage. An infant is not able to control his movements in this stage. He comes to a sense of identification with his image in the mirror which seems to be fully coordinated in comparison to the reality. The formation of ego takes place in this stage when a child misrecognizes himself as he sees himself in the mirror. So the ego is permanently trapped in the division between the image and the reality. Throughout his life even when a person becomes adult, he continues his search for this complete image.

The social framework, the law, the customs and the language come in the purview of the Symbolic Order. This is the most important order for Lacan as well as Žižek. All the activities of human beings as member of a society come under this Order and governed by the boundaries drawn by this Order. With his birth a person is inscribed in the Symbolic Order as he is given a family name, a caste, a race and a complete social network of which he is a part now. Lacan has emphasized that human beings are imprisoned in the Symbolic Order with the signifying chain. The Swiss linguist Ferdinand de Saussure has given the concept of signifier and signified. He explains that a sign in language is made up of two parts. Signifier is the mental image of a real thing and signified is the real thing. Since signifier and signified are joined by an arbitrary system and their relation is not based on some logic or reason then the result is that the human beings are caught in the signifying chain. Every word needs the help of other

words to explain its meaning and so on. So, language is a system of substitutes and the Symbolic Order is based on this chain of signifiers. This arbitrary nature of language makes the Symbolic Order unstable and liable for revisions.

The Real Order is the world of reality before the intrusion of the Symbolic Order. It is the real world prior to the advent of language. The language carves the Real Order to create the social network of the Symbolic Order. So, the Real cannot be expressed in words but it is the ultimate reality and the Symbolic functions on absorbing the Real in its orbit. So, the Real and the Symbolic are intertwined. All of the Real cannot be symbolized that is how a person is subjective instead of being objective. The position of Real is either before the Symbolic or after the Symbolic. The traces left after the Symbolization hints at the existence of the Real. Real erupts in the normal functioning of the Symbolic. A common activity can be defined differently in the Symbolic network which proves the instability of the Symbolic Order. For example, AIDS is a disease which can be seen as the nature's punishment, or as human being's interference in the nature or as some plot of some secret agency. In all the versions the reality remains the same that AIDS is a deadly disease but the different Symbolic interpretations give different versions. The signifying chain makes it possible to have subjective views or precisely to have Subjects.

Žižek has invigorated the three Orders by giving emphasis on the Real. He is even called as the philosopher of the Real. Prior to Žižek the emphasis was on the relation between the Imaginary and the Symbolic Orders. Tony Myer comments: "Žižek argues that the subject exists at the interface, or on the borders between the Symbolic and the Real" (qtd. in Myers 29).

Žižek contends that *jouissance* belongs to the field of the Real. In English translation this is translated as enjoyment. This enjoyment is seen as the limit of enjoyment like pleasure in pain. When a subject enters the realm of the Symbolic, he is castrated from his enjoyment as the Symbolic puts so many restraints on enjoyment beyond the permissible limits of the law. The law puts the limits on the pleasure

principle. With the advent of the *Name of the Father* (My Stress) the subject is put in the Symbolic mould and is expected to abide by the law in his day-to-day life. Since the Real cannot be fully symbolized without leaving a remainder or left over, this un-symbolized Real is covered up by fantasy for smooth functioning of the Symbolic Order. The Symbolic Order is structured around this void which cannot be symbolized but admitting it openly is catastrophic for the subject so the fantasy works as a veil in concealing this inconsistency in the Symbolic. Louis Althusser has given the concept of interpellation. He says that when authority hails a person as hey you, and the person responds to the call he is immediately interpellated in the Symbolic Order. He says:

All ideology hails or interpellates concrete individuals as concrete subjects, through the functioning of the category of the subject. . . . We shall go on to suggest that ideology 'acts' or 'functions' in such a way as to 'recruit' subjects among individuals (it recruits them all) or 'transforms' individuals into subjects (it transforms them all) through the very precise operation that we call interpellation of hailing, by (or, not by) the police: 'Hey, you there!'. (243)

Though the person is interpellated but no interpellation is complete without a residue as nobody can be fully absorbed in the Symbolic without leaving any trace or left over of the real. So, *Che Vuoi* is the answer of the Real to the Symbolic. The subject poses a question that you want me to do as you have told but what actually do you want me to do? A subject is always a split subject, a barred subject and as such he cannot fully account for the call of the other. Freud has given the example of woman's No from male chauvinist point of view, that it is not clear what is the meaning of this? Does this mean she wants to be followed more aggressively or is it a plain no? Same can be said about the politics. We are never clear what the meaning of the demand of a politician is. Whether it's a genuine demand or it is an appeal to reject the demand. Žižek says:

The subject is always fastened, pinned, to a signifier which represents him for the other, and through this pinning he is loaded with a symbolic

mandate, he is given a place in the intersubjective network of symbolic relations. The point is that this mandate is ultimately always arbitrary: since its nature is performative, it cannot be accounted for by the reference to the 'real' properties and capacities of the subject. So, loaded with this mandate, the subject is automatically confronted with a certain 'Che Vuoi?' with a question of the other. (Žižek, *The Sublime Object of Ideology* 126)

A subject's position in the Symbolic network is arbitrary. He is not chosen for a symbolic role for some qualities or capacities special to him that is the enigma of the dilemmatic position of a subject that why is he chosen, what the reason for such a choice is. He wants to know the reason. What is there in the subject more than the subject himself that he is chosen for such a mandate?

Fantasy acts as a support for the resolution of dilemma of the subject. It is an answer to the *Che Vuoi*. Fantasy acts as a screen for the lack in the other because it is not that only the subject is lacking something but the big other is also constituted around a lack, around a certain void, around a leftover of real which cannot be symbolized. Fantasy gives coordinates of the subject's desire or in other words creates a desire. So going through the process of symbolization a subject is barred from the direct access to his *jouissance*. The field of *jouissance* and the field of the signifier are two poles absolutely incompatible to each other.

Pamuk's fiction is primarily focused on the unstable political scenario of Turkey. Turkey faced a turbulent time after being declared a Republic. Though the country has chosen to follow the modern life by allowing the progress in the society by adopting new technology, new way of life but at the same time the traditional way of life always posed a resistance for any change. Pamuk's protagonists are facing this dilemma whether to adhere to the democratic principles of life and consequently risking their life for such pursuits or to remain frozen in time following the diktat of the authorities and fundamentalists and leading a secure but suppressed life. The question

of identity comes time and again in his fiction. What constitutes a person's identity is questioned. What is special in a person that makes him unique or why it is not possible for him to assume another identity or why it is not possible for the others to assume his identity is probed in detail? What is expected from a person in performing a particular role in the society is also analyzed. The West is considered as the trouble maker behind the curtain and it is supposed that all the troubles in the country are caused by West's interference in their country.

Silent House revolves around old Fatma living in a remote town. Fatma has to move out of the city for her husband's revolutionary activities. Her husband has a modern outlook towards the world and he wants to bring a change in his country. Fatma was married to Dr. Selahattin when she was very young. She has her dreams about living a happy married life but her dreams are shattered as her husband is banished from the city. They have to settle in this remote town cannesthier. Fatma and her husband are two opposite poles as they have radically different perception of life from each other. Fatma lives here with her husband and her son Dogan. Though Dr. Selahattin has tried very hard to convince Fatma to see his viewpoint but Fatma always finds it difficult to cope up with the views of her husband. She is not clear what does her husband wants from her. He offers her drink which she thinks is blasphemy against her religion. He says: "If you had a glass now and again you understand! Come on, have a drink, Fatma, I'm ordering you, don't you believe you have to do what your husband tells you. . . . No I wouldn't fall for a lie in the form of a serpent. I never drank, except once. I was overcome with curiosity. When nobody was around" (Pamuk, *Silent House* 16).

She is offended by her husband's extra marital affair and her husband has two sons from this relation. When her husband brings this woman in the house along with her children then Fatma treats them very badly and they leave the house to live in the village. Her son Dogan also follows the footsteps of his father. He also wants to do something for the humanity. He leaves his job to carry on the scientific pursuits of his father.

Unable to cope with the demands of her husband Fatma isolates herself in a room. She cannot understand that why her husband is in favour of scientific temperament for the development of his country even at the expense of their traditional values. After the death of her husband and her son she continues living in this old dilapidated house. Her grandchildren are living in the city and they come to see her during the vacations. Recip the bastard son of her husband is living with her and he takes care of her. Though Recip is the caretaker of the house and he entertains her whims and fancies even then she hates him. Throughout her life she is unable to understand her husband's real feelings. Whenever she finds herself in a difficult situation where she cannot gauge the intentions of the others then she takes refuge in her past memories. The memories of the past give her solace against the stark realities of the present. She says in the end: "I wanted my mind to reveal itself to me like a glove turned inside out: so that's what you're really like, Fatma I'd tell myself in the end, the exterior form that the mirror shows is the opposite of what I'm like inside!" (Pamuk, *Silent House* 331).

Dr. Selahattin is a doctor and has a rational view about life. He wants to break the shackles of orthodoxy which are obstructing the progress of his country. He is banished from the city for his radical ideas against the government. He settles down in a remote town but he always nurses a grudge against the authorities of his country who have failed to see his talent. Though the country has declared itself as a republic but still the country is controlled by the orthodoxy. The country is under the control of the army. He takes a mammoth project of writing an encyclopedia for his country. He envisages a herculean task and thinks that he will be able to write the history of his country in a scientific way. This project is the fantasy which keeps his life going. He wants to take his wife with him on the road of modern progressive way but he fails to convince her. He marries a woman out of sympathy and has two disabled sons from her. Despite his best efforts his wife Fatma remains unaffected. He cannot fathom the true intentions of his wife. He says: "Cold woman, poor thing, you're like ice, you have no spirit. If you had a glass of drink now and again, you'd understand" (Pamuk, *Silent House* 16).

Recip the bastard son of Dr. Selahattin is living in the house as the caretaker of the house. He has respect for his father. Dr. Selahattin has tried to inculcate scientific temperament in Recip. Recip not only takes care of the old Fatma but he takes care of the grandchildren also affectionately. He is a witness of everything going on in this house. He has seen his father dying in this house and the hatred of Fatma for her mother. He honestly takes care of Fatma right up to the end but he cannot understand her anger towards her.

The grandchildren visit the house during vacations. They have different plans for their future. Faruk the historian is not interested in anything but his subject and drinking. Nilgun is a communist and she wants to bring a change in the society. Metin wants to go abroad but he has no money to pursue his dreams. All of them come to this house but none of them can understand the excessive attachment of Fatma with this house. Metin says about the house: "It's really falling apart, Grandmother. Let's get it knocked down, have an apartment built, you'll be so much more comfortable" (Pamuk, *Silent House* 41). Hasan is in love with Nilgun but he cannot relate with her indifference towards him. He is unable to understand that this is the same Nilgun who has played with him during childhood and now she is not at all bothered about him. He cannot understand her attitude but he fantasizes her as his partner in the future.

The White Castle is placed in 17th century Istanbul. The narrator is telling his story in an imaginative way mixing the historical facts with the touch of his imagination that once upon a time a Venetian was enslaved by the Turkish fleet after capturing a Venetian fleet. The Venetian was happily settled in his life in Florence. He was having a love affair, had a good loving family. He was a youth full of exuberance for life. He was twenty-three years old and had studied science at that time. He has also tried his hand at painting, astronomy and mathematics also. In short, he was leading a blissful life prior to be captured by the Turkish fleet. He says: "In those days I was a different person, even called a different name by mother, fiancée and friends" (Pamuk, *The White Castle* 14).

The narrator was fully settled in his life in Florence and now he is given a new role to play in the new country Turkey. In order to escape the torture of the Turks he claims that he knows something about medicine. Other fellow passengers were tortured. Those who have tortured the Turkish sailors were punished by cutting off their noses and ears. The narrator is caught off guard when he is enslaved by the Turkish fleet. He is bewildered that what is his fate and what is in store in life for him. He writes prescriptions for the guards and other persons and in lieu of that he gets a better treatment than his fellow slaves. The pasha calls him up after knowing that he can cure illness with his knowledge of medicine. The pasha has no illness but simple shortness of breath. With the treatment recommended by the narrator he is cured and now the narrator is known as a good doctor. One of the slaves who has converted to Islam tells him that it is better that he should also turn to Islam in order to live a peaceful life. It is not possible to run away from here to his country. Though the narrator is not clear what is expected from him here in a new country but nevertheless he tries to grasp the new culture. "I paid for lessons in Turkish. My teacher was an agreeable, elderly fellow who looked after the pasha's petty affairs" (Pamuk, *The White Castle* 17). He fits in his new role in a new country though he wants to escape to his motherland. He is aware that he is not going to live in this country even then he did everything like he is going to live there. He even says: "I reflected that Istanbul was indeed a beautiful city, but that here one must be a master, not a slave" (17).

Hoja is a close associate of the pasha. Hoja is interested in the Venetian slave. He is enamored with the slave's knowledge. Hoja wants to improve his skills and in order to make the most of this slave's knowledge he had this slave from pasha. Now the narrator is a slave to Hoja. Hoja word's meaning is the master and ironically Hoja wants to learn from his slave. This master slave relation is inversed when Hoja becomes a disciple of the slave. Hoja learns new things from this slave including astronomy, medicine, and mathematics. Hoja even learns the language of the slave. In his pursuit of knowledge Hoja slowly behaves as an associate of his slave. "Hoja gradually ceased to use the word 'teach': we were going to search together, discover together, progress together" (Pamuk, *The White Castle* 32). In his fierce pursuit of knowledge Hoja learns

everything from his slave within six months. “With his phenomenal diligence and quickness of mind, in six months he’d acquired a basic grasp of Italian which he’d improve upon later, read all my books, and by the time he’d made me repeat to him everything I remembered, there was no longer anyway in which I was superior to him (33). He wants to decode the movement of the planets to the extent that he would be able to dispute Ptolemy’s system. He has made a clock for showing the exact time of prayer.

Hoja is able to capture pasha’s interest in his clock. Pasha wants to know how the clock works. Further pasha shows his interest in making a lethal weapon which could destroy the enemy very fast. Hoja manages to reach the sultan with the help of the pasha. The sultan is also interested in Hoja’s views about astronomy. Despite having all this knowledge Hoja is not satisfied with his life. He is not clear what exactly should be the progression of his life. He says: “Who can know why a man is the way he is anyway? He said at last. Ah, if only you’d been a real physician and taught me, he went on, about our bodies, the inside of our bodies and our heads” (Pamuk, *The White Castle* 46).

The narrator and the Hoja are both facing an existential problem. Both of them are imprisoned in their life, in the role assigned to them. Both of them are trying their best to play the role properly and effectively but both of them have serious doubts about themselves. The narrator continuously wavers between his present life and past life. He is not sure whether he will be safe here in Turkey in playing a slave to the Hoja and trying to win his freedom or should he openly defy his master. Hoja on the other hand has everything to his disposal. He has mastered every new subject that is available to him and he is doing very well in his pursuit but even then, he is not satisfied with the present situation. He is unable to decipher the true intention of the sultan. Both the Hoja and his slave are lookalike. The narrator comments number of times about his resemblance with Hoja. Hoja is also aware about this fact but he keeps silent. The narrator says: “When I returned home, I would tell everyone about the man who looked so much like me and yet had never referred to this haunting resemblance” (Pamuk, *The*

White Castle 28). Both of them are so much similar that even the pasha was not able to identify the difference between them. Both of them continue their life like shadows of each other. Hoja gets busy in the creation of a lethal weapon and he sends the narrator instead of himself in the royal court.

There is a clear comparison of the East and the West. Hoja represents the eastern way of life and the narrator is embodiment of the western way of life. Sibel Erol observes: “In Pamuk’s fictional world, East and West are not static categories of thought. Rather, they are provisional concepts that are constituted differently throughout his works, each of which explores the idea of difference in terms of a specific historical context” (407). Hoja and his country are perturbed by the western way of life. Hoja has mastered everything still he is not able to get out of the net of the western way of life. He continuously asks questions about their way of life. He is perturbed by the question that why is he living a particular way of life. He says: “Why I am what I am” (Pamuk, *The White Castle* 58). He asks the narrator number of times what they think when they come to confront such a question. The narrator replies: “I replied that I didn’t know why he what he was, adding that this question was often asked by ‘them’ and asked more and more every day” (58). Hoja sees his image in the mirror and he is disturbed to see that who it was in the mirror he himself or the narrator. The narrator is the only source available to him to find an answer. There is a question of superiority or inferiority of one’s culture. Hoja wants to improve his life style by imitating the western life style and at the same time he does not want to acknowledge this. He says: “So you mean that they gaze in the mirrors from morning till night! For the first time he was mocking my country and what I had left behind” (60). The foreign culture holds the space which is a mystery for Hoja since he is not thoroughly acquainted with the western way of life, he can only imagine what their life is and how they live their life smoothly without any friction. The Venetian life is the place of the other for Hoja and his country. He and his countrymen could imitate and blame the Venetian life style at the same time because they are not able to decipher the cause of the Venetian’s happiness. This is similar to the example of Jews quoted by Žižek:

This *Che Vuoi* erupts most violently in the purest, so to say distilled, form of racism in anti-Semitism: in the anti-Semitic perspective, the Jew is precisely a person about whom it is never clear 'what he really wants' - that is, his actions are always suspected of being guided by some hidden motives. (Žižek, *The Sublime Object of Ideology* 128)

Hoja wants to live his life as the westerns are living but he is perturbed by the fact that how they manage their life so effortlessly. The Venetians are adored and hated for having some kind of formula of enjoying their life which is not known to the easterners like Hoja. When plague breaks out in the city then all the local people see the plague as some punishment given by God for not following the sacred path of the prophet. Plague is a disease but it is conceived by the locals as some punishment through their subjective view point. In this context Tony Myer's comment on AIDS is pertinent: "Some people interpret it as a punishment for homosexuals, a divine retribution for carrying on a non-Christian way of life. Others see it as a part of a plot by CIA to stem population growth in Africa, while other people consider it the result of humankind's interference in Nature" (qtd. in Myers 26).

The disease is same but it takes a meaning through the subjective view of the local people. People like Hoja are suspected as the enemies of the country because it is they who have brought this calamity by following the western way of life. Hoja has been blamed that he takes his food on the table like the western people and he reads the books in which the name of the prophet is given and he throws these books on the floor like trash. It was said about Hoja: "He took pleasure not in women but only young boys, I was his twin brother, he didn't fast during Ramadan and the plague had been sent on his account" (Pamuk, *The White Castle* 77). Hoja remembers his childhood that how he used to visit a hospital with his grandfather to take medicine for the ailments. Hoja's attitude is logical towards the disease that it can be cured by the medicine and the symbol of that logical solution is a hospital which has been abandoned way back by the local people. Hoja says: "He'd first felt his interest in science then, inspired by the patients and those colourful bottles, jars, and scales that brought them health" (80).

Hoja and the narrator are lookalike so much so that they can swap their places. In the end they swap their places but their way of life remains same. The narrator finds it easy here in Turkey, an easy smooth life without any hiccups. He even marries here and have children. On the other hand, Hoja goes to the narrator's place instead of the narrator and takes his place. He continues with his scientific bent of mind with writing books and doing the scholastic pursuits. Sibel Erol comments on this:

In *The White Castle*, to be Western means to be hard working, ambitious driven, and individualist; conversely, to be Eastern means to be pleasure loving, indolent, and sensuous. . . . Because he is an ambitious scientist, Hoja becomes a Westerner, and because he enjoys socializing and pleasure more than work, the Venetian ends up as an Easterner. (406)

It has been repeated time and again in the novel that people are same all over the world. When a role is assigned to a person it is not because of his sterling qualities but as a symbolic mandate. The narrator performs the role of a doctor even without knowing the basics of medicine. The only thing that makes a person subjective is his way of viewing the life in a subjective manner. A person can take the place of another person but he cannot absorb the subjective tint of his fantasy that makes him a different person. A visitor comes to the narrator in the end and he gives him message of Hoja and tells him about Hoja's way of life. The visitor can make sense of Hoja's and the narrator's way of life if he looks from their personal point of view and he will see the abyss beyond the fantasies of these people. The narrator watches him reading the account of their life: "I watched with delight as he looked first at some infinite point in the emptiness, as people do in such situations, at some non-existent focal point" (Pamuk, *The White Castle* 160).

The Black Book is placed in the time prior to the military coup of 1980. Declaration of Turkey as a Republic was the first step towards the modernization of the country. Turkey was dominated by the army in the name of protecting the values of Atatürk. Declaring the country a Republic did not change the way of life overnight.

People still cling to the orthodox way of life. Local goods were preferred to the goods produced in the West. Modern amenities were still not available everywhere in the country. The elected government has to toe the line of the army. Anything new or democratic has to pass the censorship of the army. The army controlled the media whether it was television or print media. Anything wrong in the country can be ascribed to the machinations of the West. The political leaders who want to bring freedom and changes in the system were vulnerable to the secret eye of the army. Political assassinations were common. In the backdrop of all this turbulence we come to know that Galip is living in Istanbul having very close relations with his parents and grandparents. Jonathan Beckman observes in his review of this novel:

Pamuk structures the story by alternating chapters of laconic narrative and Galip's neurotic self-analysis with Celal's florid opinionating, which oscillates from low-life portraiture to metaphysical speculation on the nature of personal identity. . . . *The Black Book* is a deliciously infuriating, haunting and richly imaginative shaggy dog story and a maze of touching, humorous tales. (*A different kind of detective* - Review of *The Black Book*)

A detailed account of the house is given. The grandparents are living their life in a routine way. They listen to the news of the country as if they are listening to a story. They are concerned with the wellbeing of their children only. Though the life seems to be peaceful but there is anxiety lurking underneath this peace. Galip and Ruya are living in a separate apartment and Celal is the celebrated columnist for the newspaper Milliyet. Celal is criticized by the family for his bold columns in the paper. Nobody is clear about the future of the country. Though there is some freedom granted to the citizens but it is curtailed with the unsaid diktats of the army. Nobody is clear how to move forward towards the future. How much can they express their views publicly or what is the limit of their freedom is a contestable matter. The only person who is safe here is Vasif who is deaf and dumb. Symbolically only a person who is deaf and dumb towards the

situation of the country is safe otherwise everyone here is at risk more or less if one chooses to practice freedom literally.

Galip is living a peaceful life with his wife Ruya for the last three years. Though Galip and Ruya are living together but still Galip was not fully aware about her mind. What exactly does she wants to do with her life is not clear. She is living a comfortable life reading the detective novels for passing her time, going to movies in the evening, having parties with her family occasionally and there is no need for her to take any job either. When Galip goes to his office daily Ruya is usually sleeping and as per Celal's views it is old fashioned to expect a wife to wake up prior to her husband and making tea for him. Certainly, it is not expected from Ruya to do such orthodox housewife duties. Galip takes his breakfast in the morning without making a noise. He thought number of times of waking Ruya up but that never happened. All he could do was to speculate about Ruya: "Judging by the number of cigarette ends in the overflowing copper ashtray, Ruya must have been sitting here until the early hours of the morning, perhaps reading a new detective novel, perhaps not" (Pamuk, *The Black Book* 13).

Galip likes Celal's style of writing and his way of life. Celal writes regularly for the paper and he writes autobiographical contents in many of his columns. His family is offended by the reference of their lives in the newspaper. Celal has a big fan following. People wait for his columns and religiously follow his columns for some hint of some special event like coming of Messiah. Celal's activities are mysterious for the family as he never divulges the details about his professional life. Celal has been a revolutionary right from his childhood. Now it is believed by the family that he has entered a secret pact with some politicians and he is likely to secure a post of minister in the new government. He has more than one house in the city and he disappears for many days without telling anybody about his whereabouts. Galip says on such occasion when Celal has disappeared and one of his friends Iskender is looking for him: "He was looking for Celal because a BBC team doing a program on Turkey wanted to interview him. 'They want a columnist like Celal, who's been in the thick of things for thirty years - they want to interview him on the camera!'" (Pamuk, *The Black Book* 24). Celal's

fans are constantly calling to know about his whereabouts but he is not available to anyone. It was hard for Galip to understand what does Celal want? What is the meaning of the coded messages in his columns and what is he doing secretly against the authorities? Uncle Melih says about Celal: “He hates us because he’s a communist” (35).

Now the problem for Galip is that Ruya has disappeared leaving for him a note of nineteen words. Galip was never sure about Ruya’s behavior and now he is bewildered about her disappearance. Even Ruya’s father said about Ruya that she was spoiled in the company of Celal and she was working very closely with revolutionaries when Galip rescued her. He says: “If our Galip hadn’t rescued her from those guerrilla thugs, from that rat’s nest, who knows where Ruya would be? Certainly not asleep in her own bed” (Pamuk, *The Black Book* 35). Ruya has followed her instincts always. She was involved in the activities against government and in her zeal she married a young leftist man. Ruya told Galip that she had not married for political reasons but she could not continue her marriage.

Now after three years of marriage Galip finds himself lost that Why Ruya has left the house, what could be her motive, whether she has gone to live with her ex-husband or has she eloped away with Celal. She has arranged the house prior to her departure. She has taken her breakfast in her usual manner and has cleared everything and arranged clothes in the wardrobes. Her departure is not like some farewell rather she has gone like it is a routine matter. Galip says: “Although she’d not said if she would return, she’d not said she would not return either. It was almost as if she were just leaving the apartment, not leaving Galip” (Pamuk, *The Black Book* 51). Galip is not sure what exactly does Ruya want from him. She has said that he should take care of the mothers and she would be in touch. Galip invents a story to tell the family that Ruya is not well. She is down with cold so she was not able to attend the party. Galip imagines that Ruya is in the house and waiting for him. He even calls in his house and show as if he has talked with Ruya. Then he imagines that Ruya could have gone to her revolutionary friends along with Celal. She might be in the prison. He even imagines

that he himself has disappeared and Ruya is waiting for him in the house desperately. As he is not clear about the reason of Ruya's disappearance he comes up with a sort of her proxy presence by imagining that still she is there and anyway he will find her sooner or later. Žižek says as *Che Vuoi* is the answer of the Real to the Symbolic because it is never clear what exactly does the big other wants from us and in the same manner fantasy is the answer to the *Che Vuoi*. He says:

Fantasy appears, then, as an answer the '*Che Vuoi*?', to the unbearable enigma of the desire of the Other, of the lack in the Other, but it is at the same time fantasy itself which, so to speak, provides the co-ordinates of our desire - which constructs the frame enabling us to desire something. (Žižek, *The Sublime Object of Ideology* 132)

All the main characters of the novel are in search of some ideal, some meaning in their life. They want to become someone else to assume someone else's identity. Ruya has followed a revolutionary path as she is not satisfied with the present situation. Right from her childhood she has followed the ideal of patriotism and she wants to take her country on a new path of freedom and openness. Galip is living his life mechanically and he is also unable to find a concrete meaning in his existence. He is not even aware what does his wife wants from him, whether she is happy in her relation with him or is it a stop gap arrangement for her. She is passing her time with him to have some time to launch on her revolutionary path again. Celal is the person Galip follows ardently. Despite Celal being out of reach most of the time still he is desired by Galip as well as by number of readers. Celal has lived a life on his own terms. He does not like the present dispensation and wants to bring change with his writing as well as his participation in the revolutionary activities.

The situation is so grim in the Turkey that nobody can afford to launch an open attack on the government. The writers do comment on the working of the government but obliquely or under the assumed names or aliases. Celal also has published many articles under an alias. Even the ex-husband of Ruya has disappeared and he is writing

under a new alias. The names of those persons are assumed who are dead. Even a person assumes a new alias after he thinks he can be detected by his old alias. The identity of a person is in flux as he moves from one alias to another. People are trying to find hidden meaning in the articles, in the day-to-day activities. Celal says: “Most people, fail to see the inner essence of the things around them, simply because these things are right under their noses, while they pay great attention to the secondary properties of things that seemed just beyond them” (Pamuk, *The Black Book* 94). In order to have the access to some hidden secret meaning of life people simply ignore the reality right in front of them.

The desire of assuming a new identity is a symptom of the failure of the process of symbolization. If a person is fully satisfied with his life, he would not like to assume a new identity. He is not clear about his position in the social network, the meaning of his symbolic role. What exactly is demanded from him by the society is never fully clear. It is a catch twenty-two situation. A person has full freedom to criticize the government but not up to the extent of raising a revolution against the government. One of the fellow journalists of Celal says: “Journalists who take themselves too seriously can look forward to funerals paid for either by donation or by the city council” (Pamuk, *The Black Book* 103).

Real cannot be symbolized fully as Celal expresses his desire to kiss a girl but he is unable to do so. He says he can at least kiss himself in the mirror. “But by now I’d realized I’d not even be kissing myself; I’d be kissing the mirror” (Pamuk, *The Black Book* 138). By assuming a new identity, the characters are trying to escape the traumatic existence of their life. It is like constructing a fantasy scene in order to sustain the life. Celal has spent his life in discovering the meaning of life in the books of Sufis and Harufis. He thinks that there is a secret of life which can be decoded if we can understand the true meaning of the words. Everyone has some word inscribed on his face but you should have the art to decipher the same. Galip comments about Ruya’s quest of taking new identity: “For after becoming a new person, and then another and another and another, there was less and less hope of returning to the happiness they had

known as the people they'd been at the beginning" (13). What is the beginning is a debatable concept because every beginning is based on some arbitrary assumption. Ruya, Galip and Celal are trying to fill some gap, to avoid the traumatic reality, to create a fantasy scene by assuming a new identity. They are mesmerized by some imaginary quality in the other and in this context Žižek says: "How does an empirical, positively given object become an object of desire; how does it begin to contain some X, some unknown quality, something which is 'in it more than it' and makes it worthy of our desire?" (Žižek, *The Sublime Object of Ideology* 133). Here the desire to escape from the life is not something like a utopian thought rather it is a positive condition of the life. That is why in the end when Celal is murdered and Ruya is also found murdered Galip assumes Celal's identity and writes the columns in the paper under the name of Celal.

The New Life is about a mysterious book called *The New Life*. Whosoever reads this book is swayed off his foot, and his life goes haywire. The protagonist of the novel Osman reads the book and he thinks: "From the beginning I had known the book had been written expressly for my benefit" (Pamuk, *The New Life* 6). Osman is leading a comfortable life prior to reading this book but now he thinks that he is out of place here and he should follow the book. He finds his home, his town, and even his family as unfamiliar now and he craves to reach the promised place of the book. The book is gifted to him by Janan who is also a student of architecture in the university. He asks her that whether she has visited the place depicted in the book. He feels that he is in love with Janan. She is the object of his fantasy and he is ready to go the realm offered by the book for the sake of Janan. The description of Janan is given like she is La Belle Dame Sans Merci. "Her face was pale, her hair light brown, her gaze gentle; if she was of this world, she seemed to have been drawn from memory; if she was from the future, then she was the harbinger of dread and sorrow" (20). She warns him that many people who have read this book have been killed. Though Osman is warned by her but he is not clear what exactly does she want to convey. Whether she is actually worried about him or she wants him to explore the promised world of the book. Janan kisses him and he is fully drawn in her fantasies.

When Janan is fully sure that Osman believes in the place shown in the book then she exhorts him to meet Mehmet and tell his experience of reading this book. Mehmet is also a student in the university. Osman meets Mehmet and asks him about the place in the book then Mehmet says: “There is nothing to pursue to the end, said Mehmet. Just a book. Someone sat and wrote it. A dream. There is nothing else for you to do, aside from reading and rereading it” (Pamuk, *The New Life* 24). Mehmet dissuades Osman that he should not follow this book seriously but ironically, he himself has been following it with utmost sincerity. He is even attacked by some persons for his faith in the book. Everybody thinks that Mehmet has died in this attack. After that Janan also goes missing. She has left her home and her family has no clue where she has gone. It is difficult for Osman to understand the directions of Janan and Mehmet. If they want him to be away from this book then why Janan has given him this book. And if they themselves are trying to find the place of the book then why they are stopping him to follow the book.

Mehmet’s real name is Nahit. He is son of doctor Fine. Mehmet finds his life dull when he reads this book. He is no longer comfortable in the world ruled by his father. His father is a strict patriarch and is staunchly in favour of preserving the native culture. He is very angry with his son about this book. Mehmet runs away from his father’s place and comes to Istanbul and lives here under the assumed name of Mehmet. He is attacked by persons hired by his father. Doctor Fine and his associates are strongly against this book and they are hunting the persons who have read this book. The readers of this book are treated by them as enemies and they think the readers are a pawn of western conspiracy. The West is trying to corrupt their country with the onslaught of literature like this book. They even killed the author of this book Rifki Ray. After the attack Mehmet goes to another town and lives there under a new name Osman. Osman says: “He had arrived and crossed to the other side; he was in possession of the wisdom of the new life which was concealed from me; and I had nothing but the vague hope that I might yet possess Janan” (Pamuk, *The New Life* 219).

Mehmet is dejected with the book but he pursues the book even now. He has taken up the work of writing the copies of this book with hand. The fantasy of the promised place keeps his life going and he is even killed for it. Osman goes to the town of Gudul with Janan to explore the utopia of the book. He thinks that he can get his love Janan by going there but Janan goes away from there without telling him anything. Osman comes back and settles in his routine life. When Osman meets the owner of the new life candy then that man comments on the influence of the West: "Today we are altogether defeated, he said. 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 off" (Pamuk, *The New Life* 291). The West is blamed for every wrong in their country. The West is seen as the perpetrator of conspiracies against their culture, their traditions and values. Osman is still following the book without a clear perception about the intentions of the persons who have given him this book.

My Name is Red is placed in the era of Ottoman Empire. Pamuk has depicted the socio-political conditions of Turkey at that time. The novel shows the life at that time through the perspective of art and artists. Artists work hard in order to achieve perfection in their art. They take all the minute details in their work for making a masterpiece. In commenting on the purity of art the East and the West are compared and contrasted. The native tradition of painting is compared with the tradition of painting in the West. The question of superiority is probed many times from the perspective of all the miniaturists and the masters in the novel. On one hand we have the world of the art and artists working for their art and on the other hand we have the political conspiracies seeping in the world of artists. The Sultan has commissioned a book to be illustrated secretly. The Sultan is the patron of the miniaturists and all of them work under the state for their livelihood. The Sultan is enamored with the Venetian style of painting in which the reality is shown in absolute manner and the painting is the exact replica of life. The miniaturists have not followed this style so far and they follow their native tradition enriched by the masters like Bihzad. The order of the Sultan is to follow the Venetian style which tantamount to blasphemy according to their religion. Right in the opening of the novel the readers listen to the voice of dead

Elegant Effendi. Elegant Effendi has been murdered recently and the cause of his murder is not clear yet. He says: “My death conceals an appalling conspiracy against our religion, our traditions and the way we see the world” (Pamuk, *My Name is Red* 7).

The miniaturists are sandwiched between the call of their duty and the call of their religion. The Sultan stands as the ultimate authority which cannot be challenged and The Hoja of Erzurum stands for the religious values. Hoja’s words are revered like the words of God. The glorious traditions of the past are threatened by the onslaught of new western traditions. The miniaturists are earning money by doing small jobs clandestinely. Black stands on the border of these traditions and the new ways of painting as well as life. The miniaturists are bewildered as they are caught on the horns of dilemma. What exactly is demanded from them is a big question. They should improve their art by absorbing the new techniques but what is the limit of that is not clear. Up to what extent they should follow the orders of the Sultan that they should be able to preserve their religious propriety also.

Black is the nephew of Enishte Effendi. He worked as an apprentice in the workshop of Enishte. Enishte trained him by giving him the books of great masters and also his advice on art. Black was a dutiful apprentice who listened attentively to his master’s words. But as he came to Enishte’s house daily, he fell in love with Enishte’s beautiful daughter Shekure. Further he committed the mistake of openly admitting his love for Shekure. Consequently, he was banished from the house. Black left the country and served many pashas in the East for twelve years. The situation is grim in Istanbul and Enishte is facing the uphill task of illustrating the book of Sultan. One of the miniaturists is murdered and it seems impossible to complete the project. So, Black is called from his exile after twelve years to assist Enishte in completing the book. Black says: “In that letter, he invited me back to Istanbul, explaining that he was preparing a secret book for Our Sultan and that he wanted my help” (Pamuk, *My Name is Red* 11). Though Black has gained experience of doing many jobs during his stint in the East but he still wants to be involved in this project. There was hope of meeting his beloved Shekure again he comes back in Istanbul. Hoja of Erzurum has gained a prominent

position as a religious leader and Hoja openly criticizes everyone who has strayed from the path of the Prophet by following the life style of the West. Amid this volatile atmosphere Black has come back to follow his love again without having a clear-cut perception of how he is going to live here in Istanbul.

Black has imagined the face of Shekure since it is a long time, he has seen her. He is deeply in love with her. He refers to Husrev and Shirin's love story many times and he compares himself and Shekure with those legendary lovers. But in twelve years span he could not remember Shekure's face properly. He says: "In this way, by the twelfth year, when I returned to my city at the age of thirty-six, I was painfully aware that my beloved's face had long since escaped me" (Pamuk, *My Name is Red* 9). He referred to Venetian masters that if he had learnt their art of portraiture then he would have taken Shekure's portrait with him and in this way, she would have survived intact in his heart. Whatever he has imagined her she would be looking like, she is not like that in real life. He says: "So, then the mouth of my beloved was surely smaller and narrower than I imagined it to be. For a dozen years, as I ventured for city to city, I'd widened Shekure's mouth out of desire and had imagined her lips to be more pert, fleshy and irresistible, like a large, shiny cherry" (48).

Shekure has been married to a soldier and has two sons from him. Shekure's father was against this marriage but she insisted on this marriage. Her husband has gone for a war and has not returned for four years now. Shekure has come back to her father's house to escape the advances of her brother-in-law Hasan. She is instrumental in calling Black back in Istanbul. Black has entered the house of Enishte and he could identify the paint brushes, the books and other objects over there. He is fully aware that he was happy in this place and he would have continued his life in this bliss had he not committed the mistake of declaring his love.

The situation has changed drastically now. The atmosphere is rife with danger as everybody is in the circle of suspicion after the murder of Elegant Effendi. Shekure is not a virgin maiden of his dreams anymore. He questions himself: "Is this what I

desired? Was I succumbing anew to the illness from which I'd suffered for so many years?" (Pamuk, *My Name is Red* 53-54). Black is not clear what exactly does Shekure want from him. He is also unsure of his stint here in Istanbul. Esther the Jewess conveys him the message that he can have a glimpse of his beloved and he is full of desire to have a look at her. He sees her standing there in the window and observes: "The window's iced-over shutters opened with a loud burst, as if they'd exploded, and after twelve years, I saw my beloved's stunning face among snowy branches, framed by the window whose icy time shone brightly in the sunlight" (54). Shekure can exist in the framework of Black's fantasy. Black's imaginative account of his beloved there pining to meet him, waiting for him all these years is the necessary condition of Black's life. Without this fancy frame he cannot account for the desire of Shekure. Žižek quotes the example of Hitchcock's *Rear Window* in this context. The heroine Grace Kelly can become the desired object of the hero Stewart if she enters his fantasy frame. The disabled hero watches the world through his window and in this way his world is created by the things he can see through his fantasy frame i.e. the window frame. The heroine can be desired by him if she enters his fantasy frame only.

By literally entering the frame of his fantasy; by crossing the courtyard and appearing 'on the other side' where he can see her through the window. When Stewart sees her in the murderer's apartment his gaze is immediately fascinated, greedy, and desirous of her: she has found her place in his fantasy-space. (Žižek, *The Sublime Object of Ideology* 133)

In a similar manner the real Shekure is different from the fantasy Shekure of Black but for Black she can be seen through his fantasy only.

Shekure's life is disturbed as her husband is missing. She is desired by her brother-in-law and she finds it difficult to stay away from Hasan in her father in law's house. She has shifted to her father's house. According to the law of the land she cannot get divorce from her husband until he is declared dead. Shekure appears in the window for Black. She sends the painting back to Black that Black has gifted her way back. She

sends him a letter dissuading him to think anything about their relation or marriage. In an oblique manner she fuels the imagination of Black. Not only Black sees Shekure from the window frame but Shekure also watched him through the window frame which is a sort of fantasy. She says: “Oh, why was I there at the window just when Black rode by on his white steed?” (Pamuk, *My Name is Red* 60). In her heart she wants to secure her future with him but she has sent him a letter to stop him thinking about her. Her heart says: “Marry him. I however, sent him a letter wherein I’d given him quite the opposite message” (60). Žižek’s quotation is apt in this context:

It is this intuition which is behind the male chauvinist wisdom that ‘woman is a whore’: woman is a whore because we never really know what she means - for example, she says ‘No!’ to our advances, but we can never be sure that this ‘No!’ does not really mean a double ‘Yes!’ an appeal to an even more aggressive approach; in this case, her real desire is the very opposite of her demand. (Žižek, *The Sublime Object of Ideology* 124)

Shekure is in a ticklish situation. She does not dislike Hasan also. She thinks him more reasonable than her husband. But if she marries him, she would be like a slave in his house. Black is like the suitable choice for her in the prevalent situation. She sends him letter that: “Don’t get your hopes up without first completing that manuscript” (Pamuk, *My Name is Red* 208). But at the same time, she is not very clear that whether Black will wait for her for a long time now. She says: “He was in love insofar as he wanted to be married, and because he wanted to be married, he easily fell in love. If not me, he’d love. If not me, he’d marry another, taking care to fall in love with her beforehand” (216). Both Black and Shekure are playing mind games with each other. Both of them expect something from each other and at the same time are circumspect of each other’s demand also. Black imagines love making with Shekure: “Suddenly, I imagined us engaged in a mad frenzy of lovemaking” (187). Shekure also imagines herself with Black in intimate moments. She says: “Suddenly, I sensed that he’d come up from behind me, he was kissing the nape of my neck, the back of my ears,

and I could feel how strong he was” (221). The fantasy frame serves as a positive condition for both of them to continue their relation despite the uncertainty of their future.

Snow shows the dilemma of the protagonist Ka when he visits Kars after a long gap of twelve years. Ka has been absent from his motherland for a very long time. When he comes back, he notices that nothing much has changed in his country. People are still living in the same conditions. Infrastructure is poor as if this town is cut off from the modern world and has been a part of some antiquity. Roads leading to Kars are in a very bad shape and very few buses are available to reach this city. Ka is a poet and he has lived in the West with considerable freedom. He has come back after the death of his mother and further he wants to meet his old love Ipek. He gets an assignment of investigating the reason of the suicide committed by many girls in Kars with the help of his friend Taner who works for the newspaper Republican. The municipal elections are going to be held in Kars very soon and Ka has to report this to the newspaper. Ka has no previous experience in journalism so the role assigned to him seems to be frivolous. He has no qualification for doing this job but he takes this opportunity so that he can meet his beloved.

When Ka reaches the town and meets the local editor Serder Bey then he comes to know that he has to report to the local police station. Ka finds it very strange that when he left this country then there was check of state on the media and after so many years things have not changed. The old practice of reporting to the police is still continuing. He meets the assistant police chief Kasim Bey and Kasim Bey asks him: “Do you want protection?” (Pamuk, *Snow* 11). Ka is perturbed by this proposal and Kasim Bey says: “Our city is a peaceful place. We’ve caught all the terrorists who were driving us apart. But I’d still recommend it, just in case. If Kars is a peaceful place, then I don’t need protection, said Ka” (11). Apparently, an innocent looking proposal of providing protection to a journalist is rife with many hidden meanings. Ka cannot understand the tone of this police officer. Whether he was really interested in protecting Ka or he wants to keep a vigil on Ka’s activities under the garb of protection.

Though Ka is welcomed in the city as a big journalist from Istanbul but he finds that it is dangerous to discuss the issue headscarf and suicide of girls publicly. He has to be careful in airing his views on contentious issues openly. The family members of the suicide girls are not ready to divulge the details about the suicide rather they say that there was no plausible reason for the suicides. The issue of headscarf has become a burning issue in Kars. The state has banned the headscarves to show that they are modernizing leaving the orthodoxy of the past. The orthodox politicians have taken it as an attack on their culture and values. Muhtar Bey who is contesting the elections says: "All across Turkey, our support of the covered girls is the key expression of our political vision" (Pamuk, *Snow* 52). Ka meets Blue who is branded as a political Islamist. Ka's atheism is challenged by them. Though Blue and the rest of them say that they don't have any problem with a non-believer like Ka but Ka suspects that they don't mean it literally. Ka is invited to meet a local religious leader Sheikh Saadettin. Sheikh has a strong hold on the people of this city. Ka is afraid to confess in front of Sheikh that he does not believe in God. He says: "I want to believe in the God you believe in and be like you, because there's a Westerner inside me, my mind is confused" (100). Sheikh is a crafty man and he succeeds in convincing Ka that Ka should believe in God.

The police, the politicians and the religious leaders are interested in Ka because Ka can be a trouble for the existing status quo. Ka meets all of them and he can see that though they are polite and soft on the surface but they have something else in their minds. Ka has taken a big risk by coming to this city but he has the support of Ipek's fantasy. He says that he has come here to marry her. He witnesses the murder of the director of the education institute in the restaurant along with Ipek. He knows very well that the ex-mayor of the city has also been murdered for advocating liberal values. Still, he wants to be in the town for the sake of Ipek. He fantasizes that he is making love with Ipek but in reality Ipek is out of his reach. When Ka kisses her passionately then she refuses his advances and says: "I find you very attractive and I, too, want to make love, but I haven't been with anyone for three years, and I'm just not ready, she said" (Pamuk, *Snow* 91). Amid an atmosphere of political instability, the threat of political

Islamists and the over powering presence of police and detectives Ka decides to stay in Kars and ultimately, he is killed.

The Museum of Innocence deals with the love affair between a boy from a very rich family and a girl from a poor family. There are elaborate references to the concept of virginity. On one hand the country is moving towards modernity with many boys and girls getting education in the West and on the other hand the chain of orthodoxy stalls the progress. Kemal belongs to a rich family and he is going to be engaged with Sibel who also belongs to an affluent family. Though Sibel is involved in physical relation with Kemal but it is supported by an unsaid arrangement that they are going to be married. Not only Sibel has such views about sex but Fusun too has same views. Fusun thinks that she cannot make relations with Kemal because Kemal is going to be engaged with Sibel. Kemal has to decipher the meaning of Sibel's yes that whether she has involved with him because she is a modern girl or is there something else in her mind. Similarly, Fusun's behavior is also a cause of trouble for him. Fusun says she cannot even kiss him but she makes relations with him without any inhibition. He says: "What I couldn't stop thinking about, what perturbed me was not just that Fusun had given me her virginity; it was that she had shown such resolve in doing so" (Pamuk, *The Museum of Innocence* 44). When Kemal is depressed after Fusun's disappearance then Sibel tries very hard to help him come back to normal life. But when all her efforts prove futile, she blames him that if he had no intention of marrying her then he should not have indulged with her. Girls also find them in a precarious situation if the society comes to know that they had sex prior to their marriage. On the surface the society has permitted enough freedom to the girls but the behavior towards women is changed if their virginity is compromised prior to marriage. Fusun's character is doubted by Kemal's mother because she has participated in a beauty contest. Even Kemal doubts her that if she can make relations with him then she could have made relations with other men also. A woman Belkis has to pay the price of her virginity with her life. Nurcihan also faces similar trouble. Kemal says: "But in those days, even in Istanbul's most affluent Westernized circles, a young girl who surrendered her chastity before marriage could still expect to be judged in certain ways" (82).

Kemal makes a relation with Fusun knowing very well that he will not be able to marry her. Fusun an eighteen year old girl wants to go ahead in life. She is studying and she is working as an assistant in a shop to earn some money for her education. When Kemal tries to become too cozy with her she knows that he is going to be married but still she falls in an affair with him. She says that she cannot even think of kissing him but when Kemal kisses her she says that she would not tell anybody about this. She comes regularly to Kemal's flat. She has not made love on any condition but she asks Kemal what will be her future after Kemal's engagement. She asks him that if he still makes love with Sibel. Kemal finds it difficult to gauge her expectation that what exactly she wants. He says: "A curiosity consumed her, compassion gave way to desperation, and her expression, which a moment ago was saying, Please tell me the truth, now was pleading, Please tell me a lie. Don't hurt me" (Pamuk, *The Museum of Innocence* 44).

Kemal faces this dilemma again. He comes to know that Fusun is married and he starts going to her house regularly. Nesibe Fusun's mother tells him that she is badly hurt and he should be cautious dealing with her. Kemal cannot understand the meaning of Nesibe's instructions; when Fusun is already married whether he should stop coming here or he should exercise restraint dealing with Fusun or there is some other expectation from him. Tarik Bey the father of Fusun also did not stop him nor did Fusun's husband shows any displeasure. Though Fusun's maintains a distance from him but she also does not stop him altogether. Fusun separates from her husband and Kemal makes his proposal of marriage. Fusun gives her nod after laying many conditions. She does not want to be intimate prior to the marriage and she also wants to be treated like a virgin. At this point she says: "Well, I've also given up on the idea of marrying you" (Pamuk, *The Museum of Innocence* 44). Kemal finds it difficult to fathom her desire. Despite her strong resistance she herself comes to Kemal's room and makes love with him and next day accuses him of stealing her virginity before their marriage. She says: "Because of you, I haven't had the chance to live my own life, Kemal" (666). She drives the car recklessly and dies in a fierce accident. Kemal is left with the objects related with her later on to be exhibited in a museum to commemorate

her. Žižek has commented on a woman's No in this context that it is not clear whether a woman's no is actually a refusal or she wants to be pursued more vigorously.

A Strangeness in My Mind captures the dilemma of a young boy whose imagination is fired on seeing a girl in a party. He is fascinated by the eyes of the girl. He has romantic plans about his life. He wants to be married and happy like his cousin Korkut. He goes all out to win the girl of his desire. He is not a literary man but he writes beautiful love letters in her praise. He succeeds in getting her with the help of his cousin Suleyman. There are no chances that the father of the girl would allow their marriage so he elopes with the girl. They elope during the night and: "They found each other in the darkness. They held hands without even thinking about it and began to run" (Pamuk, *A Strangeness in My Mind* 5). The reference of darkness here is symbolic as Mevlut has run away with the sister of the girl he has longed for. He has been tricked by his cousin in this plot. The girl Rahiya also feels tricked as she sincerely thinks that this boy Mevlut is in love with her. Both of them find themselves in a precarious situation. Rahiya settles in the small house and resists any physical intimacy prior to the marriage. But later on they got married with the consent of the girl's father. When Mevlut visits the village on the insistence of Rahiya then he expresses his unease: "There's a strangeness in my mind, said Mevlut. No matter what I do, I feel completely alone in this world" (228). Mevlut finds it difficult to gauge the intentions of Rahiya that whether she was truly in love with him or she has adjusted with the situation.

Rahiya has planned their marriage with the help of her elder sister Vediha. When the marriage ceremony is going on she introduces him to Samiha: "Didn't you recognize her? That was my little sister, Samiha, said Rahiya once they'd sat back down on their red velvet chairs. She's really the one with the beautiful eyes" (Pamuk, *A Strangeness in My Mind* 233). It is a very piquant situation because Rahiya is introducing Samiha to Mevlut knowing well that Mevlut has written all the love letters for her. Mevlut has to eat the humble pie that he has been duped. Rahiya's intentions are absolutely unclear to him because she is going to be married with him and does she

want to ruin her marital bliss by spilling the beans or she is just taking it lightly or is there a real taunt in this gesture.

Suleyman's courtship for Samiha is a trouble. He has paid for the treatment of her father. When she goes out with Suleyman, her sister Vediha warns her that: "But for God's sake be careful! What did she mean?" (Pamuk, *A Strangeness in My Mind* 244). When they go out to watch a movie with her father and sister then Suleyman tries to touch her legs. Again, she is confused that whether she should rebut the overtures of him or keep silence. Samiha's views about marriage sums up the difficult situation of gauging the mind of the other person. She says: "I started to think about how people say that the trouble with two strangers getting married isn't necessarily that the woman has to marry someone she doesn't know but that she has to learn to love someone she doesn't know" (245).

Though Rahiya has married Mevlut but she is uneasy with the fact that the letters were intended for Samiha not for her. When Mevlut has to enter a partnership with Ferhat in opening up a shop then Samiha comes there daily. Rahiya finds it difficult that Mevlut has a long time alone with Samiha. Further Samiha has no children and Rahiya is warned by her neighbor that barren women are dangerous. She says: "The most painful thing, though, was that I kept wondering, is Samiha alone with Mevlut in the shop right now?" (Pamuk, *A Strangeness in My Mind* 404). Rahiya dies while trying an unsafe abortion. Ferhat is murdered when he meddles with the affair of theft of electricity of a nightclub.

Now after all this Mevlut and Samiha's marriage is planned and they get married. Now after having his original love Mevlut is still uneasy because Samiha demands that he should confess that the letters were written for her and not for Rahiya. She is jealous with Rahiya and wants to claim the love of Mevlut without any competitor. Mevlut finds that it is not possible to please her as she herself is not clear what exactly she wants from him and life in general. The comment of Ferhat is pertinent in this context: "Beautiful girls like Samiha could be difficult and demanding and make

you miserable in all sorts of irrational ways. Beautiful girls could only be happy if they are married with rich men, but a good girl like Rahiya would love her husband rich or poor” (Pamuk, *A Strangeness in My Mind* 228). Žižek’s comments are relevant in this context that it is impossible to gauge the intentions of a woman. Ferhat has married the girl of his choice but he cannot fathom her real desire but on the other hand Mevlut also face the same trouble with Rahiya. When Mevlut is married with Samiha even then the problem remains the same he cannot understand what is there in her mind. Whether he has to accept her comments as such or he should look for some deep meaning.

The Red Haired Woman is placed in the modern Turkey. The legend of Oedipus serves as the background of this gripping novel. The novel not only echoes the story of Oedipus but it renders the story in rich hues coloured with the present disturbed political scene of Turkey. Like many other novels of Pamuk this novel also shows the juxtaposition of Eastern and Western values. There is reference to Pamuk’s other novels also like there a person is murdered and thrown in the well as in the novel *My Name is Red*. Erdag Goknar says: “Pamuk skillfully intermingles textual traditions and historical time periods, establishing the trademark intertextuality and intertemporality of his fiction” (8).

The novel has been narrated in three parts. Cem is the protagonist of the novel. He tells the first part of the novel. Cem wants to be a writer and he is student of engineering geology. Cem’s father runs a pharmacy shop named Hayat. The meaning of Hayat is life but Cem’s father fails to give Cem even the basic needs of life. Cem’s father is politically active and he is a Marxist. Cem’s father disappeared and there is no hint where he has gone. “Had my father been picked up at the pharmacy and taken to the Political Affairs Bureau” (Pamuk, *The Red Haired Woman* 5). Later we come to know that he was jailed for his political activities. Cem knows very well that the relation between his mother and father is not cordial. He comes to know that his father had a mistress also. One fine day his father disappears and never comes back after that. Slowly the memory of father fades in Cem’s memory. Cem shares a love hate relationship with his father. His mother tells him that his father’s shop is not enough for

running the house. He is not clear what does his mother expect from him whether to forget his father and step into his father's shoes to support the family or continue his studies. He takes a part time job in a book shop.

While guarding cherry and peach orchards of his uncle Cem comes in contact with master Mahmut. He is offered a job of assistant with Master Mahmut. Master Mahmut is one of those well diggers who follow the traditional way of digging a well without the help of modern science or technology. Master Mahmut teaches Cem how to dig a well. He is well versed in the tricks of the trade. Cem says: "They were in possession of supernatural powers and the gift of extrasensory perception, allowing them to commune with the subterranean gods and jinn" (Pamuk, *The Red Haired Woman* 17). Cem goes with the master to dig a well in the outskirts of the small town Ongoren. They get their daily needs from this town. On one hand we have a town with the availability of modern tools and on the other hand there is the site in the outskirts where Mahmut is digging a well with the ancient technique. This comparison of modern and tradition values is shown through the technique of well digging.

Very soon Master Mahmut takes the place of Cem's father symbolically. He takes care of Cem like a father. This resemblance was the cause of comfort and annoyance for Cem. Mahmut says: "If you want to be a good apprentice, you will have to be like a son to me. According to Master Mahmut, it was every master's duty to love, to protect, and educate his apprentice as a father would" (Pamuk, *The Red Haired Woman* 38). Cem's stay was scheduled here for two weeks but as the project continues there is no trace of water. During one of his outings in the city Cem sees the red-haired woman. His imagination is fired by her. The red-haired woman is an artist working with a theatre company. Cem has a tiring routine with his master and the thought of red-haired woman is a solace for him. "For already I was imagining how we would get married, make love, and live happily ever after in a home of our town" (35).

Cem is bothered by his hard duty of assisting his master in the scorching heat. But at the same time, he is bothered by Mahmut's behavior towards him. Like Cem's

father he tells him stories in the night. Mahmut tells him stories from Koran to teach him morality. Like a father he expects loyalty from Cem. He says the relation between the master and the apprentice is like father and son. "If the relationship was soured by antipathy and defiance, it would injure both parties - just as with an actual father and son" (Pamuk, *The Red Haired Woman* 38). Cem narrates the story of Oedipus and his father to Master Mahmut. Mahmut is annoyed by this story and he is disturbed that how a son can kill his own father. There is clash between Cem and the Master like a son and father. When after a hard labour of many days they were unable to find water then Cem suggests that they could use dynamite to make their job easy. But Mahmut is confident about his old style of digging.

Mahmut cautions young Cem of going in the town square because there are brothels there and people indulge in drinking over there. He dissuades Cem to go to theatres also. Cem defies his orders. "I knew that I wanted to go to the Theatre of Morality Tales exactly because Master Mahmut had criticized it" (Pamuk, *The Red Haired Woman* 48). Cem gets an invitation to visit the theatre but he does not want to share it with his master as he is afraid that he will try to stop him. Cem is afraid that his master may quarrel with him over this issue. The position of the Master Mahmut is a typical one like the legendary *Name of the father* (My stress) who wants to stop his son from having his pleasure with that red-haired woman. It is he who has announced limits on the life of Cem. Cem says: "I had never even once been as scared of my own father as I was of Master Mahmut now. I couldn't say how this fear had come to lodge inside my soul, but I did know that somehow the Red-haired Woman only exacerbated it" (67). As Cem is facing a dilemma of obeying or defying his master it is the imagination of the red-haired woman which makes him comfortable. It is his fantasy about her which makes his stint as apprentice sustainable in excruciating circumstances.

Cem is familiar with the story of Oedipus and he refers to it many times. He even thinks what will happen if some stone or anything is dropped in the well where Master Mahmut is working hard. On the other hand, he is familiar with the story of Rostam and Sohrab also. This story reverses the scene of Oedipus, in this story a son is

killed by the father. He watches the scene of Abraham's sacrifice of his son at the command of God. He describes a scene in the theatre: "Abraham lay him down on the floor and put a knife to his throat, making throughout the scene a number of profound announcements about fathers and sons and obedience" (Pamuk, *The Red Haired Woman* 81). The problem of Cem is that like Abraham he is made to obey the commands of his master but he cannot make out why he is required to obey. When a person has to perform a certain role without knowing the reason for such a demand. Žižek says that the God of Jews is the perfect example of *Che Vuoti*. He says:

Even when, as in the case of Abraham, this God pronounces a concrete demand (ordering Abraham to slaughter his own son), it remains quite open what he really wants from it: to say that with this horrible act Abraham must attest to his infinite trust and devotion to God is already an inadmissible simplification. (Žižek, *The Sublime Object of Ideology* 128)

It is very difficult for Cem to digest the inhibitions of his master. When Cem comes in close contact with the red-haired woman whose name is Gulcihan he comes to know that his master has already visited the theatre before him. The woman tells that Mahmut likes old myths and legends but he does not like Oedipus because in that play the son sleeps with his mother. Cem is burning with jealousy. "I was so jealous I could scarcely speak. Had Master Mahmut and the Red-haired Woman become friends?" (Pamuk, *The Red Haired Woman* 86). Master Mahmut has disturbed the fantasy of Cem. Cem can sustain the hard life here with the help of the fantasy of the red-haired woman but now it is also under threat. Like the real father of Cem Mahmut has taken the mantle of his father in dissuading him to indulge in drinking, going to theatre and loitering there in the town. It is intolerable for Cem to know that his master himself has the access to all the prohibited enjoyment. Red-haired woman's remark is pertinent here when Cem tells her that his father has long back left him. She says: "Find yourself a new father. We all have many fathers in this country. The fatherland, Allah, the army, the Mafia . . . No one here should ever be fatherless" (86). The father is a symbol of

authority. Everyone has to obey to the commands of the big other and she quotes many examples of the big other. The demands or orders are to be followed by them without asking for the reason behind such orders.

The only way Cem could adjust in the given circumstances is by adhering to the commands of his master. But he has access to the red-haired woman now and he can enjoy her stealthily. His longing for the red-haired woman is symbolic in the sense that red-haired woman was in relation with Cem's real father and now she seems to be in relation with the substitute of his father i.e., master mahmut. She sees the image of Cem's father in Cem. Cem on the other hand could fit in the symbolic order by having a relation with her. This woman serves as a substitute for Cem's desire. But getting too close to her is full of risk for him. She can be an object of desire but only from a safe distance. Žižek says here: "Here we again encounter the paradoxical intermediate role of fantasy: it is a construction enabling us to seek maternal substitutes, but at the same time a screen shielding us from getting too close to the maternal Thing - keeping us at a distance from it" (Žižek, *The Sublime Object of Ideology* 134).

Cem is intoxicated by the imagination of this woman and now he is very close to his object of imagination. He says he is anxious like a child when he thinks about the future that this woman will not be available here within a span of one week. Cem's age is seventeen years and the age of this woman is thirty three years. She is also aware of this fact. She says: "Don't be scared, she said, smiling. 'I'm old enough to be your mother.'" (Pamuk, *The Red Haired Woman* 90)

Cem has the memory of his father always with him consciously or subconsciously. At the same time is he irritated by his father's life which has always been a mystery for him? He is not able to decipher what exactly his father wants in life, or from his mother or from him. He says: "When my father left me (as Rostam left Sohrab) and went to prison, later on to make a new life for himself, I sought out father figures to replace him and guide me" (Pamuk, *The Red Haired Woman* 149). He needs freedom in life but at the same time the father figure is also required to live the life free

from anxiety. Cem could never forget his master Mahmut whom he left in the well to die. He also meets the end of his life like his cherished story of Oeipus. Cem comes to know that he has a son from red-haired woman. His name is Enver. Cem is killed accidentally by his son Enver as way back in the past master Mahmut was supposedly killed by him. Cem was not able to resolve the enigma of Master Mahmut and the red-haired woman. Though this woman always rules his imagination so much so that he marries a girl which somewhat looks like her. But he pays the price by going too close to the object of his fantasy.

Prakriti Renjen in his thesis observes: “Pamuk’s characters functions like pawns controlled entirely by the dictate of signs. They are searching for something or the other, their wife, their identity, their soul-mate, or a new life, in a universe which is ruled by signs. . . One trail leads to another and so on, with no end” (12). The protagonists of Pamuk’s fiction face the problem of the call of the other. They are chosen for performing a role but they are not clear about the reason of this call and the support of some fantasy makes their situation sustainable. As in *The White Castle* the narrator is not clear why he is enslaved by Hoja and he sustains his role with the vision that one fine day he will be able to escape from this drudgery. Hoja on the other hand is mesmerized by the narrator as the narrator is from Venice. Venetians are special to them as they are supposed to be a better race by them. They hold the special place of having an access to *jouissance* which is not available to the Turks. Further it is believed by them that the Westerners are hatching a plot against them. Žižek quotes the example of Jew in this context. “The racist, confronted with the abyss of Jew’s desire, makes a sense of it by constructing a fantasy in which the Jew is at the centre of some nefarious plot” (qtd. in Myers 98). Similarly, Galip is never sure about Celal’s plans in the novel *The Black Book*. Celal’s life is attractive to his readers including Ruya and Galip. Galip aspires to be in Celal’s place and ultimately assumes Celal’s place to have an access to his way of life.

The miniaturists are facing the difficulty of following the Sultan’s order. They have to obey because this is the wish of the Sultan. Here we have a tautological

authority of the law. A law has to be obeyed because it is the law. They overcome this crisis by the support of their imagination that by obeying the commands one day they can secure the position of head miniaturist. Black has been chosen to perform the uphill task of completing the book but Black is also unsure about the real desire of Shekure. Black was called back after twelve years of exile in the foreign lands because of his love for Shekure and now he is called back to accomplish an important work. Because of Shekure he was expelled from the country and it is only for Shekure he comes back. Though he does not know the exact aim of Shekure's call but he accepts the proposal as he can win back her by doing this job.

Cem's life is full of trouble because on one hand he has to tackle the father figure and on the other hand he has the object of his desire i.e., the red-haired woman. If Master Mahmut is the substitute of father figure then the red-haired woman is the substitute of the mother figure. Cem has to obey the commands of his master as a call of duty but the desire of the red-haired woman is an impediment in this. In this context Žižek says: "If the Name-of-the-Father functions as the agency of interpellation, of symbolic identification, the mother's desire, with its fathomless 'Che Vuoi' marks a certain limit at which every interpellation necessary fails" (Žižek, *The Sublime Object of Ideology* 135). The fantasy figure of the red-haired woman is a necessary condition to give some hope to Cem's life and at the same time it is the cause of problem also because by going so close to this fantasy Cem's life goes haywire.

Chapter - 4

Pamuk's Heroines - The *Object Petit a*

Žižek's oeuvre is highly indebted to the theoretical concepts of Lacan. Lacan has given the concept of *Object petit a*, or object a. In translation the object stands for object, petit stands for small and a stand for the other. Lacan insisted that this word should not be translated and should be used as such in English. Lacan has elaborated three orders as Imaginary, Symbolic and Real. A person is placed in the Imaginary order when he is a small child unable to control the motor activities of his body. He identifies with his mirror image which seems to him a complete image whereas in real life he is still not independent. This identification with the mirror image produces a misrecognition. The child is attached to his mother and the mother is a source of unlimited enjoyment or *jouissance* for him. The mother both attracts and repels the child. The child wants to be in the company of his mother and at the same time wants to escape from her. The typical attitude of children insisting to be let free from the lap of their mother and simultaneously when they cannot see their mother, they look for her and even cry exemplifies this fact. The mother is the source of unlimited *jouissance* for the child and the arrival of the father's no puts an end to this idyllic paradise of unlimited happiness. That's why father's no is labelled as the name of the father by Lacan. The father is a symbol of the symbolic order which puts restrictions on the absolute joy. The initiation of the child in the symbolic order is associated with these restrictions put in the name of the law, the norms and the culture. A person looks for the objects which can fulfill the absence of this object of his desire. This object serves for him as the object cause of his desire as a person continuously searches for the lost object and this lost object is precisely the *object petit a*.

Elaborating further the *object petit a* is not a physical object rather it is created retroactively when the subject's access to *jouissance* is barred by the name of the father. Language is part of the Symbolic as it hinders our direct access to the immediate objects. All our perception is mediated by the language. Language is the chain of signifiers where the meaning slips away from one signifier to another signifier. We

have metonymical access to the objects in the network of language. The paradoxical status of this object is that it is created retroactively. Its emergence and loss take place simultaneously. Žižek says: “This coincidence of emergence and loss, of course, designates the fundamental paradox of the Lacanian *object petit a* which emerges as being lost” (Žižek, *The Plague of Fantasies* 15). The subject in reality had never full access to *jouissance* in the mother but this *jouissance* acts as an illusion for him which can be claimed by him in the substitute mother objects. *Jouissance* is a French word which is translated in English as pleasure but it is not simply a pleasure but it is pleasure in pain. If an experience of pleasure is stretched to its limit, then it becomes the source of pain. The example of drug addicts can be cited in this context. A drug addict is well aware that his overuse of drug will be harmful but still he insists on having more drug.

For a subject to become a social subject he has to undergo the process of symbolic castration. The symbolic castration puts an end to the imaginary fullness of *jouissance* of the subject. The thing which is castrated from the subject acts as a fantasy object for him and this lost object is like a part of him. The reclaiming of this object can give him the wholeness again and that is why he has to look for the objects which can fill this lack. The process of castration is never complete as it leaves some remainder or left over. The subject has to pay the price of his admission into the Symbolic order with the loss of his *jouissance*. The Real cannot be fully symbolized and there is always some remainder, some leftover which makes the Symbolic perforated. Similarly, the subject is constituted with the lack of pursuing the lost object. The *object petit a* designates the lack in the other. The Real cannot be symbolized in totality and that is what makes a subject subjective instead of being objective. This lack, this void is covered by the *object petit a*, which causes the desire of the subject.

The positive function of this object is keeping the things in movement. It is not an object which can be found in material world otherwise the subject could find it and his search of wholeness will be complete. So, it is not an actual object rather a lack, a void or abyss and whatever object fills the gap momentarily is a substitute. Its importance lies in its position and it is the object which makes you desire. It is an

imaginary place where subject can locate his *jouissance*. Žižek says: “The self-referential movement of the signifier is not that of a closed circle, but an elliptical movement around a certain void. And the *object petit a*, as the original lost object which in a way coincides with its own loss, is precisely the embodiment of this void” (Žižek, *The Sublime Object of Ideology* 178). In the network of signifiers, it is impossible to reach this object because language is arbitrary and signifier and signified are not bound with some logic. Language works on the system of relation or difference. A signifier can be explained with the help of another signifier and so on. A word has to be explained in the light of presence or absence of the other. If we say day then it means the absence of night. The second word fills the void of first word. In the words of Tony Myers: “This ‘not something’ or differential aspect of language is crucial for Lacan, if words only refer us to other words rather than to the world, we are cut off from that world and left marooned on the shores of the language” (24).

So, the *object petit a* provides the coordinates of our desire. Since this object is a pure negativity and it has no physical presence but nonetheless it provides the fuel for the creation of desire. This object is a lure which cannot be achieved but this is instrumental in framing our desire. This is like a donkey’s carrot which is present there but unattainable. Prior to the emergence of this object human beings are not desiring subjects. Its emergence and loss, is the cause of desire. But all the human beings have some special traits, idiosyncrasies which frames the contours of their desire. This lack is associated with certain special features which makes the search of everybody unique. Žižek says:

In what precise sense is *object petit a* the object cause of desire? The *object petit a* is not what we desire, what we are after, but, rather, that which sets our desire in motion, in the sense of the formal frame which confers consistency on our desire: desire is, of course, metonymical; it shifts from one object to another, through all these displacements, however, desire nonetheless retains a minimum of formal consistency, a set of phantasmic features which, when they are encountered in a

positive object, make us desire this object - *object petit a* as the cause of desire is nothing other than this formal frame of consistency. (Žižek, *The Plague of Fantasies* 15)

This typical set of phantasmic features gives the framework for the unique pursuit of this magic object that is *object petit a*. The lack gets its manifestation in the objects of our day-to-day existence as we can identify some traits of this missing object in the objects of our desire. When a body is carved by the Symbolic then all the *jouissance* is not drained out rather it is retained partially in some parts of the body. This is precisely the reason why men seek women which are similar to their mothers because mother is the symbol of the pre symbolic *jouissance*. Freud has given the example of a mystic writing pad. This pad has wax in the base and wax paper on the top. Whenever a person writes something the wax is visible at the point of touch but when you lift the wax paper the writing is wiped away. But the impressions on the base of wax can be traced with suitable light. The human unconscious works like this pad. Some markers are permanently inscribed on it. The association of these features with *jouissance* provides the coordinates of our desire and these typical traits are the *object petit a*.

This object appears as a lost object which the subject thinks can be claimed according to his specific fantasies. The permanent markers etched in the unconscious of the subject give him the traces of this lost object. There is something in a person more than that person, which makes you desire him or her. This more than him or her is the *object petit a*. The lovers' example is perfect in this context. A person falls in love with another but it is almost impossible for him to explain the reason why. The lovers say that there is some x factor in their love. This x factor is the object in a person more than him. This x factor works both ways. It is not only about something more in a person more than himself but it is at the same time something more in me than myself. It is like what is special in me for which I am desired by the others. This object is beautiful to the point when it is out of reach, going near to this object is disastrous. Since the fantasy of a person is associated with this object and this object gains consistency

through the fantasy frame only. This special object is like any other ordinary object but it is special only because of its position. The void is filled by this object and gives a charm to the subject that this object can be achieved. In reality this object is unattainable but the fantasy covers this lack, the unattainable feature of this object. The consistency of this object is maintained through a distance and all the failed attempts of a subject make him renew his pursuit with more vigor. The subjects can never reach this object, either he is behind or he takes over this but this object and the subject are never in unison.

The *object petit a* is a part of the Real as it is the leftover, the remainder which cannot be symbolized and it is part of the Symbolic as it is the object which the subject seeks in his symbolic mandate. The subject and the object cause, of his desire are entwined so much so that a subject is unique by his way of relation with the lost object. This magical *object petit a* exists as its own impossibility. The subject and this object are two sides of the coin forever attached with each other but diametrically opposite to each other.

Pamuk has delineated his country in his fictional world. He has shown the domineering role of army in the life of common people. After the declaration of his country as republic the progressive people envisioned a country going on the path of development but the chains of orthodoxy have put the hurdles in the progress of development. The role of religion is very important as the clerics colluded with the political leaders to retain the supremacy of their concept of religion in the name of political Islam. When Pamuk shows the modern Turkey, he shows the old traditions still prevailing in his country. In the novel *Snow* he talks about the cock fight club. People gather here and put their bets on the cocks. There are elaborate rules to govern the fight in a proper manner. In *The New Life* the protagonist goes to a town where old things are still in fashion. On one placard under a tree, it is advertised that circumcision is done here in the good old manner.

Whether Pamuk places the action of his fictional world in the modern Turkey or he places it in the Ottoman era women are assigned a special role. Pamuk gives full attention to the intimate details of the physical intimacy between the males and females but the males in his fiction are always found lacking in getting their beloveds. They continue dreaming about their love and weave a dream world in which they can unite with the object of their desire but in the real mundane world they are unable to achieve their objective. They put all their energy in the pursuit of their love but at the same time they are always circumspect about the intentions of their beloved and it is through speculation they continue their search assuming that their beloved will reciprocate their love in equal measure. The females are the femme fatale in Pamuk's fiction. We seldom find a female who is happily settled with her lover or her husband in this fictional world but nonetheless they fuel the desire of their lover to continue the pursuit. The males on their part are concerned with their love interest only when it is out of their reach. Either they plan how to win the prized goal or they look back in the past when this prized object was lost. They are able to continue their pursuit but from a distance and whenever they invade the secret intimacy of their love the consequences are disastrous. These femme fatales are the *object petit a* in the Žižekian terminology which keep the things moving with their unattainable presence.

Silent House depicts the situation of unrest prior to the military coup of 1980. People like old Fatma have chosen to stay in the past glory. She revels in the yesteryears when everything was good and she was in a blissful situation in her parents' house. Doctor Selahattin the husband of Fatma stands for the progressive viewpoint. He has been banished from Istanbul for openly criticizing the government. He has taken an impossible project of writing a comprehensive encyclopedia which will take his country on the path of progress with a scientific bent. In the modernization project of Turkey the new generation is disillusioned as the ideals of republic are lacking in their country. Either they revel in the past or they look to the West as their role model. The young generation is confused whether to follow the political dispensation heavily under control of the army or to stick to their cultural past. Faruk is the eldest grandchild of Fatma. He is a historian and is living a dejected life. He fails to find any enthusiasm in

the activities going around him. Nilgun has become a leftist and she is quite convinced about her political stance. Metin is not at all interested in the politics and disruptions going on in his country. His only aim is to get away from this country to America where he can lead a peaceful and comfortable life.

Doctor Selahattin has two sons from his extra marital affair. Recip the dwarf is the housekeeper of Fatma's house. The other one lives nearby. Hasan is the nephew of Recip. Hasan has been associated with the young nationalists and they are staunchly against the communists. Amid the heated atmosphere rife with political animosity Hasan is drawn towards Nilgun. In his childhood he played with Nilgun and her brothers. Now when she comes here in Cennethisar in the summer with her brothers Hasan feels attracted by her. He feels this attraction after Nilgun has left the city and now came back after many years. He says: "As they passed I thought for a moment maybe I was mistaken, because Nilgun wasn't that pretty when we were little!" (Pamuk, *Silent House* 35). The distance and the absence of Nilgun have led to her charm for Hasan. Hasan fantasizes about Nilgun and starts chasing her. He feels that he is mesmerized by the beauty of Nilgun. He keeps on thinking about Nilgun. He secretly watches her when she offers prayers in the cemetery. Then he goes to her house and observes her from outside. Immersed in her thoughts he draws her picture on the sand. He imagines him with her in her house. He thinks what he would say after seeing her: "Don't you recognize me, we played hide and seek, I love you, and I love you more than all those fine fellows you know could ever possibly love you" (79). He can imagine Nilgun in love with him from his fantasy frame. Nilgun goes to the beach daily. He meets her in the market and realizes: "Then she smiled and I laughed and noticed how her face looked different from what I'd imagined looking at it from a distance" (80). On the other hand Nilgun says that Hasan has changed a lot and grown up. The real Nilgun is different from Nilgun imagined by Hasan through the frame of his fantasy.

The novel is placed on the cross roads where Turkey was struggling between the bondage of cultural past and the advancement of democratic values. The attitude of the society towards women is still decided by the old values. Doctor Selahattin is not

satisfied with his wife so he has entered into an extra marital affair. His grandson Faruk is not comfortable with his wife and has separated from her. Metin is looking for a modern girl as a partner for him. Hasan's views are endorsed by the orthodoxy and in their world they cannot allow women to have equality and freedom to do whatever they want according to their will. The attempts made by people like doctor Selahattin are thwarted by the orthodoxy. Doctor has assumed a surname Darvinoglu meaning the son of Darwin but in this country people are not inclined to follow the progressive views supported by the scientific bent. Hasan's views are filtered through the glass of religious fanaticism. He despises the western influence on his country and he believes that West is hatching a conspiracy against their country. He says: "If you like I'll tell you, Mother: Communists, Christians, Zionists, you know what I mean, Masons, who are infiltrating this country" (Pamuk, *Silent House* 109). Hasan remembers his town in the past was not so much influenced by the westernization and he could remember playing with Nilgun blissfully at that time. Now after so many years Nilgun has changed a lot. He goes after her every day when she goes to swim in the morning. He plans to propose her but he could not. He steals a comb from her bag as a token of her memory. He feels bad when Nilgun does not respond to his hello. He dials a wrong number instead of Nilgun's and he conveys his love to the lady on the phone. He conveys his disgust also on the behavior of Nilgun following the communists and wearing revealing clothes on the beach.

Hasan is facing a very precarious situation as he is associated with the nationalists and they believe that their country is facing difficult times because they have forgotten their traditions and toeing the line of the west. Hasan wants to tell his mother that: "How we were all the playthings of the great powers, the Communists, the materialists, the imperialists, and the rest, and how we were now reduced to begging for help from nations that used to be our servants" (Pamuk, *Silent House* 154). He has been assigned the job of painting the slogans on the wall but he wants to do some better job for his organization. He wants to ventilate his ire against the people who are misleading his country. He is teased by Serdar for spying the society girls on the beach. Hasan has to tell a lie to Mustafa that he is not in love with Nilgun. He is dreaming

about Nilgun but he is well aware that she belongs to a different world. He imagines sitting with her on a table teaching her mathematics and he would learn English from her. And in this way the difference between them can be mitigated. But when Nilgun does not pay any attention to him in the shop then he thinks: “Then, She’s right, I thought, she’s right not even want to make eye contact with me, because we belong to two different worlds!” (160). But the trouble is that Nilgun is a communist and Hasan’s organization hates the communists.

Mustafa conveys his criticism of the superpowers like America and Russia for trying to control the world. Karl Marx is trying to prove that class struggle is the basis of the society but in reality, it is the nationalism which keeps the society going. Hasan is under fire for going around Nilgun, the society girl. Hasan has to prove his innocence and he says: “I can’t be in love with that girl, I said, She’s a communist” (Pamuk, *Silent House* 184). He further says that he has seen Nilgun praying in the cemetery with her head covered and hands open to God; so he thought she is not a society girl rather she is following the traditions. Hasan has been assigned a job of snatching the communist newspaper from Nilgun’s hands and tear it publically. Hasan fantasizes his future with Nilgun when the society will not be divided on the lines of atheism or communism. He imagines that communists will be defeated and Nilgun will surrender herself to him. Mustafa and Serdar snatches Faruk’s notebook from Metin but Hasan wants to return it so that Nilgun might not make any bad impression about him. Hasan goes to her in the morning when she tries to buy the newspaper. But she does not respond to him. Hasan could not convince her about his motives and when she yelled at him calling him a fascist then he could not control his anger. Hasan beats Nilgun mercilessly. Nilgun is badly injured and she dies of brain haemorrhage. Hasan has invaded the secrecy of Nilgun and not only Nilgun but Hasan also pays the price of losing his love. Nilgun as an object of desire exists in the fantasy of Hasan but in real life, he has to maintain a distance to cherish his love. Going very near to the *object petit a* is dangerous because then the desired object turns into an ordinary thing.

Metin is in love with Ceylan as Hasan is in love with Nilgun. When Metin comes back he immediately goes to his friends' house for party. There he met with his old friends including Ceylan. He says: "She was pretty enough that I again thought that I could fall in love with her, then a little later, I thought I believed what I had thought" (Pamuk, *Silent House* 50). Metin is in love with the idea of love. Ceylan is the person who can fill the empty place reserved for Metin's love. When Metin socializes with his rich friends on the shore he imagines that he was in love with Ceylan and he will draw her in love also. Since all his friends are with their girlfriends so it is necessary for him to have a girlfriend. He says: "I thought about whether I loved Ceylan or not; I believed I did: vacant, foolish thoughts under the stupefying sun" (89). The society people here are having a bohemian life and everybody should have a partner here. Metin could not convince himself that he was in love with Ceylan or not. He says: "The thing I called me was like a box within a box; it was like there was always something else inside it, maybe if I kept looking I could finally find my real self and express it, but every new box I opened had, instead of a real, true Metin that I could show to Ceylan, just another box hiding him" (133).

When he watches the bold behavior of Ceylan he was disgusted with himself that he has fallen in love with her. He weaves the fantasy of settling in America and earning a good fortune so that he can enjoy life. He thinks of enjoying other girls also but he will continue loving Ceylan. When he is in her company he feels uncomfortable as if the proximity is draining the joy between them. He says: "I guess we both felt uncomfortable about the tension between us, because it was as if we were clinging to each other more to block it out than out of our enjoyment" (Pamuk, *Silent House* 135). Metin enjoys a party with Ceylan. He dreams of settling in America away from Turkey because there is violence going on in Turkey. He is drunk and he tries to make love with Ceylan but she stops him doing so. Metin comments: "If you want to sleep with a girl in Turkey, I guess you have to be a millionaire or marry" (198). Ceylan is accessible to Metin in his fantasy only. Metin imagines a married life with her and having children from her. When he goes very close to her he says: "I squeezed her hand tighter and thought of my mother, whom I barely remember, and as I tried to put my arms around

Ceylan, she screamed” (243). Metin has pushed his luck a bit more and he has to lose the company of Ceylan.

Hasan and Metin has to pay the price of going very near to their *object petit a*. They dream about their love and weave fantasies of bliss in the company of their love in future. But they are not clear about the intentions of their beloveds and they only speculate that the girls are also in love. Hasan makes a comment on woman’s desire: “Women scare me sometimes. They are like things you just can’t understand, with dark thoughts you can never know, some parts of them are so horrifying, and disaster is waiting for you if you fall for them” (Pamuk, *Silent House* 259). The consistency of their *object petit a* is through the fantasy frame only and approaching it very closely in real life proves disastrous for them.

The White Castle tells the story of a Venetian slave and his look alike master Hoja. The novel is set in 17th century amid the ongoing strife for power in the royal house. A Venetian ship is captured and all the Venetians are taken as slave. The narrator gets a better treatment because he claims that he has knowledge of medicine and modern science. He is able to cure many persons including the pasha so his authority is established as a doctor. The narrator is told by the former slaves that he can live a safe life here if he converts to Islam. He works with Hoja for a project of fireworks for the wedding of pasha’s son. The narrator and Hoja are look alike. Hoja is interested in him because he wants to learn new subjects from him. Hoja takes him as his slave from pasha. Soon Hoja learns everything from his slave including his language also. The narrator is interested in Hoja’s pursuits up to the extent of getting his freedom back. He says: “When I returned home, I would tell everyone about the man who looked so much like me and yet had never referred to this haunting resemblance” (Pamuk, *The White Castle* 29). The narrator is told time and again by Hoja and by pasha that he can get his freedom back and live a peaceful life but on the condition of becoming a Muslim. When he refuses to convert he is even threatened that he will be killed. Hoja is interested in improving his knowledge as he wants to adopt new subjects for the sake of betterment of his country. He has studied Ptolemy’s system and suggested some changes in it. He

has made a clock to tell the exact time of prayers. Hoja wants to make a lethal weapon which could help the sultan to crush his enemies. The sultan wants to win the castle of Doppio also called the white castle with the help of this formidable weapon. The victory of the white castle provides the coordinates of desire to the sultan, Hoja and the narrator. Hoja wants to pursue this project for the sake of betterment of his country and establishing his superiority in the royal circle and the narrator is bound to pursue this project to earn his freedom. This project is the *object petit a* which provides the consistency in the lives of Hoja and the narrator.

Hoja wants to pursue scientific knowledge and he is ready to do anything for this. The imperial astrologer is executed owing to a secret conspiracy in the royal palace. Every activity is governed with the tinge of politics here. Hoja says: “That evening at home he said that indeed he did care only for science, but would do whatever was necessary in order to practice it; and for the start he cursed the pasha” (Pamuk, *The White Castle* 50). He wants to learn the way the westerners think and how have they learnt the modern science. The narrator comments about Hoja: “What he really wanted was to learn what ‘they’ thought, those like me, the ‘others’ who had taught me all that science, placed those compartments, those drawers full of learning inside my head” (54). He is bothered by the question of his identity that why does he had a typical thinking pattern and why cannot he think like them. Hoja has imbibed the scientific temper from his grandfather who was a doctor. His grandfather cured the persons with his scientific knowledge and he does not take support of the superstitions prevalent in his country. Hoja is perturbed that why the narrator is happy and if they know the secret to happiness then Hoja should also learn this secret. He wants to know how they behave in day-to-day life. Do they look in the mirror all day? The narrator looks like Hoja and Hoja is disturbed that despite their resemblance they are different. He says: “Squeezing the nape of my neck from both sides with his fingers, he pulled me towards him. Come, let us look in the mirror together. I looked, and under the raw light of the lamp saw once more how much we resembled one another” (82). Both Hoja and the narrator look alike but their orientation towards the object of their fantasy is entirely different.

The narrator tries to escape from Hoja when the plague breaks out in the city. But he is captured by Hoja soon. Hoja gets the prestigious position of the imperial astrologer. The narrator finds it difficult to fathom that how Hoja can survive without his support as he is like the twin brother of Hoja. Hoja tries to get the scientific answers to the problems of his country. When all the country remains busy in offering prayers in the mosques to stall the plague Hoja tries to find the scientific reason behind this disease. Hoja plans his and the narrator's future: "Hoja was still able to chatter enthusiastically about the incredible weapon that would be our salvation" (Pamuk, *The White Castle* 109). Hoja starts working fervently on the project of making a lethal weapon. The narrator goes to the royal court in place of Hoja. The narrator plays the role of Hoja in Hoja's absence and enjoys the privileges granted to Hoja. He tells imaginative stories in the royal court and soon becomes very famous. The narrator thinks that he has changed a lot, and he imagines that he has gone back to his country where in a party everyone is wearing a mask. When his fiancée removes her mask and he also removes his mask he comes to know that nobody recognizes him there. All his pursuits to go back seem to be shattered.

Ultimately Hoja is able to make the incredible weapon. But the weapon is very heavy and clumsy and it moves forward with great difficulty. Hoja tries to find out the strategy of the enemy but he fails to do so. Their weapon fails miserably and Hoja's position is under threat. The plan to capture the white castle fails. The white castle is the inaccessible place of fantasy of Hoja and the narrator which governs their actions but at the same time it is out of their reach. The narrator explains the white castle in poetic terms. "It was as if everything were as perfect as the view of that pure white castle with birds flying over its towers, as perfect as the darkening rocky cliff of the slope and the still, black forest" (Pamuk, *The White Castle* 143). For sixteen years they both worked together to reach this place and when they fail in their attempt, they exchange their places. The narrator has predicted their future way back:

What difference would it make if I returned to Venice? After fifteen years my mind has long accepted that my mother had died, my fiancée

was lost to me, married, with a family; I didn't want to think of them, they appeared less and less in my dreams, moreover I no longer saw myself among them in Venice as in my first years, but dreamt of their living in Istanbul, in our midst. (102)

The white castle has provided them the motive of their life and when it proves to be out of their reach both of them exchange their way of life and exchange the object of their desire by choosing to live the life of each other.

The Black Book tells the story of a family settled in Istanbul and the time is prior to the military coup of 1980. Galip is living with his wife Ruya in an apartment near the families of him and Ruya. Celal is the cousin of Galip and he is a celebrated novelist. Galip and Ruya are married for three years now but still Galip is never certain about the behavior of his wife. Celal has once mentioned that memory is like a garden and it is Ruya's garden. The novel opens in Galip's apartment and Ruya is sleeping. Galip thinks about his wife's memories and finds it difficult to penetrate the space where she is living. He says: "He longed to stroll among the willows, acacias, and sun-drenched climbing roses of the walled garden where Ruya had taken refuge, shutting the doors behind her" (Pamuk, *The Black Book* 3). Ruya is not like traditional wives; she does not behave like her mother or aunts who rise in the morning before their husbands. Galip goes to his office daily and Ruya is asleep. Galip thought a number of times to wake her up but he is unable to do so.

Ruya is an enigma for Galip and one fine day she leaves the house leaving a small note for him. Galip is facing a difficult situation as he cannot make any sense of Ruya's disappearance. Celal is habitual of disappearing many times but he comes back on his own accord and there is no need to search him but in case of Ruya it is difficult to fathom the cause of her disappearance. Galip is perturbed and starts speculating the reasons for his wife's decision and he looks for clues to find her whereabouts. Žižek points out that emergence of the *object petit a* is associated with its loss. So Galip sets on his odyssey to find his love lost in the crowded city of Istanbul. Galip goes to the

party arranged by Ruya's mother and he thinks that he might find Ruya there but she is not there. He does not reveal the truth and tells a lie that Ruya is not well and she is taking rest in her apartment. Not only does he tell a lie but he imagines that Ruya must be at home and she will be reading a novel and if he calls her she will respond like a stranger to him. "Later, when he fending off their well-meaning questions and trying to keep his answers as short as he could, he made an effort to draw a line in his mind between the memories of the real Ruya and the Ruya he'd invented" (Pamuk, *The Black Book* 32). Ruya is the object which is the center of Galip's life. If she is not available then he concocts situations about her. Ruya is the person who fills the void in Galip's life and in her absence her memories and her imagined situations fill that gap.

Ruya has been attached with Celal during her childhood. She is also participating in the politics. She has married a communist leader but she separated from him very soon. Ruya has confessed that she has not married that leftist leader for political reasons but Galip fails to understand whether she was unhappy in that marriage or she does not like his personality. Uncle Melih likes Galip and says: "If our Galip hadn't rescued her from those guerrilla thugs, from that rat's nest, who knows where Ruya would be? Certainly not asleep in her own bed" (Pamuk, *The Black Book* 35). Galip is worried about Ruya because he thinks she is not as smart as Celal and she will land herself in trouble if she has gone to the gangster friends of Celal. Ruya has not explained anything in detail about her departure. She has left nineteen words farewell letter to Galip. Galip has to look for the clues like a detective. Ruya was fond of reading detective novels. He looks for some hint in hundreds of novels lying there. She has not taken anything precious or money with her. Galip is perplexed how to decipher the meaning of such a short farewell letter. "Perhaps it was wrong even to call it a farewell letter. Although she'd not said she would return, she'd not said she would not return either. It was as if she were leaving the apartment, not leaving Galip" (51). Galip remembers that during their childhood they used to play a special game as when one of them would disappear and the other has to find him. During their three years of marriage Ruya seems to be happy and content. She was told by the doctor that she could not bear child. She does not want to have a job also. Galip fears that behind the innocent routine

of a housewife which has apparently nothing to conceal; is there something concealed which he is not aware of. Galip never interfered in her decisions that is why she does not want to have a job or why does she not take treatment for bearing a child. He says: “He wanted to ask her what she had done that day, what she had done at a particular moment, but he feared the gulf that might open up between them after the question” (55). Galip makes a list of all the phone numbers of friends where Ruya might have gone. When aunt Suzan calls to ask for Ruya’s health he tells a lie again that she is better. He deliberates that Ruya might have gone to her ex-husband. He decides to settle this and call Celal but the trouble is that Celal has also disappeared.

Galip continues his search for Ruya. He explores that her ex-husband wrote columns for many newspapers and he has changed his name and composed these columns under an alias. He called the old friends under one pretext or the other but finds no success. At one of the friend’s house, he calls Ruya of his imagination and tells her that he will be late. He searches Celal’s office for any possible clue. When he is told by a journalist there to tell a story which can be published in the newspaper, he tells his life story. A good man’s beautiful wife deserted him and he could not find her despite all the efforts. Galip is told that Celal leaves some hidden messages in his columns for his readers and Galip takes the cue that he can find the meaning of these messages and find Celal and Ruya. Ruya is fond of Celal’s columns. Celal followed Hurufi sect which believes in the secret meaning hidden in the words. Galip makes a list where he can find Ruya and he short lists her ex-husband and Celal. “Places where I might find Ruya with Celal. Ruya with Celal in one of Celal’s houses. Ruya with Celal in a hotel room. Ruya with Celal going to movies. Ruya with Celal? Ruya with Celal?” (Pamuk, *The Black Book* 107).

Search of Ruya is the aim of Galip and Ruya must be with her ex-husband or Celal. Galip traces the whereabouts of Ruya’s ex-husband. It is a suburb of the town, congested without the modern amenities. Galip is disturbed to think that Ruya must be living in such a bad condition. Galip thinks if he finds Ruya here he is not going to ask too many things from her in front of her ex-husband. “First he would ask her to explain

what she hadn't explained in her goodbye letter- why she had left- then he would ask her to return to the house immediately to collect all her things. . . . Everything that reminds me of you makes me unbearably sad" (Pamuk, *The Black Book* 125). Finally Galip is able to trace the house of her ex-husband. He is a typical nationalist believing in the golden past of his country. The ex-husband makes an apt comment on the plight of people in this country. Everyone is running away from the authorities under the assumed aliases but after assuming new identity a person becomes another person and so on and in this way, he moves away from his blissful original life. Galip thinks that perhaps Ruya is also facing the same problem, she might be living somewhere under an assumed name. Celal has also contributed columns under assumed aliases but the intelligence keeps an eye on all these people assuming aliases.

Not only Galip is in search of his love but Celal is also searching for love in his life. He has never married and he continues searching someone who can be fitted in the frame of his imagination and fill the place of his love. He has seen a kiss scene in a movie when he was young and he fantasized kissing his beloved but he is unable to find a suitable woman. He desperately searches for a lover and says: "I had no friends or relatives to call on and no hope of finding myself a lover - I didn't even know anyone who might one day become my lover" (Pamuk, *The Black Book* 136). He tries to visualize the woman who can be the fit candidate for his kiss. The girl he thought could be his love was married now. He wants to kiss a girl who is not married. He is in search of pure love. He deliberates about kissing a woman and passes it on as a mistake. He even thinks about kissing the mirror but even then he will not be able to touch the real. Ultimately, he decides to kiss his mother. "I walked towards my mother, but I had taken no more than two steps when I stopped; my legs were trembling. Before I could get any closer, I began to shout" (138). Ruya is fond of Celal and Celal also like her. She fits in his fantasy frame partially.

Galip is frustrated to find that Ruya is not there with her ex-husband. When he is roaming the streets aimlessly, he is taken to a brothel by a pimp. The prostitutes here have imitated the popular movie stars. Galip finds that there are many Tukan Sorays

here. Galip goes there but he is engrossed in the thoughts of Ruya. When he is introduced to a so called Turkan Soray he says: "Lying on the sofa just like Ruya did when she was reading her detective novels (with one foot propped on the back), a woman who looked nothing like Ruya and nothing like a star was leafing through a humor magazine" (Pamuk, *The Black Book* 143). Even in this place he cannot escape the memories of Ruya and he thinks that it is going to be the first time he will be sleeping with a woman other than Ruya. Even when Galip makes love with this woman he remembers Ruya's actions in the bed.

Galip goes in a hotel to meet the BBC film crew. All the persons here are telling a love story. A woman tells the story of a woman's married life based on some sign. The second story is about a writer whose wife left him and comes back one day but the writer could not reconcile with the situation. A bar girl tells the story of signs hidden in the faces of everyone. There was another person who claims that he knows Celal and he tells the story of a wife's betrayal and the husband kills her wife. He thinks that his wife cannot cheat him so the woman he has killed is not his wife. Galip tells an imaginative story of Proust and Albertine. All these stories relate to the disappearance of Ruya and they offer different viewpoints about Ruya. Galip decides to assume Celal's identity to find Ruya. "He wanted to be in Celal's place and also to escape him; he wanted to find him and he wanted to forget him" (Pamuk, *The Black Book* 190). Galip meets Belkis who wants to take the place of Ruya. She has followed Galip and Ruya and always imagined what she would have done if she were in Ruya's place.

Galip tries to see the situation from Celal's point of view and try to visualize where Celal and Ruya might be hiding. Ruya is placed in the world of mystery of her detective novels which Galip cannot enter. Celal has conveyed in a coded way in his columns about the coming of Messiah. This is a sign about the change in the political scene of Turkey. Galip can make out that Ruya is with Celal and they are working on a secret project. Celal has worked on the meaning of Hurufs and Galip is convinced: "that the golden age Hurufism had taken place in Istanbul, and his own golden age with Ruya was gone, never to return" (Pamuk, *The Black Book* 302). Celal is followed by

thousands of readers and he is threatened by the many of them for kindling a false hope in them about a changeover, about the coming of Messiah. Ultimately Celal is shot dead in the street and Ruya is killed with him. Galip assumes the identity of Celal and continues writing in place of Celal. Only in this way he can be in a sort of touch with his love Ruya. Galip says about the slippage of meaning in the chain of signifiers.

The more he discovers, the more the mystery spreads; the more the mystery spreads, the more is revealed and the more clearly, he sees the mystery in the streets he himself has chosen, the roads he's walked down and the alleys he's walked up; for the mystery resides in his own journey, his own life. (318)

The literal meaning of Ruya is dream. Ruya's disappearance is a cause of Galip's life journey. She is the *object petit a* whose emergence is linked with her loss. She is not available in the material world but Galip follows her by writing in place of Celal. "Toward morning, beset by the painful memories of Ruya, Galip rises from his desk and looks out over Istanbul's dark streets" (Pamuk, *The Black Book* 461). Ruya's memories provide him the inspiration to move on in life.

The New Life depicts the situation in modern Turkey. This novel focuses on the conflict between the hardliners claiming power in the name of preserving the purity of their culture and the young generation advocating the modern values of life. The orthodox people like Doctor Fine try to sabotage the development projects by showing that their culture is under threat with the onslaught of westernization. All the troubles of their country can be safely attributed to the interference of the West in their life. Anything happening wrong is a part of the western conspiracy against their country according to the hardliners. The young generation getting education in the universities does not endorse to the call of the orthodoxy to save their country. They don't agree with the argument that their culture can be saved by keeping their country away from the ongoing development in the world. They want to follow the logical, scientific way of life by getting the modern education and by adopting the democratic values. They

don't want to follow the dictum that East and West are poles apart and there can be no reconciliation between the two. They are liberal in following the religion also. They don't look down upon the people of other religions.

The protagonist of the novel Osman gets a book titled *The New Life*. He is a student of engineering in the university and he is leading a peaceful life with his mother. But his life undergoes a sea change after reading this book. He thinks that his life has undergone a metamorphosis after reading this book. This book promises a land where everything is in a fine balance. He feels that the problems of his country can be resolved if he can reach the place indicated by the book. He says that the book is like a guide which has shown him the way to a new world. He says: "The more I turned the pages, the more a world that I could have never imagined, or perceived, pervaded my being and took hold of my soul" (Pamuk, *The New Life* 5). The world shown in the book shines in magical light and he is hypnotized by this world. In comparison to the peaceful, blissful world of the book his real world all around him seems to be pathetic, frozen in the antiquity. He is aware that reaching the place of the book is full of danger and the journey is going to be very tough. He has to risk his life and security to reach this world and has to face the unexpected hardships. So far he was comfortable in his routine life in his city but now this routine life seems to be weary. The faraway world is captivating and is exactly opposite to the stark reality of his world. He says: "If the contents of the book were true, if life was indeed like what I read in the book, if such a world was possible, then it was impossible to understand why people needed to go to prayer, why they yakked their lives away at coffee houses" (14). The new life offered by the book ignites the desire in Osman and he wants to reach the place promised by the book at any cost even if it involves the risk of his life. This place is the cause of desire and it should be followed even if it seems to be inaccessible.

Janan plans the way the book should be given to Osman. Janan is a student of architecture. Osman sees the book first time in the hands of Janan. Osman is attracted towards Janan and he meets her in the university. She tells him that she has read the book already and she asks him whether he is ready to reach the world of the book. She

seems to be a person from some other world. Osman is convinced that there must be some place promised by the book and if he wishes to win Janan then he has to take the risk of embarking on a journey for that world. He says: “If I were to embrace her one day, I must venture forth to these places” (Pamuk, *The New Life* 21). Janan warns him that he may be killed for following the place shown in the book but his resolve is clear that he will try to reach that place. He says: “That world has to exist! I said. You are so beautiful that I know you come from there” (21).

Janan tells him about Mehmet who has also read the book and he has tried to reach the place indicated in the book. Osman feels that he is in love with this girl. His imagination is on fire and he fantasizes himself with Janan in future. He meets Mehmet who has undertaken a long arduous journey to reach that world. Mehmet has found nothing rather he comes to know that his life is in danger and some people secretly watch the readers and followers of this book. These people can kill the readers of the book. Mehmet says: “There’s nothing to pursue in the end, said Mehmet. Just a book. Someone sat down and wrote it. A dream. There is nothing else for you to do, aside from reading and rereading it” (Pamuk, *The New Life* 25). And he further says: “World shmorld! Mehmet said. It doesn’t exist. Think of it as tomfoolery perpetrated on children by an old sap” (25). Mehmet is attacked by some person and he is fatally injured. Despite the warning of Mehmet Osman continues his reading of the book. Janan seems to him the angel of the book and he hopes that she will take him to that distant world with her. She is the object of fantasy for him. He says: “For a moment I dreamed of that brave new world, a realm with immortal trees and lost cities I could barely visualize, where I would meet Janan in the street and she would embrace me” (33). Janan is the inspiration for Osman and she provides him the hope that there is some utopian world as shown in the book and that world can be pursued. She is the *object petit a*, the cause of his desire. For him she belongs to that world and he can claim her by going to that world only.

Osman tries to find the logic in the book and he tries to locate the place. He even goes to Janan’s house to narrow down his search. He is unable to meet Janan for many

days and looks for her everywhere and simultaneously continuing the reading of the book. He imagines his marriage with Janan and a happy life with her. When his friends look at him with suspicion then he thinks that these persons are not aware about the blissful place. He says that the meaning of Janan's name is soul mate and another meaning is God. He cannot visualize life without her. He thinks that he has become a different person after meeting Janan and reading the book given by her. He says: "I would only go where the text took me, where Janan and the new life must be" (Pamuk, *The New Life* 41). He cannot meet Janan and in order to meet her he embarks on a journey for the place told by the book. He goes from one city to another city; changes bus many times and when his bus meets with an accident, he has a narrow escape. He even contemplates that he can meet the angel when he is on the verge of death; in a realm between the birth and death. In this context Žižek has pointed out that the Real exists on the border of the Symbolic and its presence can be located in some aberration in the working of Symbolic order. Osman's pursuit for his beloved is like pursuing an object which is located at a distance. As he tries to go near her, he finds that the distance is not mitigated rather she has moved further. The distance keeps the charm of the *objet petit a*. Approaching the desired object very closely entails risk of losing the symbolic consistency. The object is charming only when it is located at a distance.

Mehmet has a peaceful life prior to meeting Janan and reading the book called the new life. He was happily living a routine life in the house of his father Doctor Fine. He had all the amenities over there. His father's strict patriarchal authority pervades that place and Mehmet decides to leave that place. His name was Nahit and he comes to pursue medicine under the assumed name of Mehmet. He fell in love with Janan and tried to reach the promised place. He was fatally injured when somebody tried to kill him. After that he eloped from that place. Now Osman joins Janan in his search. He says: "I was her travelling companion on her journey to that realm; we were to support each other in rediscovering that place. It was not wrong to think that in our quest for the new life two heads were better than one" (Pamuk, *The New Life* 65). Mehmet has tracked the author of the book and tried to find the hidden logic of the book. He had a heated argument with Rifki Ray, the author of the book. But Mehmet could not find

anything substantial in this meeting and soon after the meeting Rifki Ray was killed by the persons spying on him. In order to decode the mystery Osman and Janan have to find Mehmet before the killers could find and kill him. Mehmet has left his settled life to discover a new life. He assumes another name Osman and goes to live in a small town. He takes the job of writing the copies of this book. In this way he is associated with the book but he has been able to find peace in the routine life.

Osman and Janan reaches the town of Gudul under the assumed names as husband and wife. A dealer's convention is going to be held in this town. The new inventions of the West are turkified by adding something to the original thing. There is a tension in the town that this convention is a part of the conspiracy against their culture and religion. Osman is interested in the whole story as he has found a reason to stay with his beloved. He dials his mother and says: "Mom, I said, I'm getting married, Mom, do you hear me? I am getting married tonight, in a little while, now" (Pamuk, *The New Life* 96). But his plan to gain physical intimacy with Janan does not materialize because Janan says she has not slept with a man prior to this so she will not do this with him. The object of his desire is within his reach and yet outside his reach. Osman comments about the desire. "Why is it that one thinks through words, but suffers through images? I want! I want! I said to myself without quite knowing what it was that I wanted" (105). There is an extended comment on the chain of signifiers that how the meaning slips away out of our grasp as it is caught in the net of signifiers.

When God blew his soul into the creation, Adam's eyes beheld it. We then saw matter in its true guise, yes, just like children might, but not in the unreflecting mirror that we see now. We were such joyful children back then, naming what we saw and seeing what we named! Back then, time was time, hazard was hazard, and life was life. (107)

This comment amply supports the argument that in the Symbolic meaning is placed in the language and in the distance between signifier and signified the meaning is lost. The object cause of desire belongs to the Real order but the fantasy covers the

gap of its inaccessibility. Janan and the new life belong to the fantasy of Osman. Their consistency is possible in his fantasy only.

Osman comes to know that Doctor Fine is deadly against the book titled the new life. He has sent detectives to find the readers of the book and has five persons already killed for reading and following this book. He has tried to kill his son Mehmet also as he does not know that his son Nahit is living under the assumed name of Mehmet. As Osman looks like Mehmet, he decides to find Mehmet and kill him. Because Janan loves Mehmet and after that he will be able to win Janan. Osman locates and kills Mehmet but when he comes back, he finds that Janan is also missing. He goes back and settles in his routine life. He is not able to find Janan again in his life. He expresses his views on love:

I acquired these pearls without letting myself be taken over completely by blind faith, but also without being swept away by a cynicism that would leave my soul homeless - that is, exactly the way I view television, getting duped, while being fully aware that I am being duped, or not being duped yet wanting to be duped. (Pamuk, *The New Life* 245)

Osman is aware that for the symbolic efficacy of his life he has to be interpellated in the Symbolic mandate. In the end he cannot reach the place promised by the book nor could he find Janan. He says: “Now that I had no more hope and desire to attain the meaning and the unified reality of the world, the book, and my life, I found myself among fancy free appearances that neither signified nor implied anything” (Pamuk, *The New Life* 287). The object of his desire is consistent through his fantasy only and going very near it is full of risk. He pays the price of that with his life.

My Name is Red is placed in the Ottoman era. The sultan is the center of power and his commands are not challengeable. Master Osman is one of the master miniaturists who are following the traditional way of painting. He is striving very hard to preserve their native style of painting. Enishte Effendi belongs to those masters who are ready to accept the change in the form of their art and he is ready to adopt the

Venetian style of portraiture to make their native style better. Three miniaturists are working under Enishte for a secret book commissioned by the sultan. These people are making money out of this project but they are in a precarious situation as orthodox people like Hoja are against them. Hoja says these people are doing blasphemy by adopting the Venetian style of painting. Sandwiched between the command of the sultan and the orthodoxy these miniaturists are harboring jealousy against each other to claim the post of the head miniaturist. The novel opens with the voice of Elegant Effendi who is recently murdered. Enishte is in charge of completing the book commissioned by the sultan. His daughter Shekure is living with him along with two children of her. Shekure is married to a soldier who is missing in a war. Amid this atmosphere of uncertainty and jealousy Black is called back by Enishte to complete the book by writing stories to complement the sketches.

Enishte is the maternal uncle of Black and Black was his assistant. Black did his duty honestly but he made a terrible mistake of falling in love with Enishte's daughter Shekure. Consequently, he was banished by Enishte from his house and Black has been living out of Turkey for twelve years now. Black is madly in love with Shekure and he accepts the call to come back not for the book of Enishte but for Shekure. Though Black is in love with Shekure but he cannot remember her face now. Shekure's absence has flared up Black's fantasies; she is the *object petit a* whose emergence is related with her loss. Black says:

I tried desperately to remember her, only to realize that despite love, a face long not seen finally fades. I knew that the face I imagined was no longer that of my beloved. . . . In this way, by the twelfth year, when I returned to my city at the age of thirty-six, I was painfully aware that my beloved's face had long since escaped me. (Pamuk, *My Name is Red* 8-9)

Shekure is present in the fantasies of Black. He tries to locate her house in the city. During his walk in the city, he comes to know that this city has changed altogether

and the miniaturists here are not safe anymore. The religious leaders like Hoja are instigating the public against the miniaturists in the name of God. Hoja says that all the troubles in the city are caused by straying from the sacred path of God. The people are taking wine, playing musical instruments and they have been tolerant towards the Christians also. Stories are told in the coffee houses. Amid this atmosphere Black is aware that: “When I first returned, I thought there was only death; later, I would also encounter love. Love however, was a distant and forgotten thing, like my memories of having lived in the city” (Pamuk, *My Name is Red* 8). Black has returned to this city to pursue his love for Shekure but he is aware that he is going to be a part of the team of miniaturists composing the illustrated book. This book is considered as blasphemy against God so it will be dangerous to be a part of this project but for Shekure, Black accepts this assignment.

Black has been a hard-working honest student of Enishte. His only fault lies in the fact that he openly declared his love for Shekure. During Black’s absence Shekure is married and had two children. Black is aware about this and he also knows that she is living with her father and her husband has not come back from a war. Black comes to Enishte’s house and he remembers the childhood bliss he had with Shekure in this house. But when he enters the house he finds that Shekure in reality is different from the Shekure of his imagination. Her face was narrow like her son Orhan. Black tells about his fantasy:

So then the mouth of my beloved was surely smaller and narrower than I imagined it to be. For a dozen years, as I ventured from city to city, I’d widened Shekure’s mouth out of desire and had imagined her lips to more pert, fleshy and irresistible, like a large, shiny cherry. (Pamuk, *My Name is Red* 48)

Shekure in reality and Shekure in imagination are different. Black is both mesmerized by his fantasy about Shekure and at the same time he is aware about the reality also. He feels suspicious about his venture and says: “Is this what I desired? Was

I succumbing anew to the illness from which I suffered for so many years?" (Pamuk, *My Name is Red* 54). Shekure appears to him through the window of her house and Black thinks about the legendary painting of Husrev and Shirin when Husrev visits his love under the window of her house.

Black has painted a picture of Husrev and Shirin when he falls in love of Shekure. But in this picture, he has painted himself and Shekrue in place of the legendary lovers Husrev and Shirin. Shekure sends this portrait back to Black through Eshter. She has refused to entertain Black's any intention of coming close to her. Shekure likes him but she cannot reciprocate the love like the legendary Shirin. She is also aware that her husband's brother Hasan also wants to marry her. She is the object of desire of many young men. The miniaturists are also trying to win her. When Hasan made advances towards her she returned to her father's house. By sending a no to Black she has fueled his imagination. Black is enamored by the face of Shekure he has seen through the window frame. He remembers that he has gone to many prostitutes in the absence of Shekure and has always imagined her in his arms instead of those prostitutes. He can see through the plans of Shekure that if in reality she wants to refuse then she would not have appeared in the window and her father would not have invited him knowing well that he is in love with his daughter. He says: "By returning the picture, Shekure had made a move in an amatory chess game she was masterfully luring me into" (Pamuk, *My Name is Red* 82).

All the miniaturists have painted the love scenes of Husrev and Shirin a number of times. The pictures of Leyla and Mejnun are also a source of inspiration for the artists. The artists try to improvise the paintings by adding a specific feature of their lady love in the picture. This specific feature stands for their subjective view of art, their specific fantasy. Black also feels that if he had a picture of Shekure in the manner of Venetian masters then he would have remembered her face properly. Shekure is right there in front of him but out of his reach. All the activities of Black are centered on getting his beloved. Shekure is keeping the fine balance between Black and Hasan and she is exchanging letters with both of them. Esther comments on Shekure: "This woman

was probably such a fox that she could control how her passions were reflected in her face” (Pamuk, *My Name is Red* 136).

Shekure is well aware that though Black, Hasan and the miniaturists are willing to marry her but their interest cannot be taken for granted. She is aware that apart from her beauty there is nothing special in her which will keep all these men waiting forever. Black is also noting that when he visits Enishte’s house Shekure secretly watches him. He tries to imagine that from where, from which secret place she must be watching him. He fantasizes about her and her boys talking about him and comparing him with her husband. When Orhan gives him a message from Shekure he says: “Suddenly, I imagined us engaged in a mad frenzy of lovemaking. So profoundly convinced was I that this incredible event I’d conjured was imminent that my manhood inappropriately began to rise” (Pamuk, *My Name is Red* 187). Black sends a letter for Shekure that he would like to meet her. Shekure very well knows that she cannot keep Black waiting forever. She says: “He was in love in so far as he wanted to be married, and because he wanted to be married, he easily fell in love. If not me, he’d love. If not me, he’d marry another, taking care to fall in love with her beforehand” (216). She imagines herself in love making with Black. She is interested in securing her and her sons’ future. She does not mind whether she marries Hasan or Black. She says she is not afraid of Hasan because: “I believe I’m not afraid of Hasan because I love him as well” (223). Both Black and Hasan are suffering because of her and she has to make a choice between them. Shekure’s son Shevket feels insecure about Black. He says to his mother that if his father does not return then he will marry her.

On one hand Black wants to win Shekure even at the risk of his life. On the other hand Shekure is also aware that Black is in love with her but she cannot keep him waiting forever. She even allows Black to kiss her and fondle her. At any cost Black’s interest must be kept intact for the safe future of her. She allows Black to kiss her but did not allow him to go all the way to the physical intimacy. At any cost her charm should sustain so that Black may not lose interest in her. She is even suspicious of Black’s intentions. She says: “How much do I trust Black? Let me be frank with you,

then. I myself don't know what to think. You do understand, don't you? I am confused" (Pamuk, *My Name is Red* 283). She does not mind making physical relation with Black or Hasan but her future should be secured. When her father is killed she has to hasten for the marriage but even then she puts conditions before Black for the marriage. She puts the conditions that Black will arrange for a legal marriage, he will take care of her sons and he will not try to make physical relation with her until he has found the murderer of her father. She says: "Love comes after the marriage. Don't forget: Marriage douses the love's flame, leaving nothing but a barren and melancholy blackness" (306). Shekure says that love and marriage should lead to contentment and contentment lies in a house secured by a husband. Black is ready to go to any extent to win his love. He arranges for false witnesses but even then he is also suspicious about Shekure's plans. "Was Shekure using me as a pawn in a grand scheme, was she duping me? On the other hand, fantasies of a blissful marriage stubbornly played before my eyes" (309). Going against the risks and the bad omens Black decides to go ahead in marrying Shekure on Shekure's conditions.

Black is able to win the prized Shekure with his brave efforts. When Shekure puts her suspicion on Black that he might have murdered her father then Black is frustrated. He has waited for twelve years for his love and now he is married but his beloved wife is not in his reach. When Hasan abducts Shekure in Black's absence, she is ready even at that time to be in love with any of the two, Hasan or Black but her husband should love her sons. Hasan kills Olive and Black is fatally injured. Shekure takes him to her house and tends him. But Black is crippled forever. Shekure says that: "Black's wound was the cause of his discontentment, it was also the secret source of our shared happiness" (Pamuk, *My Name is Red* 660). Black has gone very near the prized *object petit a* and he has paid the price for this with a permanent disability. The fantasized Shekure of Black can exist in his imagination only. Black quotes the painting of Husrev and Shirin. "His beloved Shirin waits at the window above him, her neck bowed, but her face proud. It's as if the lovers are to remain here eternally within the light emanating from the painting's texture" (543). But the real Shekure wants to be

portrayed as the mother of two happy sons and the fantasized Shekure of Black exists in his fantasy only.

Snow delineates the story of Ka the poet who is settled in Frankfurt and comes back to Turkey for his mother's funeral. An old friend of Ka is the narrator of the novel. Ka lived in Germany for twelve years and he is described as a typical Chekhovian character full of virtues but has not tasted success in his life. He is a poet and one of his friends in the Republican offers him an assignment to go to Kars and investigate the cause of suicide of headscarf girls. And he should also report the elections going to be held in Kars. Ka is not a journalist but he accepts the proposal as he will be able to meet his beloved Ipek there in Kars. Ipek has been married and separated from her husband and she is living with her sister and father in Snow palace hotel. Ka has to leave the country because of one of his columns were considered against the state. During his high school life he and Ipek studied together. Though Ipek was beautiful but there are many beautiful girls there in the school. Ka discovers his love for Ipek when she is already married with Muhtar. She is the special object whose emergence coincides with her loss. Though apparently Ka has come to the city of Kars for reporting the issue of suicide and municipal elections but in reality he has come here to be united with his beloved Ipek. Ka appreciates her when he meets her after he comes back to Kars. He says: "For Ipek seemed even more beautiful now than she had in the hotel; lovelier even than she had been in university. The true extent of her beauty - her lightly coloured lips, her pale complexion, her shining eyes, her open, intimate gaze - unsettled Ka" (Pamuk, *Snow* 31).

Kars is a remote town almost cut off from the country during the snow fall. Ka is welcomed in the city and everybody wants to meet him as he is announced as a famous journalist and a celebrated poet by Serdar Bey in his newspaper. The situation in Kars is tense as the issue of the headscarf has been politically hijacked by the fundamentalists. Ka has to report to the police station as it is customary in Kars. Ka gets the hint of lurking danger in this city when the assistant police chief offers him security. Ka cannot make out if the city is peaceful then why he needs security at all.

When he tries to investigate the families of the suicide girls, he finds that nobody is ready to divulge any detail about the suicides. The headscarf has become the symbol of political Islam and it is the big issue in the municipal elections going to be held very soon. Ka has been raised in a secular family in Istanbul where there was no restrictions regarding the religion. In comparison to the big city of Istanbul Kars seems to be frozen in time of antiquity where people are still living with the taboos and old customs. Ka is warned that he should not ask too many intimate questions about the issue of headscarf. Ipek tells him: “The entire police force knows that you have been asking everyone why Kars is so backward and poor, and why so many of its young women are committing suicide” (Pamuk, *Snow* 25). Muhtar Bey has joined the politics and he is contesting elections for the mayor as a candidate for the people’s party. He asks for votes in the name of God by claiming that his party is the God’s party. Ka has taken a big risk in coming to this city for the sake of his love. When the local newspaper announces that all the roads to Kars are closed due to heavy snowfall then it symbolizes that any new progressive, democratic idea is not welcome in this city. Things are more or less same now as it was when Ka has to leave this country. He remembers that it was enough for the state to declare anybody as the enemy of the state by saying that he has insulted the state. Ka and Ipek shares the same sun sign Gemini. Both of them have not been able to get rid of their smoking. But despite all these similarities Ka and Ipek are different as Ka wants to settle in Germany after marrying Ipek but Ipek wants to do something worthwhile by staying in this country only.

The pursuit of Ipek has brought Ka in this city. Ka has liberal ideas about religion. The old mayor of the city was murdered for favoring the liberal ideas. He favored a theatre group for staging a revolutionary play in the city and he has to pay the price with his life. The director of the education institute is also murdered for following the state orders of banning the headscarf in the school. The fundamentalists have issued fatwa to execute him. A young man argues with the director in the pastry shop about the ban of headscarf. When the director tries to justify that women get more respect if they are freed from the religious restrictions like wearing a headscarf but the young man rebuts him that by adopting secular values they are going against God. The director

is murdered by this young man in the pastry shop where Ka and Ipek are also present. When Ipek asks Ka that what is the real reason of his visit then he replies: "I found out in Istanbul that you and Muhtar Bey have separated. I came here to marry you" (Pamuk, *Snow* 36). Ipek does not agree with his ideas and thinks that he has come here because he thinks she is available now and he is so desperate that he has not spent time in getting properly acquainted with her. Ka's object of desire is so near him and yet she is out of his reach. He has taken the risk and has witnessed this right in front of him that what can be the consequences of openly airing your views about politics here in Kars. The mayor and the director of the education institute are killed for advocating the liberal ideas.

Ipek's father was a communist leader and her sister also has revolutionary ideas. Kadife the sister of Ipek is strongly against the headscarves. Ka wants to win his objective without getting involved in the politics. He is told by Ipek that he should visit Sheikh Saadettin Efendi also as Sheikh is revered as a religious leader here. Ka's views about political Islam are challenged by Necip; a young man devoted to the cause of preserving religious purity. Necip and Fazil contest Ka's idea of atheism. Ka is well aware that it is impossible to convince these young men about the secular ideas and they are just pawns in the hands of the fundamentalists. But he is ready to stay here for the sake of Ipek. In his heart he knows that he is in danger here and his affair with Ipek can bring disaster for him. Ipek does involve with him but she is not ready to go all out physically with him. She can kiss him but she cannot have full intimacy with him as she is unsure about her future plans with him. Ka fantasizes about her: "Two films were running simultaneously in the cinema of his imagination. In the first, which ran in a loop, he was usually somewhere in Germany - though not at his Frankfurt house - making love to Ipek. Sometimes they were not in Germany but in this hotel room in Kars" (Pamuk, *Snow* 96).

Ka finds himself on the horns of dilemma in Kars. He has come here to win his love but he has to be a party of the politics going on here. When Ipek's father asks him about his meetings in the city he replies that he is not interested in the politics. He is

able to compose poems again after coming to this city. He is invited in the theatre to recite his poem. But the performance going on in the theatre takes a different turn. The army comes in the theatre and opens fire on the youngsters raising religious slogans. The situation goes out of hand and curfew is imposed in the city. Ka has been warned by Ipek's father that: "If you want to save your skin, I would advise that you increase your faith in God at the earliest opportunity. It won't be long, I fear, before a moderate belief in God will be insufficient to save the skin of an old atheist" (Pamuk, *Snow* 134). Ka is interrogated by the intelligence and he is asked by them to identify the militants present there in the theatre. Ka is fully aware but his fantasies keep his stay longer in Kars. He suggests Ipek: "We're going to have to get married and run away from this place as soon as is humanly possible. Do you know how happy we could be in Frankfurt?" (129). Ipek retorts that how can he fall in love with her without properly knowing her. Ka has the premonition that his stay in this city will be soon over. And his speculation about the future is right as he is killed by the fundamentalists. He is suspected as an agent of the West who has come here to destabilize their culture and their religious values. Ka pays the price of the pursuit of his object of desire with his life.

The Museum of Innocence is placed in the modern Turkey. It is the story of Kemal who belongs to a rich family. Kemal is in love with Fusun. The novel is narrated in a sequential manner with dates of the events. Kemal's father is a rich businessman and he has given ample property and business to his two sons. The novel opens with a love scene of Kemal and Fusun and Kemal terms this as the happiest moments of his life. Kemal meets Fusun first time in a boutique where she is working as an assistant. Kemal's imagination is fired to see Fusun though he is going to be engaged with Sibel very soon. He says: "For a moment I paused: My ghost had left my body and now, in some corner of heaven, was embracing Fusun and kissing her. . . . I love Sibel very much. I decided to forget this shop, and Fusun" (Pamuk, *The Museum of Innocence* 6).

Fusun is a distant relative of Kemal and her family is poor. Her mother Nesibe is a tailor and she works for rich families like Kemal's. Fusun's father is a retired

employee who is fighting for his dues with the company. Kemal clearly remembers that Nesibe used to visit their house during his childhood and his mother used to help her by giving her good food and clothes. Fusun has participated in a beauty contest and consequentially her character is under suspicion that she must have been in relation with many men. Kemal's mother quickly notices his interest in Fusun and warns him: "Be careful! You're about to become engaged to a very special, very charming, very lovely girl!" (Pamuk, *The Museum of Innocence* 10). Kemal has got his education from America. He has joined his family business at the behest of his father. He is taking care of Satsat the company of his father and learns the accounting from the senior accountants. The meaning of Satsat is sell. Kemal and Sibel make love in the office as a routine matter. There is detailed comment on the issue of sex prior to marriage. The Turkish girls are afraid of indulging prior to their marriage as this can tarnish their image. Sibel also has reservations for this but she indulges with Kemal because the educated girls particularly those who have got western education are breaking this taboo. But this is also done on unsaid condition that the person they are indulging with will be their future husband. Kemal says: "Believing myself as a descent and responsible person, I had every intention of marrying her; but even if this hadn't been my wish, there was no question of my having a choice now that she had "given me her virginity.'" (12)

Though Kemal has all the comforts of modern life at his disposal and he has a beautiful girl Sibel who is going to be his future wife even then he cannot take his eyes off Fusun. He is conscious that he should maintain a distance from Fusun but inwardly he feels a craving for her. She is the *object petit a* for him. She exists as an object of fantasy for him. He goes to her boutique again on the pretext of returning the handbag he has purchased earlier. Fusun doesn't have the money to return so she starts crying. Kemal hugs her and says: "To touch her body and her lovely long arms, to feel her breasts pressed against my chest, to hold her like that, if only for a moment, made my head spin" (Pamuk, *The Museum of Innocence* 21). It is arranged that Fusun will come to the Merhamet Apartments to return the money. Kemal has a flat in this building which he uses as his hideout and he plans to indulge with Fusun in this flat. The name

of the building Merhamet means mercy but ironically it was built by a rich man with money earned from black market. Further Kemal wants to use the flat in this building to enjoy Fusun. Fusun comes there and Kemal kisses her and makes his intentions very clear. Fusun says she is not against kissing but with Kemal it is not possible because he is already engaged. Fusun comes here again because Kemal has promised to help her in mathematics. Kemal and Fusun make love here. Kemal says: “It seemed strange that a girl would suddenly choose to give herself to me here, of all places. So, perhaps, I reasoned, she wasn’t actually a virgin at all” (36). It shows the hypocrisy of Turkish men who themselves can enjoy any girl apart from the one they are going to marry but when a girl gives herself to them they think she is not pure and her character is not blotless.

Kemal enjoys the bliss of physical intimacy with Fusun. They meet regularly in his flat. He wants to collect all the memories in the shape of a museum and preserve it forever. Kemal talks about the kiss: “So whenever we kissed, I would kiss her first as she stood before me, then as she existed in my recollection” (62). The recollection is more important for Kemal instead of the present moment. Not only Kemal is enamored with Fusun but Fusun too is realizing her fantasies by indulging with him. “Leaving aside the man’s tool, what interested Fusun most was not my body, nor was it the “male body” in general. It was her own form and her own pleasure that most occupied her” (65). The desire for Fusun is through the fantasy frame only. Fusun is worried about her future with Kemal. In the engagement party of Kemal and Sibel Zaim makes a pertinent point about the *object petit a*. Kemal asks: “All the girls adore you, I said when we sat down. What’s your secret? Believe me, I don’t do anything special” (181). This is the secret that there is no secret in Žižekian terminology. The lover’s claim that they see something special in their lover totally depends on their subjective view. They see something special in their lover which others cannot see. Kemal is jealous when Fusun dances with Kenan. When he dances with Fusun he says: “Like a baby who will stop crying only in the arms of one particular person, I felt a deep, soft, velvety bliss of silence spreading through me” (191). The example of a baby shows that the original

object of a person's desire is the mother. The other persons are a substitute of that originally lost object.

In Kemal's life Fusun is like an object for his pleasure. After the engagement party Fusun deserts Kemal and she is not available in her house. Now Kemal realizes that he cannot live without Fusun and he is madly in love with her. This is a special quality of *object petit a* whose emergence is connected with its loss. Fusun is not precious when she is easily available rather, she is now desired object when she is out of reach. Kemal collects routine objects related with Fusun as a token of her memory. He says: "When we lose people we love, we should never disturb their souls, whether living or dead. Instead, we should find consolation in an object that reminds you of them" (Pamuk, *The Museum of Innocence* 195). As desire is always metonymical so all these objects are a substitute of Fusun. Kemal is unable to make love to Sibel after the disappearance of Fusun. Sibel tries very hard to relieve him but she fails in her efforts. Kemal is always preoccupied in Fusun's memories and he goes to her house on one pretext or the other. He keeps going there even after knowing that Fusun is married. He becomes instrumental in ruining her marriage. Ultimately Fusun takes divorce from her husband and agrees to marry Kemal. Prior to marriage they go on a tour of Europe. There she opens up her mind that she is disgusted with the way Kemal has maneuvered her life. She drives car rashly and dies in the accident. Fusun is the prized object for Kemal but going very near the object of your fantasy is disastrous. Kemal can enjoy Fusun from the distance and the melting of distance proves fatal for her.

A Strangeness in My Mind delineates the story of Mevlut in bildungsroman manner. Mevlut belongs to countryside in Turkey. His uncle has settled in the city for earning a good income. His father also settles in the city and Mevlut is called to support his father in the business of yogurt and boza selling as street hawkers. Mevlut's imagination is fired when he sees a girl at his cousin Korkut's marriage. She has very beautiful eyes. He dreams about her. In the city he is enamored by a lady Neriman and says: "All the happiness and beauty that life had to offer only revealed themselves when his mind drifted off into fantasies of a world far removed from his own" (Pamuk, *A*

Strangeness in My Mind 135). When Mevlut attends Korkut and Vediha's marriage he plans to marry at the age of twenty-five. Vediha has two younger sisters Rahiya and Samiha and Mevlut is attracted towards Samiha. "Over the next few days, Mevlut thought constantly about the girl with dark eyes and the childlike face" (159). Mevlut is in love with this girl but he and his father have no money to arrange a marriage for him.

He starts planning about his marriage. He takes the help of Ferhat for writing love letters for the girl. Vediha helps him in delivering his letters. He finds it difficult that what he should write in letters. Ferhat suggests that he was mesmerized by her eyes so he should write about her eyes. He writes: "Your eyes are like ensorcelled arrows that pierce my heart and take me captive. . . . I'm your prisoner, I can think of nothing else but you ever since your eyes worked their way into my heart" (Pamuk, *A Strangeness in My Mind* 174). This is a perfect example of *object petit a* when a person's desire is assisted by a framework of features, he should look for. The fantasy provides him the coordinates of his desire. Suleyman helps him to elope with the girl of his desire. Suleyman makes all the arrangements for his elopement. When Mevlut elopes: "In that darkness, he could scarcely see the face of the girl he was eloping with" (6). Mevlut and the girl hold their hands but he feels a strangeness and soon he realizes: "This was not that girl he had seen at the wedding of his uncle's elder son Korkut in Istanbul. This was her older sister. They had shown him the pretty sister at the wedding, and then given him the ugly sister instead" (8). Rahiya also realizes that Mevlut is not happy with her.

Object petit a is not attainable but nonetheless it provides the framework for a subject's fantasy. The person either is behind or overtakes the object of his desire. Suleyman has tricked Mevlut into running with Rahiya instead of Samiha because he himself is interested in marrying Samiha. Samiha is not interested in Suleyman at all and she knows that Mevlut is writing letters for her but she says nothing and sustains the status quo. When she comes to the city she elopes with Ferhat the friend of Mevlut. She is not only desired by Mevlut but by Suleyman and Ferhat also. When Ferhat has

full access to Samiha even then he falls for a beautiful lady. That lady is a keep of a rich man who is the owner of a nightclub. Ferhat says: “I’ve fallen in love. The woman I’m in love with has disappeared, but I will find her someday, here in Istanbul” (Pamuk, *A Strangeness in My Mind* 395). This is the quality of the *object petit a* that it is the cause of desire. It is not only a replacement of the primary lost object rather it is a void around which the subject circles around. Anything that fills this void is the object of desire. When Ferhat is attracted by this woman he observes: “I remember spending many nights looking at Samiha, beautiful as a rose in bloom, and thinking, why would a man with a wife like that lose his head over some thug’s mistress locked up in some room with a view?” (408).

Ferhat starts investigating the theft of electricity by the nightclubs. He is warned by a senior employee of the electric company that he should be careful in dealing with these clubs as the owners of these clubs have connections with the underworld and any overture with them can be dangerous. But Ferhat is adamant and he plans a raid on the nightclub and consequently he is killed. When Mevlut is called in the police station then he comes to know about the murder of Ferhat. He is interrogated by the police and Suleyman is also called for interrogation. The remark of a policeman sums up the story: “Three men running after the same girl! They all laughed at that, as if none of it had anything to do with Mevlut” (Pamuk, *A Strangeness in My Mind* 476).

When Rahiya was alive she always felt jealous of Samiha because for Samiha Mevlut has written all the letters. She finds it difficult to digest when Mevlut enters in a partnership with Ferhat and Samiha comes to the shop daily. After the death of Ferhat and Rahiya the family plans a wedding of Mevlut and Samiha. Mevlut has fantasized about Samiha all his life and now when he meets her he says: “Samiha may have still been beautiful, even now at thirty-six, but Mevlut felt as if he didn’t know her at all” (Pamuk, *A Strangeness in My Mind* 531). Samiha behaves in a practical manner. She puts many conditions that they will not go out prior to their marriage and they will not live in the old house of Mevlut. After seven years of the marriage Mevlut feels that they have become good friends but not good husband and wife. Samiha is a demanding and

domineering wife. She puts pressure on Mevlut that he should bargain for more profit with Korkut and Suleyman. Now: “Mevlut thought of Rahiya, as he did so many times each day. He’d started dreaming about her more often, too. These were painful, difficult dreams” (554). Now he wants to be alone in the crowded city of Istanbul. Samiha is offended with Mevlut because he cannot express his feelings towards her. She tells him that they did not meet first time at the wedding rather they met six years prior to that. Amid this tumult Mevlut remembers that: “When he’d been composing his missives, Samiha’s face had only ever appeared to him in vague outline” (571).

When Mevlut was in the company of Rahiya then he remembered the memories of Samiha. Now when he is married with Samiha he remembers the moments he has spent with Rahiya. He remembers that when as a young man he was enamored by the beautiful eyes of Samiha; even at that time he could not remember her face properly. This is like being in love with the idea of love. This is the elusive quality of the *object petit a* that either you are in front of it or you are left behind. Mevlut thinks about his life at the party of Suleyman and says: “His life was better than anyone else’s. He should be happy. He was, wasn’t he?” (Pamuk, *A Strangeness in My Mind* 577).

The Red-Haired Woman is placed in the modern Turkey. Cem is living with his parents in Besiktas. The name of the pharmacy owned by his father is Hayat meaning life. But the role of his father in sustaining Cem’s life is not sufficient. His father is politically active and has close associates in the leftist group. He is even arrested by the intelligence many times for his political activities. His father disappears number of times and they are used to this. But now his father disappears and did not return for many years. Cem has to take the responsibility of running the expenses of his house as the pharmacy of his father is not enough. Slowly the father’s memories fade away and only his smell in the shape of tobacco and cologne is left in the house. Cem is very close to his mother. He says: “My mother and I were becoming fast friends” (Pamuk, *The Red-Haired Woman* 7). Cem’s father keeps his political affiliations secret from Cem. Cem has inkling that his father had a mistress and his mother and father are not having cordial relation. After taking the responsibility of the house as the man of the house

Cem first takes work in a book shop and later on he takes a job in an orchard. In this orchard he comes to know Master Mahmut, the master well digger. Mahmut is digging well in the vicinity of the orchard and he offers a job of assistant to Cem. Cem makes his mind to take this job to earn money fast. Mahmut is aware about Cem's family and he takes Cem's care in an affectionate manner. But Cem is not comfortable with this and he says: "That's when I first became aware of the sway Master Mahmut now held over me, and so even as I enjoyed the affection and intimacy he showed me (such as I'd never felt from my father), I began resenting him for it" (18) .

Cem never liked his father as he thinks that his father has not shouldered his responsibilities in a proper manner. After his father's disappearance Cem has assumed the responsibility of the house and in order to fulfill his duty he has taken the job of apprentice of a well digger. The warmth shown by Mahmut makes him uncomfortable as Mahmut is acting as a substitute of father. Mahmut is not only source of warmth but he is also source of fatherly restrictions. Cem has read the stories of Oedipus and of Rostam Sohrab during his job in the book shop. These stories always loom large in his mind. His mind is stormed by the stories of filicide and patricide. During his stay as apprentice of Mahmut in Ongoren he comes in contact with the red-haired woman. A sight of this woman immediately catches his fancy and he goes daily in search of this woman in the town. Cem keeps on working with Mahmut but his imagination is fixed at the object of his fantasy. He imagines: "If not for that smile, I reflected, the look that said, I know you, and the tenderness in her expression, and perhaps I wouldn't be thinking about her this much" (Pamuk, *The Red-Haired Woman* 26). On one hand Cem's imagination is fired by the thoughts of the red-haired woman and on the other hand master Mahmut is a hard task master demanding more and more work from him. Mahmut tells him stories to teach him moral lesson but he is not bothered about the fact that whether his assistant is hungry or tired. Mahmut tells him that if he is not careful then Mahmut's life can be in danger. He says: "Unless he has wits about him, a well-digger's apprentice can risk maiming his master, and if he's careless, he could even end up killing him" (31). Cem's life is balanced on two motives, one is his duty as an assistant which he has to render honestly in order to perform his symbolic role properly

and the second is the red-haired woman who is the object of his fantasy. He is soothed by weaving fantasies about this woman. “For already I was imagining how we would get married, make love, and live happily ever after in home of our own” (35). The harsh conditions of his work are balanced by the thoughts of this woman.

The story of Oedipus is always at the back of Cem’s mind. The presence of Cem’s father is never a source of comfort for him. After the disappearance of his father Mahmut’s appearance as a father figure is not bearable for Cem. Whereas Cem’s real father was a leftist and took part in politics vigorously but master Mahmut is like a typical traditional father who wants to educate his son by telling him the stories from Koran. Mahmut dissuades Cem from going to the town market as he considers the activities at that place as immoral. He is quite methodical about his art of digging wells. He follows a particular routine in his life. In the morning he digs well and in the evening the walls of the well are lined with concrete. He is particular about his meals also. Mahmut’s insistence on following a particular order is a sign of Symbolic in which life is organized in a particular given fashion. Cem has the access to the red-haired woman through the frame of his fantasy and Mahmut’s restrictions are a hindrance in achieving the enjoyment of seeing his beloved. As Mahmut stands for the paternal authority, the Symbolic order so Cem wants to be free from his diktats. Cem says: “I knew that I wanted to go to the Theatre of Morality Tales exactly because Master Mahmut had criticized it” (Pamuk, *The Red-Haired Woman* 48). Cem continues going to the theatre and meets Turgay the husband of the red-haired woman. He watches the performance of this woman and he watches her stealthily from a window. Žižek says that the *object petit a* is an object which can be seen through the fantasy frame. Cem has watched this woman from a distance and later on through the frame of a window. The distance has led to a charm about her and the window frame is not only a physical window rather it provides the coordinates of Cem’s desire.

Cem goes to the town square daily to watch this woman. He feels that this woman smiles in his presence and looks for him but at the same time he thinks that all this can be a mere fantasy also. On one hand he has the desire to get this woman, the

prized object of his desire and on the other he is aware about the hurdles also. He says: “When there is no one to observe us, the other self we keep hidden inside can come out and do as it pleases. But when you have a father to keep an eye on you that second self remains buried within” (Pamuk, *The Red-Haired Woman* 63). The second self of Cem is about his imaginative relation with the red-haired woman. On the conscious level Cem had to adhere to the commands of his master but at the level of unconscious his attraction is fixed on this woman. This woman invites Cem along with his master to her theatre but Cem does not want to share this with his master. Cem is duty bound with his master to find the water and he has to disobey him to follow the object of his desire. He wants to complete the task of well digging fast so that he can go back to his town with this red-haired woman and settle happily. Cem watches the performance of sacrifice of Abraham’s son. Abraham was asked by the God to sacrifice his son and this story is based on the model of obedience of the sons towards their father. They have to obey the commands without asking for any logic behind such commands. Master Mahmut does not like the story of Oedipus told by Cem because in this story the son sleeps with his mother. Mahmut is fascinated by the old myths but he does not like the sons disobeying their father whatever be the excuse of such disobedience.

Cem gains intimacy with the red-haired woman but his jealousy is fired when he comes to know that master Mahmut came to this theatre few days back. He is full of rage for Mahmut and he thinks that Mahmut must be friendly with this woman. Mahmut’s presence could spoil the intimacy of Cem with this woman. When Cem goes for a walk with her he is disturbed by the fact that she will not be available within a week. “I was already suffering like a child at the thought that I would never see her again once the well was finished” (Pamuk, *The Red-Haired Woman* 89). Cem is seventeen years old and this woman is thirty three years old. When Cem goes to her house she says: “Don’t be scared, she said smilingly. I’m old enough to be your mother” (90). Cem makes love with this woman and he returns to his tent. When Mahmut asked him about his whereabouts then he feels angry towards him. Now Mahmut is a hurdle standing between Cem and his object of love. Cem says: “My insides churned with ungovernable rage and suspicion” (95).

Cem is bound with his master for the sake of his duty. Cem is apprehensive about Mahmut's mind. He wavers between whether his master is aware about his relation with that woman or he himself has gained intimacy with her and is a potential threat for him. His master has told him number of stories about the morality and he disliked the story of Oedipus. Cem says: "Would he want to punish me if he knew about my night with the Red-Haired Woman?" (Pamuk, *The Red-Haired Woman* 102). Cem wants to get free from the authority of his master and he pleads with him to let him free. He even deliberates on asking the red-haired woman about his master but could not do so. One day when Mahmut was working deep down in the well and the bucket falls down from Cem's hands then Cem runs away from there thinking that Mahmut must have been killed. Cem's mother welcomes him back by saying that he has grown up like a man now. The guilt of leaving his master to die in the well is marked forever in his mind. Now he can never forget Mahmut in his life and the red-haired woman's memory is etched very deep in his psyche. He could remember it with surprise that he has made love with a woman twice his age. The *object petit a*, gives you the framework for the working of your fantasy. The original lost object can be reclaimed partially in other similar objects within the framework of the hope of fantasy. When Cem moves on in his life he remembers the red-haired woman. He says: "In my most intent immersions in the work, a vision of the Red-Haired Woman would dawn in my mind out of nowhere like a sultry sun, and I would take a little break to fantasize about the color of her skin, her belly, her breasts, her eyes" (Pamuk, *The Red-Haired Woman* 119). Since that woman is out of reach now anyone who has these similar features can be a possible substitute of her. Cem is clear now about his guilt when he has read the theories of Sigmund Freud about the necessity of killing one's father symbolically which says that every man has a desire to kill his father. He finds his action justified as Mahmut stands for the paternal authority as an obstacle standing between him and his object of desire so he should have been removed and was removed accordingly. Cem could not think of women without the features of that red-haired woman. Ultimately, he chooses to go on in life normally as if nothing has happened. In the university he likes a girl and falls for her because:

Ayşe's hair was light brown, but something about her was nevertheless reminiscent of the Red-Haired Woman, particularly the curve of her upper lip and her dainty chin. I knew on the day we met that I would fall in love with her, wanting so much to fall in love with someone, and I sensed that she would reciprocate my feelings. (124)

Cem falls in love with Ayşe because her features remind him the red-haired woman. Further he has to love someone so Ayşe is the person who will fill the void left by the absence of that woman. His sexual advances are refuted by Ayşe and she does not respond to his phone calls either. Cem in the absence of Ayşe thinks about the red-haired woman. He says: "I entered a phase of fantasies about seeking out the Red-Haired Woman, during which I masturbated to the memory of our night together" (Pamuk, *The Red-Haired Woman* 125). Ayşe is the person who can be his love because she reflects the image of the red-haired woman.

Cem's life is centered on the red-haired woman. Master Mahmut was a hindrance in the pursuit of his goal so it was necessary that he should be removed. Though Cem justifies his action in leaving his master in the well that he had no choice but in the deep recesses of his heart he wishes for the death of his master. Cem marries Ayşe a look alike of red-haired woman but his wife cannot give birth to his children because of some physical ailment. Cem names his company Sohrab. He continues reading the stories of Oedipus and Sohrab. He is so much engrossed in this search that the librarian remarks: "Are you on bad terms with your father?" (Pamuk, *The Red-Haired Woman* 151). Throughout his life Cem cannot absolve himself from the guilt of patricide. After the death of his father he comes to know that he has a son from the red-haired woman. He comes to know that Mahmut survived in the well and later on he took up the role of Enver's father. The son of Cem, Enver comes to know that Mahmut was not his real father rather Cem is his real father. Enver is clear that Cem slept with his mother twenty-seven years back. Enver files a suit against Cem claiming his rights as a son. Enver is very close to his mother and Cem is now facing a dilemma how to resolve this issue. He is circumspect about the future plans. He says: "Did I want to see

the Red Haired Woman again? Did I want to befriend my son? Did I expect Ayse to do so, too? Did this explain why we'd spent our lives poring over various versions and interpretations of Oedipus the King and the story of Rostam and Sohrab?" (189).

He meets Gulcihan again and she says that Enver should be cordial with his father but ironically Enver does not want to meet his father and even he is hostile towards his father. Enver meets his father in the guise of Serhat. He says: "When you grow up without a father, you think there is no center and no end to the universe, and you think you can do whatever you want" (Pamuk, *The Red-Haired Woman* 209). The father stands for security for him and without his father he has to struggle hard in life. Now he has a father and he despises the presence of his father. Cem's life has come to full circle with the appearance of Enver. Ayse warns him that he should be wary of his son as they have studied all their life the stories of Oedipus and Rostam Sohrab. She says: "He's a textbook case of the rebellious Western individualist" (213). Cem and his son Enver share the love hate relationship with their father. The father is required to safeguard the child but he is at the same time the bearer of restrictions also. Cem says that he never had a caring father like he himself has not been able to take care of his son. He comments about his father: "But if I'd one, he'd have expected me to obey him, and he'd have suppressed my individuality with his affection and the force of his personality" (219). Enver does not agree with the argument of his father. He says that to be a modern individual and an obeying son is not possible simultaneously. Cem is afraid of his son and he asks him that he would not think of killing his father. Enver replies: "To avenge Master Mahmut . . . to make you pay for abandoning me, for seducing my married mother, for not even bothering to write back to your own son after all those years" (221). Cem and his son had a scuffle and Cem is thrown in the well. Later when Cem's body is found it is revealed that Cem got a bullet in one of his eyes. The circle is complete as once Cem has tried to kill his master who was a father figure for him and similarly his son has killed him accidentally.

As the red-haired woman is the *object petit a* for Cem similarly his son considers Cem's presence as a potential threat to disturb the relation between him and his mother.

As Cem kills his master accidentally so his son kills him by chance. The well stands for the unconscious where those persons are thrown which are a potential threat in the pursuit of the *object petit a*. As the red-haired woman is the desired object for Cem similarly Cem himself is the desired object for Gulcihan. She was a beloved of Cem's father and Cem reminds her the ex-lover. She says: "I was eager to forget how I'd slept with a high school boy there one night in a moment of theatrical abandon, not to mention having been in love with that same boy's father before him, only for that flame to burn out" (Pamuk, *The Red-Haired Woman* 236). Cem is the *object petit a* for her and this desired object shifts from one person to another with the passage of time. Initially she was in love with Cem's father and in the absence of his father Cem filled the void. In the absence of Cem his son is a replica of him. When she meets her son in the prison she says: "When my son finally arrived, it was as if the figure behind the glass wasn't him but his dead father - no, his dead grandfather" (249). The metonymical shift of desire for the prized *object petit a* fuels the life of Cem, Gulcihan and their son Enver. The father stands for the symbolic authority which curtails the access to *jouissance* with the announcement of rules and regulations. Cem aptly says: "Is the need for a father always there, or do we feel it only when we are confused, or anguished, when our world is falling apart?" (147).

In Pamuk's fictional world the males are in search of their love. The females' presence is enigmatic to them. They cannot fathom the intentions of the females and they speculate about their intentions. When they are near to the females, they are unable to realize their love and their love manifests retroactively when they are exiled from the country or the females are out of their reach. The memories of their beloveds provide the motive for the working of their fantasies. They fantasize about meeting and winning their love. Black in *My Name is Red* is exiled from the country for twelve years. He spends all these years in the distant lands nurturing a hope of getting his love again. But when he finally comes back, he realizes that the real Shekure is different from the Shekure of his imagination. Similarly, Ka in *Snow* is exiled from the country for twelve years. He lives in Frankfurt and when he comes back for his mother's funeral, he decides to go to the remote town Kars to meet Ipek. He finds that Ipek is different from

what he has imagined. The presence of these women provides the framework of working of the fantasies of the males. They are the *object petit a* which cause the desire of the males. Žižek cites the example of MacGuffin in this context. It is an object which is nothing in reality but nonetheless it provides the reason for the working of desire. He says:

Needless to add, the Macguffin is the purest case of what Lacan calls the *object petit a*: a pure void which functions as the object cause of desire. That would be, then, the precise definition of the real object: a cause which in itself does not exist - which is present only in a series of effects, but always in a distorted, displaced way. (Žižek, *The Sublime Object of Ideology* 183-84)

The males in Pamuk's fiction are not in love rather they are in love with the fantasized idea of love. They seek certain special features in the females and their fantasized idea of the females is different from the real females. In *The Red Haired Woman* Cem's desire is set on fire by the fantasies of Gulcihan. Gulcihan is twice in age to him and she herself says that she is old enough to be his mother. But even then, throughout his life Cem cannot come out of her fantasies. He even marries a girl who looks similar to Gulcihan. There is something special in the desired object which makes it special. This x-factor cannot be explained by the desiring subject but it sustains the pursuit of the prized object. The special factor in the other is the cause of desire. Alan Badiou differentiates between love and desire: "Lacan also thinks . . . that love reaches out towards the ontological. While desire focuses on the other, always in a somewhat fetishist manner, on particular objects, like breasts, buttocks and cock . . . love focuses on the very being of the other" (Badiou, *The Praise of Love* 21). Žižek elaborates this concept further that through the fantasy frame you realize your desire in the other. The partner is a tool in realizing your fantasy. This is why precisely the males of Pamuk's world are afraid of declaring their love. Metin in *Silent House* thinks that perhaps he is in love and similar is the case of Hasan who thinks that he is in love with Nilgun. Through their fantasy they think that they are in true love but in reality, they are looking

for some trait, some feature i.e. the *object petit a* in their partner. It is disgusting to realize that their desire dominates the love and this gap is covered by the fantasy. The desired object is likeable through a distance only and going very near to it makes it ugly. In reality it is an ordinary object with all the imperfections but through the fantasy frame the imperfections are covered. Žižek says since the *object petit a* is the substitute and it fills the void so it can never account for the lost *jouissance*. He cites the example of coke. The attraction of the coke rests on some x-factor present in it but in reality, there is nothing special in it. He says: “The more coke you drink, the thirstier you are; . . . the more you give (the more you repay your debts), the more you owe” (Žižek, *The Fragile Absolute* 20). The object does not quench the thirst rather it aggravates it.

The pursuit of the *object petit a* gives consistency to the lives of the subjects. Their special relation with the object gives them their subjectivity. The pursuit is aimed for getting satisfaction and happiness in life but this pursuit is the reason of unhappiness and dissatisfaction. The object is consistent from a distance and going very near it is disastrous. As Hasan in order to win Nilgun goes very near her and finds her repelling; and ultimately, he kills her. The subject and the *object petit a* are bound with each other but they can never meet. Žižek says in this context:

That is to say, for Lacan, the subject (\$ - the barred, empty subject) and the object cause of its desire (the leftover which embodies this lack that ‘is’ the subject) are strictly correlative: there is a subject only in so far as there is some material stain leftover that resists subjectivization, a surplus in which, precisely, the subject cannot recognize itself. . . . So we have here the structure of the Moebius strip: the subject is correlative to the object, but in a negative way - subject and object can never meet; they are in the same place, but on the opposite sides of the Moebius strip. (Žižek, *The Fragile Absolute* 28)

Chapter - 5

The Sublime Object – A Socio-Political Perspective of Orhan Pamuk's Fiction

Slovač Žižek has analysed the working of the modern political system in depth. He has reinvigorated the concepts of Lacan. He talks about the working of political regimes in the modern age. He says that the classical model of ideology expounded by Marxism that they do not know it but they are doing it is replaced by they know it but they still are doing it. In today's world the ideology has not disappeared at all rather it is taken as a routine matter. He elaborates the three orders the Imaginary, the Symbolic and the Real. Since the Real cannot be comprehended in the routine life but it appears as some disruption, some anomaly in the working of the Symbolic. The Symbolic works through the prohibitions, limits and rules which drain the *jouissance* from the subject. The subject is trapped in the web of language. Since language is a network of signifiers and signifiers are related to the signified in an arbitrary manner so through signifier we are barred from the real meaning. Further we need another signifier to explain one signifier and so on and this is how the chain of the signifiers goes on. The subject is related with the world of objects through this chain of signifiers. If the meaning of signifier is arbitrary then what gives the consistency, the answer to this enigma is a master signifier. A master signifier is a special signifier which gives consistency to the overall network of a particular subject. For example a political dispensation's meaning can be changed radically with a certain master signifier attached to it. If we say democracy, dictatorship or communism the meaning of a political dispensation depends on the use of these words. From democracy's point of view freedom and liberty are important, in communism it is the equal division of the society's assets and class struggle is important.

So, all the signifiers are pinned by a special word called point de caption or the nodal point. The example of a quilt is appropriate here. A button fixes the material from going here and there in the quilt similarly: "the multitude of 'floating signifiers', or proto-ideological elements, is structured into a unified field through the intervention of a certain 'nodal point' (the Lacanian point de caption) which 'quilts' them, stops them

sliding and fixes their meaning” (Žižek, *The Sublime Object of Ideology* 95). Žižek takes the example of descriptivism that a signifier is justified by the meaning it gives to the signified but the anti-descriptivist criticism is that a word is bound to an object “through an act of ‘primal baptism.’” (98) Even if at a certain point of time we come to know that the properties which defined that object have changed drastically even then the word retains its original flavor. The example of gold is pertinent here. If with the passage of time we come to know that it is not precious and rare even then it will retain its original character of embodying wealth.

So the master signifier is the special signifier as it is a signifier without signified. It is a reference point which gives meaning to other signifiers. It is not like a special word which enshrines some deep meaning, rather it is nodal point which gives unity to the floating signifiers. When a word attains such a mythical importance then it seems to embody some special meaning in it. It is the ideological hegemony which confers meaning on a particular phenomenon. There is an example from the freedom struggle of India. From India’s point of view 1857 revolution is considered as the first revolution by Indians for their freedom. From the colonial point of view, it is considered as a mutiny. So the use of words revolution or mutiny altogether changes the meaning of the same event in the history. These words are the nodal point or the rigid designator in this context.

The aim of the political ideologies is to secure a position by taking refuge in some special words or rallying points with which a subject can identify. These words are master signifiers. The special thing about these words is that they are the signifiers without signified. They don’t refer to some object in real life. But they hold sway over the masses as these cannot be understood by ordinary reasoning. All the political ideologies govern in the name of these sacrosanct words which are beyond the realm of day-to-day life. These are the words with which subjects should identify for the smooth functioning of the Symbolic order. These words do not fall in the mundane activity and hence they are far away from any doubt or questions. The subjects should obey or rather revere these words as pious words. The authority of these words lies in their tautological

origin. Nobody should question them because they are that. For example, nobody should question God because he is God. Here the predicate adds nothing to the subject but simply repeats it. The subject follows these words by willing suspension of his reason. Louis Althusser comments on this situation: “The interpellation of individuals as subjects presupposes the ‘existence’ of a unique and central other Subject, in whose name religious ideology interpellates all individuals as subjects. All this is clearly written in what is called, precisely, Scripture” (247).

The leaders give some words like the nation, the God, the party. The existence of a subject is dependent on his faith in these words. In totalitarian system it is not only that people believe in the party rather: “The real member of the People is only he who supports the rule of the party: those who work against its rule are automatically excluded from the People; they became ‘the enemies of the People.’” (Žižek, *The Sublime Object of Ideology* 165) The simple interpretation is that those people who do not support the party are excluded from the category of the people.

Democracy is such a word raised to the level of sublime. Democracy is the rule of people, by the people for the people as per the famous slogan. We have full freedom in democracy to express ourselves, to raise questions against the government and to live freely according to our wish. But in reality, people have no real choice in democracy rather they have to choose from the given choices. All kinds of manipulation and corruption is rampant in the name of this word but if we try to eliminate these problems, we lose the democracy itself. Žižek quotes here Winston Churchill: “Democracy is the worst of all possible political systems; the only problem is that none of the others is better” (qtd. in Žižek, *The Sublime Object of Ideology* 166). But this magical word suits the leaders as they win the vote of common man in the name of this word as if democracy is the panacea for all the social evils.

Religion is another such word. Marx said way back that religion is the opium of the masses. Nobody has seen the God but it is the word that governs their faith and regulates their lives. The order of God is interpreted by the priest, the person who is an

expert in delivering the message of God to the masses. In this context views of Antonio Gramsci are pertinent. He says:

The most typical of these categories of intellectuals is that of the ecclesiastics who for a long time (for a whole phase of history, which is partly characterized by this very monopoly) held a monopoly of a number of important services: religious ideology, that is the philosophy and science of the age, together with schools, education, morality, justice, charity, good works, etc. (237)

The only course available for a common man is to obey. It is not really important that a person believes earnestly in the concept of God but he should continue behaving like this because it is necessary. When a person is enquired to explain the meaning of God or any of these sublime words then he has to resort to the person or persons like a priest who knows the real meaning of this. So, the belief is always mediated by the belief through the other. This special position of the persons who know the real meaning of the sublime words is aspired by the leaders. They can hold the power position with the help of these words. The role or the masks assumed by these people is important in comparison to their real life. Alver Ahmet says in this context: “Even though secularism emphasizes the separation of state and religion, it actually turns the state into the arbiter of religion, drawing the boundaries for faith and defining the practices it may commit” (249).

Pamuk’s fictional world is based on his birth place Istanbul and his country Turkey. He belongs to that generation which has seen the transition of the country after being declared a Republic. One of the popular fad in his country is to revel in the glorious past, singing the songs of the old glory that was Turkey. The history of a country is important no doubt but it should not arrest the progress. Though Turks want to follow the life style of the West, to have all the modern amenities, and to have a taste of the modernity but at the same time they are not ready to admit the superiority of the West. Rather on the other hand West is seen as a perpetrator of conspiracy against their

country. If anything goes wrong in the country then the blame can be easily placed on the West as a secret enemy.

The role of army is very important in this country. Though the country has chosen the path of modernity by declaring itself Republic under the leadership of Ataturk but the democratic principles are missing in their life. Nobody can take the risk of criticizing the authorities and the army without risking his life. The freedom is limited to the extent that it is not harming the image of the army. The role of religion is dubious in the way that anybody who advocates the scientific ways of the West, or reasoning then he is considered as an enemy of the God. His progressive actions are considered as blasphemy. Hafis Pandikasala comments in this context: "Pamuk is a self-proclaimed liberal secularist as well. The alternative that he suggests to a military Turkish secularism which he blatantly critiques is liberal secularism. In his way of thinking, all is well with Turkey provided the Turkish secularists turned liberal" (109). Pamuk has to face a trouble because he has depicted his country with all its weaknesses so he is considered as an infidel. In his fiction he raises the question of logic behind the diktats of religion given by the religious leaders. Why the God has to be marketed by the religious leaders as their monopoly product. Why his countrymen should suffer from the bondage of the past and harbor an enmity towards the persons of other religions and countries is analyzed in his fiction. The absolute authority of the religion is questioned time and again in his fiction. The morality and ethical values are preached by the self-proclaimed religious leaders as it suits them. They collude with the authorities in the name of religion to win uncontested power to rule the common man.

Silent House is placed in Turkey prior to the military coup of 1980. Old Fatma is living in a dilapidated house in a small town Canneisther. Recep the dwarf, the bastard son of her husband lives with her and takes care of her. Three grandchildren Faruk, Metin and Nilgun visit this house every summer holidays. The house is situated in the outskirts of Istanbul. The politics has invaded the peaceful life of this small town but Fatma's house seems to have turned deaf to all the happenings going on in the town. There is unrest in the town and the communists are hunted like the enemies of the state.

Young people like Mustafa, Serdar and Hasan have affiliations with the Nationalists and they are on the mission to wipe out the enemies of their country and religion. Faruk, Metin and Nilgun live in Istanbul and they don't endorse this propaganda of saving the purity of the religion and culture. Hasan stands on the other extreme toeing the line of hardliners and even involving in violence to achieve their goals.

Fatma shifted here with her husband Doctor Selahattin around seventy years back. Selahattin was banished out of Istanbul for his involvement in politics with the order of Talat Pasha. He expressed his views openly against the state and that is why he has to come here in a small town. Selahattin has a rational view about life. He is impressed by the progress of the West following the scientific way of life and in comparison to the West he detests the backwardness of his country which is frozen in the Middle Ages. He wants to take his country forward and is of the confirmed view that people like him are required to bridge the gap between the already advanced West and the backward East. In order to inculcate the rational attitude in his countrymen he has embarked on an ambitious project of writing an encyclopedia of forty-eight volumes throwing light on the phenomenon of life from a scientific viewpoint. He is staunchly against the absolute authority of the clerics and politicians foisted on public in the name of God. He says: "If we knew the natural and social sciences God would die. . . . No, there is no God, Fatma, there's science now. Your God is dead, you silly woman!" (Pamuk, *Silent House* 25).

Ataturk has exhorted people to take new names to symbolize the advancement of democratic ideas in Turkey. Selahattin has the family name Karataş but now he has adopted a new name Darvinoglu meaning the son of Darwin. In his pursuit of scientific and rational way Selahattin has named his son Dogan meaning birth. He sees the birth of his son as the birth of a new era in which his country will make progress leaving behind the orthodox backward view of life dominated by the unchallengeable concept of religion. He wants to give new values of life to his son. "I will never teach this child the Eastern melancholy, the weeping, pessimism, the defeat of our terrible Oriental fatalism" (Pamuk, *Silent House* 96). Not only Fatma is offended by the radical ideas of

Selahattin but the villagers also see him as an atheist not only against God but against their traditions. The doctor refuses to prescribe a medicine to a woman without examining her but the woman is not ready to show her face as it is against their religion. He has the conviction that in order to progress they have to think like the Europeans. The mere declaration of Turkey as a Republic is not going to serve the purpose without adopting the rational attitude of the West. Selahattin has made the mistake of going all out against the religion and that is why he has to come to this small town but still he believes that he can challenge and change the concept of God cherished by his country and replace it with a new rational concept of God. He says: “Yes, why should I, Dr. Selahattin, not take my rightful place in the twentieth century as the new God of all the Muslims? Because henceforth, science is our God” (144). He further adds: “Just as people everywhere are the same and equal, a republic is always the best government, and science is the basis of everything” (144). Selahattin has envisioned a country with freedom, equality and rational attitude but despite his best efforts he is unable to break the charismatic hold of religion even in the mind of his wife. His comments on the sublime object i.e. the religion show his disgust: “Have you ever seen a Muslim with an honest self-loathing, have you ever met an Easterner capable of being disgusted with himself? They ask nothing of themselves, they bow their heads without even knowing to what, and they view anyone who seeks anything more as either perverted or crazy!” (301).

Whereas Selahattin’s views are exactly opposite to the accepted notion of the religion but his wife’s views are thoroughly conditioned by the orthodoxy. She never accepts her husband’s progressive views about God, the traditions of their country and the overpowering hold of orthodoxy over the lives of common people. She is never been able to reconcile with the exile posed on her husband and she always dreams of the comfortable past in Istanbul. When Selahattin discussed with her about science and progress of the West she does not pay heed to his ideas and she goes to another room to avoid her husband. Her husband is a heavy drinker and he offers her drink also but she considers this as an act against her religion. She is not at all interested what is going in the city and the political atmosphere is rife with animosity towards each other. She

does not pay heed to the struggle between the communists and the nationalists and she is not bothered about the absolute power of army. She is not bothered about who has died in the struggle going out there but she keeps track of her companions' death through the obituary columns of the newspaper. Sibel Erol comments on this situation: "While the grandfather, who here takes on a metaphorical last name, Darvinoglu, son of Darwin, undertakes to write a multi volume encyclopedia in the vein of the eighteenth century French encyclopaedists, the grandmother burns the encyclopedia, fearing it was a work of Satan" (405).

Fatma despises Recip, her husbands' bastard son. Though Recip takes care of her and serves her dutifully but she can never reconcile with the idea that her husband preferred a simple girl instead of her because she never endorsed his ideas. She is pleased to see her grandchildren offering prayers at the graves of their father and grandfather. She is offended by her husband when he rebukes the villagers for their blind belief in God. She tries her best to keep her son away from the ways of her husband but her son follows the ideals of his father. Fatma finds refuge in her memories to avoid the onslaught of Selahattin's continuous scientific talks. She remembers fondly her friends but she does not like their appreciation of the Western culture. She says: "Then when I thought of how it would be when they grew up and got old and shriveled I was disgusted: the Christina thing, the Cross, idols, the crucifix; they'd rot inside cold stone walls like priests with black beards and red eyes" (Pamuk, *Silent House* 150). She considers the actions of her husband as blasphemy and she thinks that he will have to pay even in his afterlife after death for going against the God. When her husband tries to give her medicine, she refuses. She says: "They want to poison your body because they couldn't poison your mind, Fatma, be careful" (327). She does not like the lives of her grandchildren and the people living in Istanbul now because she thinks that they are committing sin by going astray from the path of God.

Not only the old generation has the conflict of adhering to orthodox values or following the modern progressive way of life but the younger generation is also facing the same problem. Faruk finds his peace in the company of the books and Metin has a

dream of settling in America away from the ongoing struggle in Turkey. Nilgun is closely associated with the communists and Hasan has aligned with the Nationalist movement of saving their culture. Hasan along with his associates hates anyone who is an advocate of the advancement and subsequently sacrificing their culture. He says: "If you like I'll tell you mother: Communists, Christians, Zionists, you know what I mean, Masons, who are infiltrating this country" (Pamuk, *Silent House* 108). Hasan paints slogan on the walls, extract money forcibly from the shopkeepers for his organization and he even bullies his love Nilgun for associating with communists. Mustafa discusses with Hasan about the conspiracy of the West that how they want to divide them with the slogans like: "Are you first a Muslim or a Turk" (180). They hate Marx for giving the idea that society is governed by class struggle only and religion is used as opium for the masses.

Hasan is in love with Nilgun. He follows her daily but he is divided between his love and his devotion to the cause of his party. He says how I can love a girl who is a communist. He ultimately injures Nilgun fatally in order to force her to listen to and endorse his ideas. Mustafa made Hasan understand that they are in the service of God and they have to obey it without any question. "They made him a salute to show that they had learned the need for absolute obedience and they left" (Pamuk, *Silent House* 181). When Nilgun is dead Hasan leaves the city under the guise of some person. He comments on the working of common people and he detests them following a routine life which is desired by the West.

Metin is frustrated with the struggle going on in Turkey between the hardliners and the followers of freedom. He wants to escape from this country to America. He says that his grandmother's house is crumbling like the old traditions of Turkey. He even challenges the concept of God followed by Hasan. Hasan tries to convince Metin that he will suffer because he is speaking against God. Then Metin says: "Ignoramus! Let me tell you: there is no God! Neither here nor in the West" (Pamuk, *Silent House* 267). Recip knows everything but he continues his routine life feeling helpless. "Well, there you have it, everything's beyond the power of our speech and our words" (123).

Similar despondency is shared by Faruk, he also feels that though the situation is grim but they can't do anything about it. Nilgun tells Faruk: "You've convinced yourself there is no hope, and for no good reason" (284). After Nilgun's death Faruk and Metin decides to go back to Istanbul. Nilgun has already paid the price for being vocal against the extremists. The inhabitants of this house are convinced that there is no hope of improving the conditions of the country and the orthodoxy is ruling unbridled. The following quote aptly sums up the grim and hopeless situation: "They live in that house. The strange silent house" (93).

The White Castle is story about a Venetian who is captured by the Turkish fleet and he is taken as a slave. The Venetian is able to secure himself a good position and escape the torture with the help of his books. As he claims he has knowledge about medicine so he is useful for the magnificoes of the town. The pasha is cured by his simple remedies. Hoja takes him as his slave to learn new things from him. The slave soon realizes that in order to lead a comfortable life in this country one has to take the refuge in the religion. People like him from foreign countries and different religions than Islam are always in danger. A former slave advises him that he should convert to Islam in order to lead a good life. He says: "If I became a Muslim as he had done, I could make a freedman of myself" (Pamuk, *The White Castle* 20). The slave and his master Hoja are lookalike but the difference here is that the Hoja is the master as he is a native Muslim and the slave has to be his subject as he is a non-Muslim.

The slave is of great help for his master Hoja. Hoja learns astronomy, mathematics and medicine from this slave. Hoja wants to pursue knowledge and with the help of this slave he puts a great show of fireworks for the Vizir. The pasha is also happy at the success of this slave but this slave is acceptable to them if he adopts Islam. He is lured by pasha that he will be a freedman after adopting Islam and he would arrange for the slave's marriage with a beautiful girl. The slave also thinks seriously about accepting this proposal because if he adopts this religion and there is no one around here from his country then there would not be any insult for him. The pasha is furious about the indecision of the slave so he ordered slave's execution. "When they

asked me once again, I said I would not change my religion. They pointed to a stump, made me kneel and lay my head upon it” (Pamuk, *The White Castle* 30). But the slave escapes this as he is useful for Hoja.

The Hoja is a rational man. He wants to learn new things and that is why he takes this man as his slave. The Hoja learns the new subjects from this slave including the Italian language. He wants to study the movement of the stars and would like to contest the system of Ptolemy. He also wants to study the pattern of the currents of the Bosphorus. Despite having a scientific bent of mind Hoja cannot secure a position in the court if he does not take the help of religion. “He would make a clock that would show the times of prayer with flawless accuracy” (Pamuk, *The White Castle* 35). Ultimately Hoja is able to secure pasha’s promise of introducing him to the Sultan but with a condition that he will develop a weapon which would destroy the enemies of the state and Islam. He secures some income for developing this weapon. In a village he employs the intelligent youth for assisting him in his project. He wants to learn all the scientific knowledge of the West and teach this to the young men here in this country but his efforts were considered against religion. So he has to abandon the help of youth in this project.

In a country where even ordinary things of day-to-day life are governed by religion, the people like Hoja are a misfit in this dispensation. Hoja has a scientific bent of mind and during his childhood he has seen his grandfather who was a doctor, curing patients with his medicines. But when the plague breaks out in the city the blame is placed on the practices of people like Hoja who in the pursuit of science are defying the commands of God and in order to punish them God has sent the plague. Hoja accuses the slave: “He said I was scared, he could see it in my face, and I was scared because I remained faithful to Christianity! He scolded me; a man must be Muslim to be happy here” (Pamuk, *The White Castle* 71). Hoja is also accused by the local people that he is an infidel because he follows the style of the West. He eats food sitting on a table and he throws those book on the floor on which the name of the Prophet is written. He gazes the stars like a mad man and he takes interest in boys instead of women. “He didn’t fast

during Ramadan and the plague had been sent on his account” (77). People believe blindly in God and all the adversities are attributed to the acts of going against God’s way.

Hoja cannot pursue his ideals in this country where anything new is seen as a conspiracy against religion. When the narrator discusses with him the cause of the sea currents, the reason of diseases like plague and the change of season is caused by the rotation of the earth. Then Hoja says: “And the idiots here don’t even realize this” (Pamuk, *The White Castle* 106). Hoja is able to secure a position as imperial astrologer by playing on the faith of Sultan **with the help of science**. Despite his all-out efforts Hoja cannot persuade the Sultan to follow the scientific way and the only course available for him to get out of the clutches of the religion is to escape to the country of the narrator. On the other hand, the only solution for the narrator is to assume Hoja’s identity to live peacefully in this God-fearing country.

Ian Almond’s observation about *The Black Book* is pertinent in analyzing the role of religion in day-to-day life.

In *The Black Book*, Islam is seen as an accomplice of the enigma, as a furnisher of secrets, as precisely the kind of worldview which enables secrecy to take place . . . Towards showing how at the heart of every ideology we construct, be it Albanian communism, Turkish nationalism, or Islamic/militant messianism, there lies a “secret” which is semantically empty. (79)

The Black Book depicts the situation of Turkey prior to the military coup of 1980. The country is placed in a precarious situation. The trope of East and West is used here to show the influence of the West in the life of the Easterners. The new generation is impressed by the advancement of the West and the freedom offered by the West highlights the orthodox confinements of their country where everything is controlled by the state and religion. Slowly the western culture is replacing the native culture. As Galip narrates a morning he tells: “As *alatraka* music gave way to *alafanga*

– Western music” (Pamuk, *The Black Book* 6). The Turkish people in order to retain their cultural identity have adopted the new things from the West but they try everything logical or illogical to stick to their roots. Galip says about the name of medicines used in Turkey: “They turkified each product by adding a few syllables to its name” (31). The West is a great conspirator who is vilifying their culture, their religion and making them go astray from the path of God. When Bedii Usta makes very fine mannequins he is snubbed by the clerics: “Upon first setting eyes on these magnificent creations, the narrow-minded Sheikh al-Islam went into a fury. To replicate God’s creations so perfectly was to compete with the Almighty” (60).

Celal is interested in decoding the meaning of words hidden in the faces as it was practiced in Hurufism. But this order was banned by the state because it is an insult to God then these people carried on as Naksibendi order. Celal further studies that this Naksibendi order is now present in the guise of Marxist-Leninists. Celal is suspected as a member of this secret Naksi sect but he has changed the style of his writing suitable to the general mood in favour of the leftists. Now readers look for clues hidden in his columns like Hurufis. Though Celal is very popular but he has earned the ire of the orthodoxy: “A group of youths from a religious high school had once burned a newspaper containing a column in which Celal had, in their view, made a slur against religion” (Pamuk, *The Black Book* 105). Celal wants to bring a change in the attitude of his country and he is interested in God to the extent it did not interfere in his personal life. He is irked by the commands of clerics to follow them without asking any question. He says: “After years of obeying His every order, I’d lost the last vestige of my desire to do so, and at the same moment I became his equal” (116).

Celal is offended by the reaction of the people against movies as they think that movies are also a tool for defiling their culture. Galip notices the reaction of a woman who says women artists in this country are treated as prostitutes. Celal has offered a ray of hope that the messiah will come very soon and the country will be delivered from the sinners. People are convinced that there will be a military coup and the purity of the religion will be restored. But Celal has gone very far in offering his judgment about the

events of the past. He has studied the history of Rumi and his disciple Shams of Tabriz. “What Celal found most interesting about Rumi was the ‘sexual and mystical’ intimacy he enjoyed with certain men” (Pamuk, *The Black Book* 254). He has proved that Rumi was instrumental in the death of Shams and after his death he has taken other disciples also. By writing openly such a blatant attack on a Sufi Celal has taken a risk. He is admired by the secularist republicans but he has received threats from religious leaders.

Galip reads the story of Fazallah who claimed himself as the prophet, the messiah. But he was accused of misleading people away from the path of God reading the meaning of a person in the hidden letters, and worshipping idols. So he was arrested and hanged. Galip is fully aware that in this country even the Hurufis were also hunted and killed for going against the prescribed notion of God. Celal’s columns have infused an inspiration in common people but he has earned the anger of the readers also who realize that Celal is misleading them in the name of messiah. One of the readers who was a diehard fan of Celal has now turned as his arch enemy. The wife of this man eloped from her house to live with Celal. This man is very clear about Celal’s insulting column on Rumi. He says: “Did you not know that it was dangerous, very dangerous, to describe a wife and mother as a sexual being? That the Turkish reading public was just not going to tolerate this slur on its honor” (Pamuk, *The Black Book* 354). He accuses Celal for exhorting the youth to understand Christianity also. This man accuses Celal for criticizing inbreeding as it was a common practice in Islam. Celal has promised them the new concept of God, even the coming of Messiah but he is not able to fulfill this promise. So he was killed by his fan and the media reported his murder as: “The celebrities all agreed that the bullets had been aimed at democracy, freedom of speech, peace, and all other lovely things that they seized every opportunity to mention” (442). Celal has gone very near the sublime object, the God and pays the price for it with his life. The state puts all the blame on some conspiracy of the West and comments people like Celal are used as pawns by the foreign powers to destabilize their country.

The New Life tells the story of modern Turkey where the young people find themselves in a difficult situation. Though the country was declared a Republic way back and it should have followed the path of freedom and development but the situation of Turkey is precarious. Young people like the protagonist Osman who is an engineering student, Mehmet is a student of medicine and Janan is a student of architecture; want to follow life in a logical manner. They want to adopt new ideas and their education can be a tool for such a life. But the old traditional life style based on the primacy of religion is a hindrance in achieving their goal. Rifki Ray is a retired railroad inspector. He has seen the laying of new rail lines and also the obstacles posed to stall the progress. Rifki Ray has composed a book called *The New Life*. This book has been a source of inspiration for the youth as it promised a new life which can deliver the youth from the slavish life full of diktats under the name of religion. Rifki Ray was apprehended by the intelligence and he is made to sign a document that he has made a mistake in writing such a book against their culture, he will not claim the authorship of this book, he will not print anymore copies of this book and he will not publish any such book in future. Even after accepting all the diktats of the intelligence Rifki Ray cannot lead a peaceful life. He was hunted by the people who have read this book and by the fundamentalists like Doctor Fine, who think that Rifki Ray's book is an assault on their culture and their way of life. Mehmet has a long discussion with Rifki Ray about the contents of the book and ultimately Rifki Ray is murdered by the extremists. Osman is clear that Rifki Ray was murdered. He says:

The old man had either written the book when he was young or else he called the time he'd written it his youth. A young man's book, he had said sadly. Later, 'they' had terrorized the old man and made him renounce what he'd written with his own hand, looking into his own soul. Nothing surprising about that. Not even about 'their' killing him in the end. (Pamuk, *The New Life* 68)

The young persons like Osman, Mehmet and Janan are impressed by this book. They want to follow the Utopia promised by the book and they want to find this

imaginary place in the concrete world. They want to run away breaking free from the shackles of the religion imposed by the freak leaders like Doctor Fine. The God of this book does not impose any conditions on them so they can easily identify with such a concept of God. Osman feels he is in love with Janan and meaning of the word Janan is soul mate or God. Osman can no longer keep the company of his old friends steeped in the old way of life after reading the book. Osman says: "If the contents of the book were true, if life was indeed like what I read in the book, if such a world was possible, then it was impossible to understand why people needed to go to prayer" (Pamuk, *The New Life* 14). But pursuing such an ideal is full of danger as it is a threat to the old values. Janan tells Osman that Mehmet has tried to find this new place and before embarking on a journey Osman should consult Mehmet. Mehmet has tried to pursue the place promised in the book and he warns Osman: "Look, listen to me, he said. I too went for it. I thought I could find that world. I was always on some bus to some place or other, going from town to town, thinking I would find that land, those people, the very streets. Believe me, at the end there is nothing but death" (24). Mehmet has tried to shed the skin of his old life by taking a new name but the extremists have tracked him down in Istanbul. People like Mehmet who put their belief in new ideas, a new God are a threat to the existing order and that is why Mehmet faces an attack on his life.

On one hand young people want to follow new way of life and on the other hand people like Doctor Fine are tooth and nail against any new project, education or progress which can pose a challenge to the traditional orthodox way of life. A secret convention of dealers is going to be held in a small town Gudul. Osman and Janan join there in the guise of Mr. and Mrs. Kara. This convention is held to showcase the advancement in the field of science and new inventions. People with progressive view have come here from all over the country to share their knowledge and elect a president for a new association which will help the new entrepreneurs. These people have identified the need of adopting a progressive outlook under the slogan of our goals. A person going to the convention is fatally injured in a bus accident. He comments about Doctor Fine: "He brought up the subject of Doctor Fine, touching on his 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, *The New Life* 83). The small town Gudul is hosting the dealer's convention but the town itself looks like a picture of an antique town. It seems the development has not touched this town. The roads are in bad shape and the shops display old things. Under a tree an advertisement was pasted: "Circumcisions performed the good old way, not by laser" (86). The convention is arranged in the high school and new gadgets are displayed here. The new gadgets show the influence of the religion as one of the gadget can detect the pork in any product, a clock that can show the exact time of prayer and shaving lotions without scent. A clock shows the hatred towards western products.

Instead of the usual cuckoo bird, two other figures had been employed, a fine imam who appeared in the lower balcony at the proper time of prayer to announce three times that 'God is Great!' and a gentleman wearing a tie but no moustache who showed up in the upper balcony on the hour, asserting that "Happiness is being a Turk, a Turk, a Turk". (88)

People like Doctor Fine want to preserve the orthodox way of life and it is he who is instrumental in arranging this convention. In order to preserve the traditions old things are displayed here and even the new things are presented in such a way that it shows the impact of the native culture. With minor changes the things are produced as localized versions of the Western products. Doctor Fine wants to secure the presidency of this new association. The tussle between the new ideals of Republic and orthodoxy is perceptible everywhere in the town. The intelligence has been on the prowl to nab the miscreants. The local people are apprehensive about this convention. They say: "What is that they want? Are they here to insult everything that is held sacred in our town? Our devotion to our religion, our prophet, our sheiks . . . Not only do we refuse to drink wine, we will not succumb to drinking Coca-Cola. We worship Allah, not the Cross, or America, or Satan" (Pamuk, *The New Life* 102).

Doctor Fine is a typical patriarch. He is the owner of a big estate. Everything in his house is arranged according to his wishes. He has converted a room into a sort of

museum where he has preserved the memories of his son but here also he is careful enough not to keep those things which are not suitable to his way of life. He has removed all the books from Nahit's room which are not appropriate. Rifki Ray has composed a comic book in which a boy from Istanbul Pertev and Peter from Boston become friends. Both of them join together to achieve marvelous feats and they take an initiative to build a rail track which can connect East to West. So the books like this and characters like these are seen as a threat to the native traditions of Turkey and it is seen as a part of conspiracy of the West to defile the pure system of the East. Doctor Fine himself has obeyed the wishes of his father and he expects the same from his son Nahit. Nahit wants to follow the new life and he has read the book called *The New Life*. Nahit could not carry on living like his father so he has escaped away from this place to pursue his goal. Doctor ascribes his son's behavior to the great conspiracy of the West as the West is trying to cajole the youth in order to rule the East. He says: "He was more than convinced of the reality of the Great Conspiracy, fostered by those who wanted to destroy our country and our spirit, and to eradicate our collective memory" (Pamuk, *The New Life* 129).

In order to counter this conspiracy people like him have joined to launch a counter conspiracy wiping out everything and everybody who can be a potential threat to their culture. They are preserving every petty object of the past to retain their collective memory. They want to retain their history, their annals unadulterated. Every pawn and tool of the conspiracy like the books are to be wiped out to check the advancement of the West because: "They are all the enemies of the annals of our time, our former existence" (Pamuk, *The New Life* 131). This new literature lures the youth in the name of unbridled freedom in some imaginary land. Many readers and followers of the book *The New Life* have been murdered by the agents of Doctor Fine. Doctor is not aware that in the mad pursuit of taking the lives of these people he has tried to get his son murdered who was living in Istanbul under an assumed name.

In a country which has taken the plunge in the modern world but at the same time it is controlled by orthodoxy it is very difficult for the youth to pursue a life free

from the clutches of the religion. In the name of retaining the purity of their culture the life of young persons is controlled strictly by the patriarchs like Doctor Fine. In order to come out of the influence of this backwardness perpetrated in the name of God, religion, and the purity of the culture the youth have no choice but to abandon their identity and assume a new identity. The son of Doctor Fine cannot tolerate this and he escapes to Istanbul and lives there under the assumed name of Mehmet. There also he is attacked and he goes to another place under a new assumed name of Osman. Osman himself wants to assume a new identity. These people want to follow a life, a God which will not dictate the conditions to live life. They want to adopt a holistic vision of God where they can live a life full of freedom, full of logic and where they are free to pursue anything without labelling it as Eastern or Western. But the people like Doctor Fine can adopt the new things to the extent they support their idea of religion. Doctor Fine says about new clocks:

Our timetables and timepieces are our vehicles to reach God, not the means of rushing to keep up with the world as they are in the West. . . . Timepieces are the only product of theirs that has been acceptable to our souls. That's 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. (Pamuk, *The New Life* 159)

There is no escape from the definition of religion, culture and purity advanced by the extremists like Doctor Fine. A handful of people like the son of Doctor Fine are living a solitary life or Osman going on in his routine life knowing the reality of the propaganda of extremists or people like Rifki Ray who has to pay the price of promising a new life with his own life.

My Name is Red narrates a story from the era of Ottoman Empire. The life of common man was dominated by the religion. Wielding his absolute power the sultan decrees that a great book should be illustrated in the manner of the Venetians and it

should be different from all the books so far produced in this country. On one hand the miniaturists have devoted their life to master the traditional art and on the other hand they have to follow the orders of the sultan. They have thoroughly imbibed the minute nuances of the great artists like Master Bihzad. With the medium of art and artists the point is proved that nobody can translate the God's word and nobody should illustrate the life as it is seen in real life as it will be like insult to God's command who is the ultimate creator. Master Elegant Effendi is murdered and he comments about the illustration work he was doing in relation to the holy Koran. "As with the holy Koran - God forbid I'm misunderstood - the staggering power of such a book arises from the impossibility of its being depicted. I doubt you've fully comprehended this fact" (Pamuk, *My Name is Red* 7).

Elegant Effendi suffered from a guilt feeling that by doing the illustration work he has betrayed the loyalty towards God. He ardently follows the Hoja of Erzurum. This man Hoja is a shrewd man. He knows very well that people can be deceived in the name of God. He has little knowledge of the scriptures but he uses the power of his glib tongue to compensate his little knowledge. People throng his congregation in large numbers. Hoja addresses his followers that the sole reason of all the misery in their country is because they have forgotten the path of God and are following the way of the infidels, the Westerners. He says: "Today, people plead before gravesites, begging for amends. They hope for intervention of the dead on their behalf. They visit the tomb of saints and worship at graves like pagans before pieces of stones" (Pamuk, *My Name is Red* 17). All the problems of their country are ascribed to the imitation of the West. There is a rift between the miniaturists about the work of illustration of book. People like Elegant Effendi are against illustrations showing the life as it is and others want to go on with the assignment as they have been promised hefty reward. But they have to follow the secrecy of this work as there is unrest in the town about this book. This book is considered as an act of blasphemy. Ahmet Almas comments here: "Within the iconoclastic tradition of Islam, painting is a controversial topic. Realistic painting is considered the painter's claim to be as creative as God and hence a means of competing

with Allah, the master creator, which is the greatest of sins” (Almas, *Framing My Name is Red: Reading a Masterpiece* 80).

Not only the miniaturists come under the influence of religion preached by clerics like Hoja but even the dogs are not spared of his ire. The dog reveals his problem that because of people like Hoja he has to live a difficult life. They say that dogs desecrate the holy places and people have to wash their hands seven times before offering the prayer if they have touched a dog. The dog cites many examples from the Koran that there is no evidence that dogs were treated badly as it is done by people now on behest of people like Hoja. The Venetians have a different attitude towards dogs and they keep dogs with them and don't despise them. The dog says: “If they intend both to treat us as enemies and make infidels of us, let me remind them that being an enemy to dogs and being an infidel are one and the same” (Pamuk, *My Name is Red* 21). A tree narrates his story that when he was painted as a real one the person who got it done was banished from the state. When a person brought this painting of a tree in Istanbul then it has become a source of trouble for the fundamentalists. They are against the art of painting as it is considered as a work against God. The tree says: “Besides denouncing the wooing of pretty boys and the art of painting, this Cross-Eyed Nedret Hoja of Sivas maintained that coffee was the Devil's work and that coffee drinkers would go to hell” (78). Anybody or anything who challenges the version of God preached by the clerics like Hoja is considered as the enemy of the religion.

The Venetian art is an inspiration for the Turkish miniaturists but at the same time if they follow it they are persecuted by the religious leaders of Turkey for following the West. The sultan has ordered a book of festivities celebrating the circumcision ceremony of the prince. The book has many illustrations showing the sultan in the center and dignitaries from many counties are standing around him. In one of the illustration Black sees: “I saw a lion, representing Islam, chase away a gray and pink pig, symbolizing the cunning Christian infidel” (Pamuk, *My Name is Red* 90). The Islam has to be shown as the superior religion whenever it is compared with Christianity. The miniaturists have no other choice. Not only the Venetians are despised

for creating a special style in their painting but the other religions are also relegated in the background. Esther the Jewess has to suffer for her religion. The Jews have to wear pink dress to show their identity and they have to live in the outskirts of the town. One of the Jews made a good progress in his business and he was hanged by the extremists.

The question of following a new style in the painting or sticking to the old style is not about art only but it is about the preservation of the native traditions which are considered under threat by the interference of West. Master Osman is one of the artists who want to follow the traditions and Enishte is one of those who want to follow the Venetian style and simultaneously earning some extra money. Elegant Effendi says: “Without mentioning my influence on our Sultan’s growing interest in Frankish styles of painting, Master Osman was of course annoyed that Our Sultan had ordered me to oversee the writing out, embellishment and illustration of the illuminated manuscript” (Pamuk, *My Name is Red* 148). Enishte Effendi is worldly wise that’s why he is able to win the Sultan’s favor for such a big project. He has also employed the miniaturists trained by Master Osman for his secret project. The miniaturists have agreed to work on the project but their conscience pricks them that they have done something wrong. Elegant Effendi suffered from this guilt prior to his murder. Now Enishte is also afraid that even he can be killed under the pretext that he is going against the religion. If one of the miniaturists who is the murderer decides to kill Enishte then he can have the argument: “He had the following excuse: This man was debasing my religion” (151). Even the murderer is convinced that if he had not murdered Elegant he would have been murdered by someone else. Ultimately, Enishte is also murdered and the murderer advances the reason that it was Enishte who is responsible for luring him with money to turn away from the path of God.

Enishte has gone to Paris and it was he who inspired the Sultan about the art of portraiture in Paris. But he is also afraid that the Islamic artistry mastered over a period of centuries will be marginalized under the spell of Venetian art. The Sultan agreed to this but he is also suspicious about the project as it will be against the religion to have exact portraits. Then the portrait of the God can be painted and people will start

worshipping the painting instead of the real God in the manner of the Venetians. Since Sultan cannot openly take the ire of the clerics so he orders his portrait to be made but it should be kept as a secret. The miniaturists are following the Venetian art and mixing it with their native art following the order of Sultan. Olive has murdered Elegant Effendi and he suffers from guilt later on. He thinks about Koran that it is forbidden in Koran to take someone's life without any reason. But he justifies his action that Elegant Effendi has brought disgrace to all the miniaturists. He is also afraid of Hoja and his men as they can kill anybody on the pretext of blasphemy. Not only Olive but Elegant Effendi also criticized Enishte for making them follow the Venetian art. There is a reference to the final picture of the book which is going to be a masterpiece and, in this context, Elegant says: "There's one final picture. In that picture Enishte desecrates everything we believe in. What he's doing is no longer an insult to religion, its pure blasphemy" (Pamuk, *My Name is Red* 195).

Whether the miniaturists or a common man or a Sultan, nobody is allowed to go against the religion. They have to obey the strict definition of God enshrined in the Holy Scriptures and interpreted by people like Hoja. The temptation or inspiration of the Western style can be followed in private life but in public life it tantamounts to risking your life. The clerics can win the confidence of the majority by telling them the greatness of God and the promise of heaven by following the path of God.

Ka is the protagonist of *Snow* who comes back to the remote town of Kars after living for a long time in the West. He has spent twelve years in Germany and he is a poet. The novel is narrated by one of his friends. The real name of Ka is Kerim Alakusoglu but he does not like his name so he has taken the initial letters of his name as Ka. After attending the funeral of his mother he decides to go to the remote town Kars. Right in the beginning the progressive West is compared with the under developed Turkey. When he boards the bus from Erzurum to Kars he explains the little shops, old dilapidated coffee houses and bakeries. Everything here seems to be frozen in the past metaphorically like everyone is feeling the cold in the heavy downfall of snow. Ka is easily recognized as some outsider by one of the fellow passengers. Ka

explains him that he is a journalist and he has come to Kars because he is interested in the municipal elections and he also wants to know the reason of suicide committed by so many young girls and women.

Kars is a symbol of Turkey. It seems Kars is not only frozen in snow but also in its past. The modern facilities like hospitals are still not available in this city. It is difficult for an educated man like Ka to get into the heart of the matter of Kars's problems. The atmosphere here is heavy as the mayor of the city murdered recently. There are not many hotels in the city and Ka is unable to locate the hotel he has stayed in twenty years back. The political slogans are written everywhere on the walls and the city seems to be absolutely still. Ka says: "Were the streets empty because of the snow, or were these frozen pavements always so desolate?" (Pamuk, *Snow* 7). Ka has been given the assignment of reporting the municipal elections in Kars and the cause of suicide by so many women because nobody else is ready to come in this city. Ka wants to meet his old love Ipek so he accepts this assignment.

Kars is a remote town almost cut off from the country in this season. The buildings and architecture belong to the bygone era and are in a decrepit state. Most of the people are unemployed and pass their time in the listless life of this small town. There is only one newspaper with a circulation of three hundred twenty. Serdar Bey is the owner and publisher of the local newspaper. He sends report of this town for the Republican but his reports are not published in that established newspaper. Under the seemingly innocent and calm life of Kars a danger of political rivalry is lurking. Ka is asked: "Welcome to our border city, sir. But why are you here?" (Pamuk, *Snow* 10). Ka faces this question everywhere he goes as if it is not allowed to come in this city and disturb the apparent tranquility here. The freedom of press is under the scanner of police as Ka has to report to the local police station. He is asked by the assistant chief of police that whether Ka would like to have security. Ka interviews locals about the upcoming municipal elections and the issue of suicide of girls, then he is warned not to ask the intimate details. The fact that the city is safe and peaceful has to be endorsed by the police and Ka is perturbed if the city is peaceful then why he is offered security. The

mayor of the town is murdered and the young women are committing suicide. “As a precautionary measure, the Department of Religious Affairs had plastered the city with the posters Ka had seen the day before. They proclaimed: ‘Human beings are God’s masterpieces and suicide is blasphemy.’” (14) The religion and politics has interference in the lives of common people. The state has a department to look after the religious affairs, to control the life of common people as if it is the right of the state to decide what activity is religious and what activity is irreligious. Alver Ahmet observes in his research paper:

The text constantly draws attention to the various ways the state operates in Turkey. On the one hand, it exposes the ideological apparatuses of art, culture, and the news media which allow the state to preach its message of secular hegemony and, on the other, of the repressive nature of the military and intelligence services in allowing the state to enforce this hegemonic worldview upon people. (250)

The routine life of people like what to wear or not is controlled by the state in collusion with religious leaders. Peter Singer says in this context: “Orthodox religion is, in Hegel’s eyes, a barrier to the goal of restoring man to a state of harmony, for it makes man subordinate his powers of thought to an external authority” (qtd. in Singer, 9).

Ka has a comfortable childhood in Istanbul. He has not seen any scarcity and the situation of Kars is like a dream place for him. His father was a lawyer and he has been raised in a family having secular views about religion. He has no formal coating of religion except a little bit by his school studies. Istanbul has changed a lot during Ka’s stay of twelve years in Frankfurt. He has come to Kars to reclaim some of his childhood memories. He says:

Ka may have been taken by a desire to look farther afield for childhood and purity: if the world he knew in Istanbul was no longer to be found, his journey to Kars could be seen as an attempt to step outside the

boundaries of his middle-class upbringing, to venture at last into the other world beyond. In fact, when he found the shop windows in Kars displaying things that he remembered from his childhood, items that you never saw in Istanbul any more. . . . He felt happy enough to even to forget the suicide girls: Kars brought him the peace of mind he'd once known. (Pamuk, *Snow* 18)

But the apparent peace and innocence of Kars is a trap. Kars has been an important city on a trade route. It was situated between the Ottoman Empire and the Russian empire in the middle centuries. Greeks, Kurds and Russians have tried to conquer this city. After the First World War Kars was an independent state and later on it was annexed by Turkey. After the declaration of Turkey as a Republic people like Muzaffer Bey the ex-mayor of Kars tried to bring new progressive thoughts. Their progressive efforts are labeled by people as efforts to westernize the local culture. They tried to arrange dramas, balls in the manner of West. Muzaffer Bey invited a theatre group to perform a revolutionary play. The play is about the issue of headscarf and it was a difficult task to find a black scarf at that time. Now in the present time the headscarf has become the symbol of political Islam.

The issue of headscarves has taken a big symbolic role in the overall political scenario of Kars. The persons who want to take progressive steps like the ex-mayor Muzaffer Bey are wiped out of the system. Ka is perturbed to notice such an orthodox stubbornness in clinging to an ordinary object and making it a symbol of religious purity. But he abstains from asking questions on this sensitive issue. As a progressive step girls were asked not to wear headscarf in the schools and colleges but headscarf is associated with their religious identity by the orthodox leaders so the girls find themselves on the horns of dilemma. If they support the old tradition of wearing it then they are barred from entering the institutes and if they don't then they suffer from the guilt of going against the path of Allah and they are under immense pressure of the extremists. The girls are facing the associations of students against the headscarf backed by the state's order and on the other hand the edict issued by the extremists to wear it.

A father whose daughter has committed suicide tells: “Certainly, it was they who taught her to think of the headscarf as a symbol of ‘political Islam’. So, despite her parents’ expressed wish that she remove her headscarf, the girl refused, thus ensuring that she would frequently be removed by the police from the halls of the institute” (Pamuk, *Snow* 17). Ka has interviewed many families of the suicide girls but nobody is ready to divulge anything. They are not ready to admit publicly that there was something wrong with their daughters. Ka is also warned not to ask explicitly the reason of suicides. Ka says that he has not seen many girls or women in his city covering their heads. He says: “In the Westernized upper-middle-class family circles of the young Ka’s Istanbul, a covered woman would have been someone who had come in from the suburbs - from the Kartal vineyards, say, to sell grapes. Or the milkman’s wife, or someone from the lower classes” (22).

Kars is not only frozen in the winter but it shows coldness to anyone bringing in the whiff of change. Ka’s arrival is highlighted in the local newspaper and everyone is aware of his presence in the town. The police initially apprise him about the situation in the town where any radical thought can be equal to risking your life. Ipek tells Ka: “The entire police force knows that you have been asking everyone why Kars is so backward and poor, and why so many its young women are committing suicide” (Pamuk, *Snow* 25). The followers of the rational and secular approach are seen as enemy to the religion. The politics is played here in the name of Islam. The hard extremists go door to door helping poor people with small things like utensils, wheat and food. They are vigilant that the women should interact with women and men with men. Ka is in a precarious situation as he has never imagined that his dream town of childhood would be so immune to any progress. The ex-mayor tried to ban the horse carts and bring in locomotives but he was executed. The fundamentalists are wooing the voters that they are following the path shown by God. They say: “Give your vote to the Prosperity Party, the party of God, we’ve fallen into this destitution because we’ve wandered off the path of God” (26).

The director of the education institute who believed in the secular values poses a threat to the fundamentalists. The director is in favour of adopting liberal values in life and he supports the state's decision of banning headscarves. He gets threats to his life because of this. The secret agency of the state is keeping an eye on all these activities. When the director comes face to face with a fundamentalist in a pastry shop, he says that he is in favor of liberal ideas and he is against terrorism. In the view of that man the commands issued by the state cannot overrule the command of God. He says: "Can a law imposed by the state cancel our God's law? . . . Does the word 'secular' mean 'godless'?" (Pamuk, *Snow* 40). The logic or illogic of this man is quite clear that whosoever dares to go against the religion is against God. The women cannot be allowed to have freedom like they have in Europe otherwise they will be degraded and corrupted as the women in the West. Howsoever strong is the director's rational argument it cannot change the attitude of the caller. The director says: "The real question is how much suffering we've caused our womenfolk by turning headscarves into symbols - and using women as pawns in a political game" (43). The young man shoots three bullets in the director's chest killing him on the spot complying with the edict issued few days back in Ankara by the extremist leaders.

The situation in Kars is pretty clear. Everybody is afraid of the fundamentalists. Though state wants to prove a point by banning headscarf but it cannot safeguard the life of a common man who dares to go against the commands of the extremists. Ka senses there is desperation in the people everywhere in Kars but nobody is ready to talk openly against the political leaders. Ka asks: "Why are so many people turning to religion all of a sudden? . . . He felt a pang of despair for this failing city and its forgotten people" (Pamuk, *Snow* 35). The answer is that there is no survival out of religious orthodoxy here in Kars. People are busy here singing the glory songs of the past and having their fun in cock fights. Even the people like Muhtar Bey, the leader of the Prosperity Party have taken the resort in religion when they have failed to find any alternative. Muhtar Bey in his youth aspired to be a poet in the Western tradition. He has aspired to bring change in this city but he could not because this city was frozen somewhere in the past centuries. In his desperation he visits a Sheikh, a religious leader.

Though he is aware about the reality of people like Sheikh but still he follows him. Muhtar says: “And he would bring me back to the path I had always believed in, deep down inside, even as an atheist: the road to God Almighty. Just the promise of salvation brought me joy” (57). Many leftist friends of Muhtar taunted him for turning to religion but ultimately, they also followed the suit. There is no way out in the city of Kars than to follow the path of God shown by the extremists. Žižek in this context says that in such a state a person has no choice but to choose the pre given choice. “The community is saying to the subject: you have freedom to choose, but on condition that you choose the right thing. . . . If you make the wrong choice, you lose freedom of choice itself” (Žižek, *The Sublime Object of Ideology* 186).

The action of *The Museum of Innocence* is placed in modern Turkey. The *nouveau riche* class wants to follow the modern life style. They send their children in the Western countries to pursue their education. Their life is comfortable and they can indulge in practices like drinking of wine, women can uncover their head in their private parties. But openly they cannot afford to go against the diktats of religious leaders. The issue of virginity is raised time and again in this novel. The modern girls like Sibel indulge in physical relation prior to their marriage but they cannot afford to admit this publicly. Fusun has to suffer because of this. Belkis’s reputation is tainted beyond redemption because of her bohemian behavior prior to her marriage. Men like Kemal and Zaim boast that they are modern but even then they cannot free themselves from the clutches of their orthodox traditions that a woman should be pure before her marriage. Kemal makes relation with Fusun and he doubts that with the ease she has made relations with him she must have slept with other men also. Kemal is engaged with Sibel and he has no guilt in making relations with Fusun but Fusun should not indulge physically because woman are not allowed to indulge outside their marriage.

Kemal’s family is modern. When they throw the feast on the day of sacrifice they have to serve alcohol secretly to their guests. The question is raised that alcohol is banned in Islam. “Why would anyone serve alcohol on a religious holiday? a question that had paved the way for an endless back and forth about religion, civilization,

Europe, and the Republic between my mother and my fervently secularist pro-Ataturk uncle” (Pamuk, *The Museum of Innocence* 47). Though they claim modernity but even then they are not free from the bindings of orthodox notion. Everywhere in the streets lambs are butchered for the celebrations. Kemal comments on his parents: “Neither my mother nor my father was religious. I never saw either of them pray or keep a fast. Like so many married couples who had grown up during the early years of the Republic, they were not disrespectful of religion; they were just indifferent to it” (49).

Kemal and Fusun find it upsetting to see the animals slaughtered publicly. Kemal says that on that day the Istanbul was like a big slaughter house. Everywhere lambs were slaughtered for the festivities. There is a long commentary on the prophet Abraham. Abraham was blessed by God with a son and later on God demanded that Abraham should offer his son to him. When Abraham shows obedience and offers the sacrifice of his son without asking a question then God sends a lamb for sacrifice instead of his son. The driver Cetin Effendi explains this: “By this sacrifice we say that we are willing to lose even the thing that is most precious to us” (Pamuk, *The Museum of Innocence* 52). Kemal finds this morality unpalatable and asks many questions from Cetin Effendi. Fusun a young child also gives proposal to save the lambs from being slaughtered. Then Cetin Effendi replies: “Actually the prophet Abraham didn’t want to kill his son at all. But the command was from God. If we don’t submit to God’s every command, then the world will turn upside down, the Judgment Day will be upon us. . . . The foundation of the world is love. The foundation of love is the love we feel for God” (54). Žižek has commented clearly on this situation that when the name of religion is used then no one can question the logic behind the religious restrictions otherwise it is considered as blasphemy.

The girls enjoy openly in the private parties with uncovered heads, smoking and drinking but in a public place they cannot do all this. At Belkis’s funeral all the women have their heads covered. Kemal says that the priest was blaring loudly on the loudspeaker and he was not able to understand anything: “except for a few words about death being the last station and his boorish and insistent repetition of the word “Allah,”

a calculated bit of intimidation, I thought” (Pamuk, *The Museum of Innocence* 112). This concept of religion is not observed as revered rather it is a kind of intimidation. The hold of religious leaders is so strong that no one can escape from them. Even the movies also project the same attitude. Kemal watches a movie with Fusun and Feridun in which a husband refuses to sleep with his wife because she was raped. Later on, she commits suicide. Kemal comes to know that: “The city council had organized a circumcision ceremony, complete with acrobats, magicians, and dancers, for families who couldn’t afford their own rite” (379). The religious ceremonies are to be observed at any cost. Kemal pursues his love for Fusun even after Fusun’s marriage. When Fusun dies then he plans a museum in her memory. He comments on a painting: “The Sacrifice of Abraham reminded me of having told Fusun this story many years earlier, and of the moral of giving up the thing most precious to us while expecting nothing in return” (684). These lines sum up the supreme authority of religious leaders over the lives of people who have no choice but Hobson’s choice to follow the religion obediently without raising any queries or doubts.

A Strangeness in My Mind is placed in modern Turkey. Mevlut belongs to the rural area and he settles in Istanbul to earn a good income. Though the city has changed with the passage of time but still the hold of religion is perceptible in the society. Mevlut has joined his father in the business of selling yogurt and boza in the streets of Istanbul. People like to consume the home made boza of Mevlut. Suleyman a cousin of Mevlut argues with him about the consumption of Boza. He says: “Oh, fuck off, boza is just something someone invented so Muslim could drink alcohol; it’s booze in disguise - everyone knows that” (Pamuk, *A Strangeness in My Mind* 270). Though Mevlut knows that there is alcohol in boza but still he argues that it is holy. He says that he has seen conservative people who consume boza but they behave as if it an ordinary drink like coke. Then there are people who claim themselves to be modern; they consume boza to shame the people like Mevlut because Mevlut claims that he is religious but he sells boza. Drinking is prohibited in Islam so people have invented this trick of boza so that their religious faith remains intact and they can have their fun also. Suleyman rebuts Mevlut and says: “I’m a Muslim, said Suleyman. Only things that obey the rules of my

faith can be holy. Just because something isn't strictly Islamic doesn't mean it can't be holy. Old things we have inherited from our ancestors can be holy, too, said Mevlut" (271). The argument about boza depicts the hold of orthodoxy over the lives of people. No one can take the risk of defying the orthodox religion openly. They have to devise some excuse or the other to circumvent the diktats of the religious leaders.

Mevlut has to face the questions of his customers about boza. One of the customers says that boza was invented during the reign of Ottoman Empire because: "Boza was the drink of choice under the Ottomans, when alcohol and wine were banned" (Pamuk, *A Strangeness in My Mind* 26). Because Mevlut sells boza so his religious faith is challenged again and again. One of the customers says that if you are religious then does his wife wear a headscarf or not. Hafis Pandikasala gives a comment on the use of headscarf in Muslim societies:

The headscarf/hijab/veil/purdah - the varying dress codes adopted by many a Muslim woman across the globe in accordance with varying local practices - have always been a fertile issue for discussion. Such visible signifiers have often come to be seen as potent signs of women's subordinate status in Islam/Muslim societies in the vast body of literature on the topic (110).

Many families have taken a surname as told by Ataturk but the orthodox religion still has a strong influence over them. The education system also perpetuates the status quo. The students are divided in two groups; the religious students and the nationalists. People like Ferhat are persecuted because they follow the communist ideology. Their houses are destroyed and they have to move to a remote locality for expressing their affiliation with modern thoughts. There is a comment on masturbation that who is allowed and who is not allowed to do this. Mevlut says:

Doesn't his friend Ferhat tell him that even Alevis are forbidden to jerk off? Maliki Sunnis are not under any circumstances. At least Hanifi Sunnis like us can do it in some cases, but only to avoid a bigger sin,

like adultery. Islam is a religion based on tolerance and logic and not on punishment. You're even allowed to eat pork if you're starving. Masturbation is frowned on when it's purely for pleasure. (Pamuk, *A Strangeness in My Mind* 98)

So even the trivial routine activities cannot escape the hold of orthodox values. When Mevlut runs away with Rahiya then he realizes that Rahiya will not have sex with him prior to their marriage. When he arranges for marriage then he comes to know that only a Hanifi Sunni is allowed to solemnize their marriage in the absence of their parents.

There are people like Hadji Hamit of vural who dominate the society in the name of religion. Hadji has assumed the position of a religious leader by building a mosque. He is respected in the society because he has been to Mecca twice and has contributed so much for the religion. Hadji is a builder and he keeps record of all the persons coming from villages to Istanbul. Mevlut tells about Hadji: "He knew everything: he knew about houses that had been built or left half finished, he kept track of which buildings and shops had been built over the past year" (Pamuk, *A Strangeness in My Mind* 143). Hadji has employed most of the villagers in his construction work. He is the patron of Suleyman, Korkut and all these people. He resolves their problems and helps them financially also. Louis Althusser comments in this context: "God is thus the Subject, and Moses and the countless subjects of God's people are the subject's interlocutors, those He has hailed: His mirrors, His reflections" (248).

There is an elaborate comment on the behavior of wives as per religious values. The relation between a husband and his wife are guided by the religious sanctions. Mevlut comments on his would-be wife: "A pretty girl with a headscarf and good morals, the kind he would like for a wife, would never sleep with him before they got married; and he would never want to marry a woman willing to have sex with him before the wedding" (Pamuk, *A Strangeness in My Mind* 152). Though Mevlut is desperate to have sex but even in this condition his behavior is guided by the moral

expediency of religion. Same views are echoed by Rahiya when she has eloped with Mevlut. She cannot sleep with him prior to their marriage. Then there are rules for fasting during the month of Ramadan. Mevlut says: “Anyone who keeps the fast, even kids, knows that there should not be any physical contact between the husbands and wives during fasting hours” (220). Mevlut is recently married and he cannot resist the temptation of having physical union with his wife. On one hand he says these are the happiest moments in his life and on the other hand he feels guilty also for violating the religious norms. When Suleyman is looking for a suitable girl for marriage he tells VEDIHA that they should always tell the girl’s family that we are a religious family. Suleyman meets Melahat who sings in a café. She has participated in a pop song contest and her image is tainted after that. She ran away from her home and married. She has suffered two failed marriages and many relations without marriage. Her comments on religion are pertinent: “I could write a book about all the men I’ve known, and then I would also end up on trial for insulting Turkishness” (305). It is expected from women that they should be loyal in their marriage. If they indulge with the boy they are going to be married even then it is an offence. The comment of Melahat is based on the precarious situation faced by Pamuk himself as he was blamed for insulting Turkishness.

The society is governed by the conditions laid down by orthodox values. People like Hadji Hamit call the shots. Ferhat and the communists are hunted by the orthodox people as they are a threat to the religion. Whenever a play is staged based on modern values then the consequences are dangerous. Mevlut tells about such an incident: “A play that mocked Islamic sensibilities was, of course, not to be tolerated, but at the time he had felt that burning down an entire building was probably an over-reaction” (Pamuk, *A Strangeness in My Mind* 337).

Cem represents the modern values in the novel *The Red Haired Woman*. Master Mahmut stands for the traditional values. There is a clear-cut clash in the approach of the master and the disciple. Mahmut is practicing old system of well digging and he does not want to adopt new technology. Cem suggests him to use dynamite but Mahmut

refuses to use anything modern. He is one of the persons using old techniques which are going to be extinct very soon. Mahmut relied on his intuition rather than scientific methods. Cem comments: “These particular skills led some of the old well diggers to become convinced that, like shamans of Central Asia, they, too were in possession of supernatural powers and the gift of extrasensory perception, allowing them to commune with subterranean gods and jinn” (Pamuk, *The Red Haired Woman* 17).

Mahmut believes in the supremacy of religion. He tries very hard to teach the moral values to his young disciple. Even in the simple things like shining of stars he sees the presence of God’s great power who has created this vast world. Cem says: “Most of Mahmut’s stories were derived from the Koran. One, for instance, was about the devil who led people onto the sinful path of idolatry by tempting them to draw portraits so they could remember the dead by looking at them” (Pamuk, *The Red Haired Woman* 37). Painting is banned in Islam because it is believed that by painting you are trying to be equal to the God who is the ultimate creator.

Turkey is compared with Iran. The situation in Iran is commented in detail that Iran is following the strict orthodoxy in the field of religion. Murat a friend of Cem says that they can take advantage of the situation in Iran because Iran is against the West and they are a Turkish company and so they will be favored in a Muslim country. Murat belongs to a conservative family. He is not concerned with the fact that women in Iran still have to cover their heads when they go out. Turkey has declared itself as a modern republic but old values are still prevalent in the country. The issue of headscarf is still a burning issue in Turkey. But ironically the media in Turkey raises a question: “Will Turkey become like Iran” (Pamuk, *The Red Haired Woman* 133). The situation is grim in Turkey as well as in Iran. Cem echoes the ideas of Pamuk that people are same everywhere in the world. He says: “Yet I was mesmerized by how much alike Iranians and Turks were” (133). Cem finds that there is no difference between the Iranians and the Turks. Both share same sort of facial expressions, lifestyles and habits. In both countries the modernized persons are having a tough time as they have to face the orthodox persons. The modern citizens of both the countries do not follow the religion

blindly but they cannot challenge the orthodoxy openly. The women of rich households do not cover their heads in the parties and even consume liquor. The so-called secularism of Turkey is compared with the orthodoxy of Iran.

Cem talks about his father who is a modern man and a communist. He imagines that he could paint a picture which can showcase his life. In commenting on a painting where Czar Ivan is murdering his son he comments on the brutal authority of the state. He remembers that in the past an Ottoman Sultan has to murder his brothers to ascend the throne. So cruelty is a necessary feature of the state. Louis Althusser has elaborated deeply this concept of repressive state apparatuses. No state can survive without the help of these apparatuses. A king rules, takes the shelter of religion to justify his absolute power. He is the regent of the God on earth and he is the chosen one. Cem compares the painting of Oedipus painted in the West and painted in his country. He says: "By contrast, in Muslim lands, where portraiture had never thrived and indeed was often banned, artists had fervently created thousands of depictions of the exact moment when Rostam kill his son Sohrab" (Pamuk, *The Red Haired Woman* 158). Cem tells that when a movie based on Oedipus is shown in Turkey and there is a scene of Oedipus sleeping with his mother then the sentiments of the Turks are hurt.

The argument between Cem and his son Enver highlights the plight of Turks. Enver comments on the modern Turks: "These Westernized Turks are too conceited to believe in God. Their individuality is all they cared about" (Pamuk, *The Red Haired Woman* 220). Enver is disgusted with the hypocritical attitude of the people who want to go against God so that they can prove they are modern. He questions the loyalty of his father Cem also. He says that if Cem believes in God then he could not have abandoned his master in the well. Cem criticizes his son's attitude that such an ideal behavior is not allowed in this country. Cem's comment summarize the situation in Turkey: "Things like murdering your father or protesting the government are only celebrated in the West. Over here, everyone except your mother would hate you for what you'd done" (222). Here the orthodox religious values are sacrosanct and they cannot be violated at any cost and if one does so then he risks his life.

Pamuk has depicted his city Istanbul, his country Turkey in his fictional world. He started writing at the age of twenty-two. He aspired to be a painter and that is why he was able to delineate the lives of artists in such a minute detail. He has witnessed his country on the threshold of democratic values and the orthodoxy trying to arrest the march of the modern values. For the orthodox people their country is the center of the world and it is superior to all the rest of the world. Mustafa explains to the young nationalists in *Silent House*: “Then he told them that the center of the world was the Middle East and the key to Middle East was Turkey. It was the superpowers, he explained, that had started the argument over ‘Are you first a Muslim or a Turk?’ using their agents to divide us” (Pamuk, *Silent House* 180). The blame of creating the instability is placed on the western conspiracy. In order to escape this conspiracy they have to adhere to their religion more fervently. Pamuk has read the western literature and he is often accused of writing for the western readers and vilifying his native culture to please the west. Pamuk says:

As for my place in the world - in life, as in literature, my basic feeling was that I was ‘not in the centre’. In the centre of the world, there was a life richer and more exciting than our own, and with all of Istanbul, all of Turkey, I was outside it. Today I think that I share this feeling with most people in the world. In the same way, there was a world literature, and its centre, too, was very far away from me. Actually, what I had in mind was Western, not world, literature, and we Turks were outside it. (Pamuk, *My Father’s Suitcase* 13)

But to air your views openly and saying anything that can prove the superiority of the West is considered as blasphemy in Turkey. Consequently Pamuk has to pay the price. He was charged with maligning the image of his country and a suit was filed against him. Similar fate was meted out to one of his fictional characters Rifki Ray in the novel *The New Life*. Rifki Ray has tried to create an imaginary world where East and West can collaborate for the creation of a better future but he was hunted by the intelligence and the extremists for writing such a book which can inflame the

imagination of youth against their religion and country. The writers are free to write but up to that extent which will not harm the social religious fabric. Pamuk says: “After working in a room for 25 years to survive as a writer in Turkey, it galled me to see my father hide his deep thoughts inside this suitcase, to act as if writing was work that had to be done in secret, far from the eyes of society, the state, and the people” (Pamuk, *My Father's Suitcase* 13).

Orthodox religion has such a powerful impact that people like Ka in the novel *Snow* cannot free themselves from the clutches of it. Ka has spent twelve years in Frankfurt and he says there you can openly criticize the government without any fear of persecution but here in Kars the press is controlled by the state so much so that a new journalist has to report to the police station on his arrival in the city. Ka believes in nature as the incarnation of God and he does not want to adhere to the concept of God perpetrated by the religious leaders like Sheikh. He wants to write about the suicide of headscarf girls which has become the symbol of political Islam. He is warned by the police, the media and the Sheikh obliquely and in the end he has to pay the price for his democratic ideas with his life.

The miniaturists face the similar issue in *My Name is Red*. They want to improve their art by emulating the Venetian technique of portraiture. But they are threatened by the clerics like Hoja of Erzurum for going against the tenets of Islam as it is prohibited in Islam to make an idol or painting of God. Otherwise, people will worship these objects instead of God which is blasphemy. Elegant Effendi has taken the assignment for money and fear of the Sultan but he suffers from the pangs of going against religion. He says: “You acknowledge the picture you’ve made is in fact a desecration, don’t you? . . . You are going to burn in the pits of Hell. Your suffering and pain will never diminish - and you’ve made me an accomplice” (Pamuk, *My Name is Red* 29). The orthodox values which have a sway on the lives of people are on the decline as Galip explains the sliding mosque:

As he did so, he explained that for centuries now - partly due to its weight but also to the incline of the hill on which it stood - the mosque was sliding toward the Golden Horn at a rate of two inches a year; in fact, its descent to the shore would have been much faster, had it not been for 'these great stone walls' that circled the building. (Pamuk, *The Black Book* 197)

This decline is perceptible to the persons like Ka in *Snow*, the Venetian slave in *The White Castle*, Recep in *Silent House*, and Celal in *The Black Book* but either they find themselves helpless in this situation or they try to change the situation and pay for this effort with their life. Ka, Nilgun and Celal are murdered by the orthodox extremists for going against the religion. The faith of writers like Pamuk that: "that all human beings resemble each other" is not welcome in the country dominated by the orthodox religion. (Pamuk, *My Father's Suitcase* 15)

Conclusion

Orhan Pamuk has delineated the contemporary situation of Turkey with utmost sincerity. No writer can write in vacuum and the situation of the place he is living in affect his writing. Similarly, the society is also affected by the literature. Pamuk has a deep connection with his city Istanbul. There are lots of autobiographical references in his fiction. He has used the name of himself, his brother and his daughter for his fictional characters. His writing strongly reflects the local colour. He gives elaborate details about the landmarks of the city in such a way that the place is present right in front of the reader's eyes. He has a keen eye of a painter. There are detailed references of painting in his fiction.

Pamuk has a reverence for the Turkish traditions and culture. But in order to fulfill his duty as a writer he shows his country in a realistic manner. He has advocated Turkey's integration into European Union and he was hunted by local media as a traitor. He shows great respect for the Sufi tradition of Turkey. He is disturbed by the fact that today the stress of the politicians is to promote the superiority of Islam over other religions. He strongly supports the idea that good values of the West can also be imbibed with keeping the good traditions intact. The Sufi tradition of his country has also preached the peaceful coexistence. But he has to face a court case for insulting the national sentiment. He was exonerated from this excruciating trial after the international interference.

Turkey has a rich cultural heritage. Turkey is situated in two continents but major part of Turkey falls in Asia. The influence of Europe is also perceptible in Turkish way of life. Turkey has seen many changes in the past as it was dominated by Christianity in the first millennium and later on it was under Islam's hold in the second millennium. Many dynasties ruled over Turkey like Seljuk, Byzantium and Ottoman. Pamuk has given elaborate reference of Ottoman Empire in the novels *My Name is Red* and *The White Castle*. Centuries long rule of dynasties have influenced the culture of Turkey and with Ataturk's endeavor Turkey was declared a republic in the early twentieth century. The rich legacy of Sufi poetry has influenced the modern writers

including Pamuk. The Divan literature is also a source of inspiration for the modern writers. Sufi poetry flourished when Islamic crusaders were involved in violence and bloodshed. Even in such a grim situation it has given the message of peace, love and universal brotherhood. Firmly rooted in this rich cultural heritage writers like Pamuk have shown concern for the need to modernize, to give more freedom to women and stop vilifying West as an enemy of Islam. The genre of novel prospered in the twentieth century in Turkey.

Ideology in the modern world is all pervasive in our routine life. It is not presented as a lofty ideal rather it has seeped into the mundane activities. The old canon of Marxism that subjects are be fooled by the ideology as they do not know the truth is not correct in the modern times. The behavior of Pamuk's characters exemplifies the working of ideology. The grim reality of their country is not hidden from them but they act as if nothing is wrong. The reason of the problems in their country is clear but they want to put the blame on some outside agency. They display cynicism towards the state institutions but at the same time they have a firm belief that the West is responsible for their problems. Ka in *Snow* is very clear about the scene in Kars but nonetheless he continues his stay in Kars. Similarly, Celal in *The Black Book* tries to support a secret revolution against the government knowing very well that all such activities are secretly monitored by the government.

There is no need to brainwash people to win their support rather they are given some freedom to maintain a distance towards the official prescriptions. People are given a limited freedom to air their views but they should not disturb the apple cart of present regime. As in the novel *Snow* the activity of journalists is monitored by the intelligence. These characters show cynicism towards the authority but at the same time they believe that some outside agency like the West is pulling the strings. The subjects are aware that something is wrong with the existing conditions but they still continue as if nothing is wrong. Žižek poses questions that will such a model of cynicism take us into a post ideological world. The answer is an emphatic no. The belief of a subject is mediated

through others. All political parties strive to attain a position where they can dictate the terms and subjects obey them without any question.

Pamuk's characters find themselves uneasy in the current scenario. Though Atatürk declared Turkey a Republic but even then, the influence of orthodoxy is perceptible in the society. On one hand the country is looking forward on the path of progress and on the other hand the nostalgia of past pulls them back. In the novel *The New Life* the protagonists are in search of a utopian place where they can live a free life away from the clutches of orthodoxy. But when they reach the desired place, they observe that this town is still trapped in orthodoxy. The characters find themselves on the horns of dilemma whether to adopt a new progressive way of life though there is risk involved in that or to toe the line of hardliners and save their lives. The search of true identity is another leitmotif in Pamuk's fiction. How the identity of a person is framed and how he is different from others is probed in detail. They want to shed their identity and assume some other person's identity. This shows that symbolization is never complete and some traces of the Real are left un-symbolized. The desire to assume someone else's identity shows that the roles assigned in the Symbolic order are not based on some special trait in a person. When the characters find themselves in such a precarious situation, they exemplify the concept of *Che Vuoi* that you have given me a role to perform but what in reality is expected from me.

The call of the other makes a demand from the characters. They have to perform a given role but they are not clear why they have been chosen for this role. Their life is sustained with the support of fantasy. In the novel *The White Castle* Hoja is mesmerized by the Venetian way of life. He is impressed by the western way of life and at the same time it is believed that West is creating troubles in their country. In Žižekian terminology we can say that the Venetians have a special access to *jouissance* which is not available to the Turks. The narrator and Hoja exchange their places in the end in *The White Castle*. The narrator's life is sustained with the vision that he will be able to secure his freedom one day. Similarly, Galip in *The Black Book* is not clear about the plans of Celal. His wife has left him leaving a farewell letter of nineteen words but he

is unable to fathom the real meaning of this letter. Celal is killed and Galip assumes Celal's identity. Assuming someone else's identity shows that the symbolic roles are not based on something special in a person. In the novel *The New Life* the protagonist Osman assumes new identity twice in his life and no one can fathom his true identity. This shows that the role played by him can be played by other persons also as he is playing the role of others successfully. In *My Name is Red* the miniaturists are assigned a job but they are not clear whether to obey the command or stick to their religious values. The order of the Sultan has to be obeyed because a law is a law. The authority of law is tautological. In *The Red Haired Woman* Cem finds it difficult to obey the commands of his master but the fantasy of the red haired woman makes his situation comfortable. The master stands as a father figure and the red-haired woman stands as a mother figure. Pamuk's protagonists find a comfort in their fantasies.

Pamuk has delineated the current scenario of Turkey in his fiction and with same ease he has depicted the Ottoman era also. Though Pamuk gives intimate details about the physical intimacy of his heroes and heroines but the males lack the zeal of getting their love. The males have a strong desire to win their love and they indulge in fantasies of their beloved but at the same time they doubt the intentions of their beloved. They speculate about the real intentions of their lady love and continue their pursuit in the hope that one day they will be united with their love. The females are the femme fatale in Pamuk's fiction. We seldom found them in a comfortable relation with their lover or their husband but they fuel the desire of their lovers. The males realize the value of their love when it is out of their reach. The lovers are comfortable when their object is at a distance and whenever this distance melts the results are catastrophic. These females are the *object petit a* who keep the things moving with their unattainable presence.

The heroes are oblivious of their love when their beloved is within their reach. They realize it when she is out of reach. This is typical feature of *object petit a* whose emergence is linked with its loss. The memories and fantasies of their love keep them going. Black is exiled for twelve years from his country in *My Name is Red*. He fantasizes about his love Shekure during all these years. Similarly in the novel *Snow* Ka is exiled from his motherland for twelve years. When he comes back then he realizes

that he should pursue his love i.e., Ipek. Both Shekure and Ipek are different from the imagined versions of their lovers. These women provide the contours of the fantasies of their lovers. They are the *object petit a* which is instrumental for creating the desire of the males. Žižek has given the example of Macguffin which is not present in reality but provides the framework for the working of desire.

The males are in love with the idea of love. The real women are different from their fantasized idea of their beloved. Cem cannot escape from the fantasies of Gulcihan throughout his life in *The Red Haired Woman*. He marries a girl who looks like Gulcihan. On the other hand, Gulcihan falls for Cem because she was in love with his father and Cem looks like his father. A special trait is the x-factor in lovers which causes their desire. But this special object is beautiful from a distance through fantasy frame only. If they go near this prized object then it turns into an ordinary object because this object is a substitute filling the void and can never give the lost *jouissance*. The pursuit of this special object provides a consistency to lives of the desiring subjects. The lovers want to have happiness and contentment by pursuing their love but in reality, their pursuit is responsible for their unhappiness and discontentment. A safe distance is the necessary condition for this object to look beautiful. In *Silent House* Hasan makes the fatal mistake of going very near his love Nilgun and he finds her disgusting and he kills her. The *object petit a* and the subject is like two sides of the coin, forever attached but they can never meet.

Istanbul the city of Pamuk is perceived differently by different people. The people who wish to progress and modernize want to shed off the tentacles of the past orthodoxy and wear a new robe of democratic values. The fictional world of Pamuk is not different from the real world around him. We can trace the echoes of sounds and images of the landscape of Turkey in his fiction. The life of his country pulsates in his fiction. Pamuk, a sensitive writer observes everything in minute detail and presents it in an honest and artistic manner. The staunch supporters of the superiority of Islam over all the religions in the world are in a commanding position. The West is seen as a perpetrator of a conspiracy against their religion. So, they should stick more fervently

to their religion to preserve their religious purity and superiority. The religious leaders use religion as a powerful sublime object that nobody in Turkey can criticize it and live peacefully. As Pamuk was accused of insulting Turkishness similarly Rifki Ray a character of *The New Life* faced a similar fate. He creates an imaginary world where East and West can coexist peacefully. Rifki Ray was threatened by the state, by the extremists and ultimately killed by the hardliners for advocating democratic values.

The concept of religion preached by the unscrupulous religious leaders has a great overpowering presence in the routine life that characters like Ka in *Snow* finds it very difficult to air their progressive views openly. The journalists have to report to the police station when they come Kars. The voice of press is muzzled under the pretext of saving the harmony of the city. The Sheikh who claims himself as representative of Islam threatens Ka directly and obliquely and Ka has to toe his line. Ka has to pay the price for advocating the democratic values with his life. Similar fate is meted out to the miniaturists in *My Name is Red*. They are following their art when they try to emulate the Venetian masters but they find themselves in a precarious situation where their life is threatened as painting is prohibited in Islam. Only God is perfect and nobody should dare to replicate his creation even in a work of art.

The issues like the so-called threat to their religion from the Western powers and maintaining the purity of religion are clear to the persons like Celal in *The Black Book*, Ka in *Snow*, Recep in *Silent House*, the Venetian slave in *The White Castle*, and Kemal in *The Museum of Innocence*. They make efforts to bring a change in the orthodox view and many of them have to pay a heavy price for raising a voice against religion. Ka, Rifki Ray, Nilgun and Celal are murdered by the extremists for challenging the sublime object religion. The conviction of the writers like Pamuk that human beings all over the world are similar falls flat on the deaf ears of orthodox unscrupulous leaders.

Turkey was ruled by Christianity in the first millennium. Byzantium was renamed Constantinople under the reign of Constantine the Great. Hagia Sophia was built in sixth century. Later on, Ottomans captured Constantinople and renamed it

Istanbul. Few minarets were added to this structure and the Christian motifs were not destroyed but covered with plaster and it was converted into a museum. In twentieth century, Mustafa Kemal popularly known as Ataturk converted it into a museum as he wanted to take Turkey on the path of progress shedding its strict religious stance. But the wheel has turned backward again when Recep Tayyip Erdogan the president of Turkey has again converted it into a mosque. Rahul Singh has commented on this in his article *Turning Hagia Sofia into a mosque is a monumental mistake*. He says: “One of the world’s most wondrously beautiful and historic monuments has had to bow before the ultra-nationalists and conservative forces that seem to be in the ascendant nowadays. . . . The site was first a church, then converted into a mosque, and finally became a museum. In many ways, it symbolizes the turbulent history of Turkey” (*The Tribune* 26 July 2020). Hagia Sophia is used as a symbol by different regimes to show their might. Ataturk realized that Turkey has to come out from the clutches of religious orthodoxy that is why he exhorted his countrymen to adopt modern values. He told them to do away with fez cap and wear western clothes. He even exhorted them to adopt new family names as a mark of their progressive outlook. But now the orthodoxy has again captured the power in the name of religion. It is analyzed in this research that the sublime object is an ordinary object if we observe it deeply. The religious leaders have established that religion preached by them is a sacrosanct affair and it is beyond any contestation. The people should abide by the commands of the clergy as they represent the command of God. If people in Turkey raise their concern for the democratic values as some writers like Pamuk are already doing it then the religious hegemony of these leaders can be challenged and the life of common man could be a lot better. Then they can pursue the religion as a personal affair without any coercion or pressure. They could understand that the diktats issued by the religious leaders are not prescribed in the religion and their God does not demand anything from them.

Pamuk has not composed his fiction for the purpose of creation of art only rather he wants to improve the condition of his country. The protagonists of his fiction show ideological cynicism towards the existing conditions. Same is the plight of people in Turkey. They have put their faith in the political and religious leaders. These leaders

collude under the name of religion, under the name of preservation of purity of the native culture and occupy the place of power. Here Žižek's observation is apt that a king is a king as long as people perceive him a king. His authority lies in the tautological concept only. The only problem is that people have delegated their power of act to these leaders. Showing cynicism is not enough rather they have to claim their power and a real act will emancipate them from the clutches of these leaders. They have to shed the attitude what to us rather they should adopt a proactive approach to change the status quo

Similarly, the situation of women can also improve if they come out of the hold of religious leaders. When the women follow the western values then it should be a mark of their free will and it should not be done in a clandestine manner. Pamuk has highlighted the issue of headscarf in his fiction. The headscarf is used as a symbol both by the hardliners and the authorities. The authorities have banned the use of headscarf and hardliners take it as an attack on their religious values. Similarly, the issue of virginity is probed in detail. Even in the rich families following a modern way of life virginity is still considered as a mark of purity for women. After the declaration of Turkey as a Republic many new laws have come into force giving rights to the women. There are laws for marriage and there is provision for leave during pregnancy. Women are entitled to equal wages for work. The awareness about the laws and state's liberal approach towards women can pave the way for the betterment of women.

The present research ends with the recognition of the efforts of Pamuk's protagonists who challenge the status quo and try to bring in a change. Every success is based on all the past failures. Their partial success in creating the awareness paves the way for others to believe in themselves and to be the agents of change. The rich cultural heritage is not an obstacle in the path of progress. The traditions and the modernity can coexist. Pamuk's fiction portrays the grim conditions of his country in a realistic manner. His fiction deals with the themes of search for identity, subjugation under the name of religion, the East-West dichotomy, and position of women in the society. Pamuk's fiction is explored from the lens of Žižekian philosophy. How an individual is interpellated in the system is analyzed. Pamuk's fiction shows the

existential concerns of his country. His characters inspire the readers that the existing conditions can be improved for the betterment.

The present research has analyzed Pamuk's fiction from the viewpoint of Žižek and there is scope for future research also. There are areas which could be further explored. The Sufism has a deep impact on Turkey in the past and it is still revered. The role of Sufi tradition and modernity can be explored in detail. Role of women in bringing a change in society can also be analyzed. Impact and role of religion on the contemporary life in Turkey may be another fruitful area. The realistic and the imaginative delineation of his plots can be studied.

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