

Tribhuvan University

East-West Dichotomy in Pamuk's *My Name is Red*

A Thesis Submitted to the Faculty of Humanities and Social Sciences, Department of
English, Ratna Rajyalaxmi Campus, in Partial Fulfillment of the Requirement
of the Degree of Masters of Arts in English

by

Ramhari Nepal

Roll No. 400394/069

T.U. Regd. No. 6-2-40-1797-2007

March, 2017

Declaration

I here declared that the thesis paper entitled

“East-West Dichotomy in Pamuk’s *My Name is Red*”

is my own original work carried out as a Master’s student at the Department of English at Ratna Rajyalaxmi Campus except to the extent that assistance from others in the thesis paper’s design and conception or in presentation style, and linguistic expression are duly acknowledged.

All sources used for the thesis paper have been fully and properly cited. It contains no material which to a substantial extent has been accepted for the award of any other degree at Tribhuvan University or any other educational institution, except where due acknowledgement is made in the thesis paper.

Ramhari Nepal

2073/12/22

Tribhuvan University
Faculty of Humanities and Social Sciences
Ratna Rajya Laxmi Campus, Kathmandu

Letter of Approval

This thesis entitled “*East-west dichotomy in Pamuk’s My Name is Red*”, submitted to the Department of English, Ratna Rajya Laxmi Campus, Bhrikuti Mandap, Kathmandu by Mr. Ramhari Nepal, has been approved by members of the Research Committee.

Hukum Thapa

Supervisor

External

Pradip Sharma

Head

Department of English

Date: _____

Acknowledgements

First of all I would like to express my greatest gratitude to my research supervisor Mr. Hukum Thapa, Faculty of Ratna Rajya Laxmi Campus, for his excellent guidance, support, encouragement and assistance. My huge thank goes to Mr. Pradip Sharma, Head of English department, Ratna Rajya Laxmi Campus, for his marvelous guidance in initial phase of my research when I was completely in mess. All my respected teachers of Ratna Rajya Laxmi Campus are credited who contributed to enhance my knowledge, competence and performance to whom I am really indebted.

My official staffs of Land Revenue office, Dhulikhel are most thankful for their valuable support. Thank you all my Family member, relatives and friends for their inspiration & blessing throughout the processes of writing this thesis. I would also like to thank to all the writers and bloggers whose writing helped me to strengthen my research. Big thanks to those whom I cannot mention individually, but surely this thesis could not be done without their support and help.

Abstract

This research is exploration of post colonial issues in Orhan Pamuk's novel *My Name is Red*. The research digs out clash of the two civilizations east and the west in Pamuk's novel using theory of Edward Said's Orientalism and Bhabha's post colonialism. The researcher has uncovered the internal struggle experienced by the characters whether to leave the old Ottoman tradition or to embrace the modern Western tradition in the novel which is written in the atmosphere of Turkey. The failure of Venetian project in the novel is major issues of this research. The research is outcome of analyzing the reason of failure of project to which researcher has taken a research question. In dealing with the issue, this study employs Edward Said's theory of Orientalism and Homi Bhabha's discourse on Postcolonialism as research tools.

The artists who get involved in project of Sultan are preparing a painting which is similar to Italian renaissance style. Islamic artist who were fully trained in Islamic style couldn't complete the project. Painting remains neither Islamic nor Italic. Researcher has connected this major event of the novel to issues of cultural identity, hybridity, nationalism, religion, socio-economic class and politics which are tightly tangled and Pamuk's works is a join up of all these in an attempt to promote the spirit of being a Turk. Researcher has used theory of Edward Said and Homi K Bhabha as research tool. The expectation of researcher is to see new relationship of former colonizer and decolonized country from post modern atmosphere.

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Chapter I

Clash of the Civilization and Pamuk's *My Name is Red*

This research is based on philosophical thrilling novel *My Name is Red*, written by Turkish writer Orhan Pamuk. Set in the Istanbul of the 1590s, the story of novel is formatted by murder case and love that revolves around an unfinished masterpiece. The Sultan secretly commissions an illuminated book that will be sent to the Venetian Doge in the Islamic Hegira. The Sultan requests that the miniatures be painted in the European manner so that it would be proven the Islamic artist are capable in Renaissance style. This leads to a disorder among the miniaturists, and the Islamic orthodox who regard painting as heresy. Recounted through twenty one distinct voices, ranging from corpses to Satan, interlinking with romance, Islamic legends and Quoranic story as well as with discussions on style, time and perspective, *My Name Is Red* is a piece of art, a historical novel that reflects sixteenth century Istanbul, and a text that aims to represent the new forgotten art of miniature painting.

Miniaturists, who are trained only in Islamic technique, start project in Venetian style that creates much confusions and clashes among them. The use of new style brings fear among the artists. Consequently, two murders take place and the project becomes incomplete. Dual nature of artists affects the progress of painting. This is the major problem here researcher has risen in this research. The story is set in the late 16th century in Istanbul, Turkey, during the reign of Sultan Murat III (1574, 1595). To celebrate a thousand anniversary of Islam, Sultan Murat III—who is mostly interested in miniatures and books commissions a secret book that shows to the world Islam's military strength and pride as well as the power and wealth of his own dynasty. Enishte Effendi, Sultan's ambassador to Venice who is in charge of finishing this book, is secretly instructed to make the illustrations, which adopt the Italian

Renaissance style to impress the Western and to prolong the age of his rule. In Renaissance style of painting, art from individual perspective is ideal. What a human sees is reflected in art. 3D dimension in painting is applied. Making portrait of living things is entertained. Signature of artist is valuable which focuses individualism. But Islamic techniques of art are totally different than Renaissance style. Art is just a figurative expression of text from Allah perspective. Caligraphic art is major techniques in Islamic style. 2D dimension is applied in painting. Signature is not considered as required things in painting. What Allah sees should be contained in painting not human. Artist should not challenge Allah by creating same as Allah does. That is how the conflict among artists takes place in the novel *My Name is Red*.

Islamic iconoclastic art is different than Italian Renaissance. Ottoman miniaturist painting was highly stylized. Pictures were drawn from the viewpoint of Allah, from the top of a minaret. In accordance with religious concerns about idolatry, faces were generic, not individualized. Man can copy but Allah can create. Art is considered as just Quranic expression in canvas, where individual freedom of artist is not important, signature of artist is not necessary whereas painting from human's perspective is motto of Renaissance painting. Individual freedom of artist is entertained. Does it offend God? The cultural clash of east and west, debate about coffee house, clash among characters about heresy of painting is the central issue of this research.

The present research seeks the answers of why the artists fail to complete the project. This is as the research question of my thesis. It explores how Orhan Pamuk deconstructs the East-West dichotomy in his allegoric novel *My Name is Red*. I consider that the novel is worthy for discussion in circle of postmodern discourse on interculturalism and transculturation with an identity theme. Pamuk has presented

Istanbul as a transitional and cosmopolitan space. The issues of style, the god centric Islamic art vs. the human centric Western art are the major cause of the conflict among characters in the novel. Present research studies how Pamuk addresses the issues of hybridity and orientalism in his novel *My Name Is Red* with its theme of what happens when western ideas are combined with in Islamic society which is generally known as orthodox.

The major debate in the novel is the iconoclastic (representation of living things is prohibited) tradition of Islam. In this context, images are not seen as things-in-themselves but they are treated as complementary of text even when the image seems to dominate the written word on the page. Image-making becomes an extension of the text, rather than an independent art. It serves the purposes of the words for a better understanding of the meaning, for a description of the aura of the narration, for the depiction of the images the reader of the story will paint in the mind's eye. Images, it has been said, do not represent real life; they are an externalization of the inner life. Thus, contrary to meaning and interpretation in Western art, the meaning in Islamic illumination is “inwards, converging on a private truth” rather than disclosing itself with an “outwards movement.” Pamuk's novel provides a rich frame of reference for wandering in traditions of image-making, Western and non-Western. *My Name is Red* reconstructs two different ways of seeing in retrospect within the fictional atmosphere of late sixteenth-century Istanbul, when art was considered as just extension of text not separate genre of art, weaving a rich panorama of the lost tradition of Islamic illumination. The basic differences between Islamic art and Renaissance which creates dispute among artists are:-

Islamic art is known for its complex vegetal, geometric and calligraphic patterns. Although Christian art doesn't use patterns in the same scope and to the same purpose,

they do share some of the same sources in classical art. Although there were periods of iconoclasm in Christian history, It is believed that the mimetic behavior of Christians is one of the reasons that figural imagery generally has prevailed in Christian art.

In contrast with Christianity, Islam doesn't have exactly the same type of foundation in mimetic behavior. God revealed himself to Mohammad through his *word*, and therefore the *words* of the Qur'an take precedence in religious imagery. For Islam, words are the embodiment of God. The written or the recited Qur'an is thus identical in being and in reality with the uncreated and eternal word of God. If God did not reveal Himself or His Image to the Prophet, he nevertheless revealed a faithful 'picture' of his word. God sent down his image in the form of a book. In turn, Muslims decorate the interior and/or exterior of their religious spaces with phrases from the Qu'ran. Despite the fundamental differences in Islamic art and Christian art, it is fun to notice some visual similarities. I like to consider how the words of the Qu'ran, as depicted in flat, two-dimensional text, have parallels with the flat stylizations found in many Byzantine icons. Both text and image limit the distance between the viewer and representation by rejecting three-dimensional illusionism. As a result, the devout viewer is able to get as close to the embodiment of God as possible, whether that is an image or text. In this research, researcher has investigated how Turkey loss their identity gradually.

The hypothesis of this research is inspired by postmodern and postcolonial concepts which the Turkish novelist proposes to in *My Name is Red* with some current hegemonic discourses referencing the problems of the modern world in general and of Turkey in particular. East-West dichotomy concepts such as identity vs. otherness, difference, inbetweenness, hybridity, and double consciousness are used as the filters in

my interpretation. The methodological background includes semiotics, stylistics and cultural studies. The research is centered on the East-West dialectics, based on novel's narrative rhetoric and of textual information delivered by Pamuk himself. As a major authorial theme, the East-West dichotomy, a concept of geopolitical, sociological and cultural signification, was treated by Pamuk in a post colonial manner. He questions the explanatory power of current theories in political science or in cultural studies, and offers answers to the global politics of interculturalism and transculturation in line with Edward Said's "Orientalism". In order to go beyond the modern dichotomies, Pamuk dramatizes "the eastness of the East and the westernness of the West"; he warns us:

let me point out, that I don't believe in this clash, although it's happening. And in my novels I try to say: all generalizations about East and West are generalizations. Don't believe them, don't buy them" (Farnsworth, interview 2002). "I've been saying to my readers that what is important is not clash of parties, civilizations, cultures, East and West, whatever...Pay attention to good literature and novels, and do not believe in politicians; actually what matters are not civilizations but human lives, little things about daily life – little smells, colors, and atmosphere of daily life and little stories that we live. (Nobel prize speech, 1)

Dealing with postmodern context, Pamuk raises the identity crisis of his country on the grounds of iconicity, in a fascinating story about painting and its impact on reality. *My Name is Red* is an allegory about modern Turkey, which has to choose between staying an isolated power in the Middle East or staying to the European Union; in the novel, this dilemma is built around the artistic conflict between two different ways of representing the world. One is that of seeing the world through God's eyes, as the

Islamic miniature painters did. The other is of seeing the world through the eyes of any individual person: the Frankish/Venetian art of portraiture. The post colonial ideas are allegorically represented in *My Name is Red* on the symbolic ground of visual artistic styles.

A strong tool through which Pamuk stares at the world is Istanbul. The author was born and grown up in Istanbul and is obsessed with the city. He uses it as geographical and social location of most of his novels and essays such as *Kara Kitap (Black Book)*, *The Museum of Innocence*, *The Snow*. In his each and every work, Istanbul is literally one of the novel's main characters. He openly and repeatedly indicates that Istanbul is the influential landscape of his childhood, and all people of importance live in the capital. This is due to the small size of these countries and the traditionally non-existent social mobility. The national consciousness, and especially how it relates to the outer world, is being experienced, nurtured, and shaped in the capital. The dualism of capital city and lack of its purity comes to haunt their existence. And that is the major fascination of Pamuk. In his Nobel prize winning lecture he admits:

In life, as in literature, my basic feeling was that I was ‘not in the centre.’ In the center 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 of it. Today I think that I share this feeling with most people in the world... It seemed to me that books in those days were things we picked up to escape our own culture, which we found so lacking. (Nobel Prize speech, 1)

Clash of the civilization between east and west and its aftermaths of colonization is allegorically presented by Pamuk in *My Name is Red*. In course of investigation of finding murderer, philosophical debate takes place among artists. The debate is on

different values of art and artist of east and west. Post colonial feelings of Muslim artists like Yasar Kamal, Najim Hikmet, Sabahattin Ali have manifested through different angles like the dog in the novel in its narration hates white that they keep dog tied, Islamic artist thinks coffee house as place of gathering of bad people. The setting of the novel is Istanbul which has been bridge of East and west for beginning of formation of geography. It tells the story of miniaturist of Sultan in 16th century. The Sultan has ordered the artist to make painting in Italian Renaissance style. He wants to show the power of his artist that they are as efficient as Italian artist. The artists are commissioned by Sultan, but as soon as the project started, tension among artist takes place because of controversial nature of artist. Islamic tradition of art is different from western techniques of art. The differences are about use of color. Islamic art is based on 2D dimension whereas Italian renaissance is popular for its 3D dimension. Art is just a translation of Quran into color for Islamic artist. Art is from perspective of Allah. Individual freedom of artist is strictly restricted. But Italian renaissance is beyond of its territory of god. Painting is from human perspective. Individual freedom is entertained in Italian renaissance. The debate take place among artist, consequently two murders take place. The Islamic artist couldn't complete the project. Finally artists who were involved in the project returned to their own style of art.

Embracing western tradition especially from the reign of Ottoman Empire brings Turkey in tension among Turkish people, because it was step of leaving their own culture and jumping towards different culture. Geographically Turkey is in Asia but their desire to become European brought hybridity, mimicry and other multicultural characteristics. Turkey has been victimized of cultural hegemony and orientalism. It is hypothesized that Turkish communities try to imitate the west but

fail to copy the western culture completely. Turkey lost their originality because of their dual nature. The project of miniaturist in Venetian style is incomplete and two miniaturists Enisthe Effendi and Ellegant Efendi are murdered. Departure from the impersonal style of the Islamic miniaturists to individual style of renaissance is the cause of all tension. The reasons behind this consequence are the dualism, hybridity and trauma of colonialism. And these postcolonial subjects are represented by every character of the novel. Loosing originality and failing to be 'Other' is a state where third hybrid culture is formed. Neither being original nor 'Others' gives people dissatisfaction, alienation and frustration.

The theory of Edward Said, Homi K Bhabha and Gramsci support to the issues of this research. So the study of books by Said, Bhabha and Gramsci's *Orientalism*, *The Location of Culture* and *The Prison Note Book* are respectively area of pre-preparation of research. According to Edward Said in his popular book *Orientalism*, western concept is formed to exercise power and authority over east as 'eastern culture is inferior to west' or 'easterners are more uncivilized than westerner', but post colonial approach of Said says it is western style of dominating which west is practicing. Although colonial period is over but the west is practicing new form of colonization. This research uses Orhan Pamuk's *My Name is Red* in order to reveal the tension between the East and the West that is mostly present in Pamuk's works as well as to uncover how modernity, which is represented by Western art, culture, science, and technology, challenges Turkey's tradition, culture, art, and identity. Since the Ottoman Empire, modernity that is represented by the West has become a threat as well as seduction.

Researcher has employed the method of library research in taking apart Pamuk's selected works that highlight the endless oscillation by presenting the

internal struggle experienced by the characters whether to leave the old Ottoman tradition or to embrace the modern Western tradition. In dealing with these issues, this study employs Edward Said's discourse on Orientalism and Homi Bhabha's discourse on Postcolonialism. These two discourses are used to illustrate the tension of the East and the West and the complex desire to imitate the Others as well as to illuminate the solutions offered by Pamuk. Since this novel is rich of Turkey's historical aspects, the additional information on Turkey's history, art, painting, and its socio-condition in the 16th and 17th century are presented. This study shows that Turkey, which is depicted by Pamuk in *My Name is Red*, experiences the oscillation between being enchanted to the West and being drawn to its tradition. Homi K. Bhabha, another distinguished postcolonial theorist talks about aftermaths of colonization in Asia and Africa. Direct colonization is over but its effects still exist such as hybridity, mimicry, in-betweenness and ambivalence. In the novel *My Name Is Red*, the setting, characters, theme and plot contain issues discussed by Said and Bhabha.

This research is for developing new relationship between colonizer and decolonized country. The world has been divided into two powers- west and the east. This tension can be seen in culture and politics. So the study of east-west dichotomy is concerned with the current intellectual community. This study deals with Turkey and their desire to imitate the west which is represented by Italian renaissance art and European technology. As result challenges of Turkey's life, tradition, culture and identity crisis have taken place. Turkey is experiencing the problem of purity now. "The West" is Turkey's model that is used to find its true identity being a modern country. Moreover, Turkey wants to be part of Europe by "knocking on" Europe's door but ironically it is rejected by the European Union.

Turkey's desire and longing to Westernize and the dilemma of the Ottoman Turks who are searching for their identity in the influence of Western values have been captured by Orhan Pamuk into his works which is filled by conflict, jealousy, and murder among the painters. In general, Pamuk sees the tension arising out of a clash between the traditional represented by the East and the modern—represented by the West as a powerful force. This scenario of novel is compatible with ideas of Edward Said who argues that Western political and intellectual domination over the East has defined the nature of the Orient potentially as weak and of the Occident as strong. Balkans writers have some common writings issues like they write to raise national consciousness and/or to serve as a bridge to the Western culture, regarded by default as superior, that is, more advanced and bound to be followed if the nation wants to come out of its cultural isolation. In the same way, the public views them as prophets who elevate not simply literacy but cultural awareness and national pride, thus necessarily building the local version of high culture. Orhan Pamuk, one of the great Balkan writers who have influence the world literature with his new style of writing and major post colonial issues of identity, hybridity, cosmopolitanism of Turkey.

Cosmopolitanism, as the result of the encounter between the East and the West, has led to an attraction and later the appropriation of the Italian Renaissance art and European technology and science. However, there are individual and groups that keep and preserve the Ottoman art and tradition. Additionally, this dilemma of the oscillation leads to the identity crisis that is experienced by Pamuk's characters. Dealing with the illustrated problems, this study finds that in his novel *My Name is Red*, Pamuk does not give any clear solutions to the predicament of the oscillation of the East and the West, but through the characters, Pamuk wants to emphasize his

position for not taking sides, his critique to the representatives of the East and the West, and his background as a writer in presenting hybridity in his works. My research proves Said and Bhabha's theory in *My Name is Red*. For Non-western reader and scholar, this research explores how the aftermaths of colonialism remain even colonial period has been over and how new strategy and forms of colonialism have been practicing by west. It helps to have concept of how our (non-western) identity, culture are interpreted from the perspective of west. It is hoped that this research helps to raise awareness for decolonized people about their original identity by raising the awareness to enjoy their own cultural identity. Researcher hopes this research encourages the readers of Nepal and other third world countries to filter western culture. Because this research has raised how imitation of culture of other can change the person completely and it has more disadvantage in development of society.

Many scholars, writers and critics have discussed about *My Name is Red* from many angles. His works invite scholarly discussion especially with tension and negotiation between east and west, identity formation process, gender conflicts, narrative techniques etc. Some notable criticisms are mentioned below:

Nilofar Arjomandi and Sohila Fagfori have interpreted this novel from feminist perspective in their feminism study of *My Name is Red*, They are centralized to Shekure, a major character of this novel in a research entitled "Shekure's room for her own: A Feminist reading of Orhan Pamuk's works". Furthermore Arjomandi and Fagfori write:

As a postmodern writer Pamuk has tried to deconstruct the binary opposition of male/female in his historical novel *My Name is Red*. Indeed, through this character. Although the novel includes 59 chapters mostly related by male characters, Pamuk lets his female characters speak as well. (2)Feminism or the

struggle of women for freedom and equality in Eastern or Islamic countries is even more prominent than West... Although the condition of women in the present day turkey is improving and they are trying to define themselves, the history of Turkey reveals that women have suffered a lot and have experienced hard times since the previous eras.(3)

Arjomandi and Fagfori have raised gender issues by comparing and contrasting of women in Eastern world and western world. It can be part of east-west dichotomy but actually it is not so emphasized issue that Pamuk raised in *My Name is Red*. This research has gone beyond of gender issues, talking about formation of identity of whole society in post colonial and neocolonial period.

Ayaz Abdullah reads *My Name is Red* from color symbolism perspective. In his article entitled “The Use of Color Words in Pamuk’s *My Name is Red*.” He mentioned the color senses of Pamuk. Abdullah says:

Pamuk, by choosing imagery as his theme and by setting his story in the turmoil of the sixteenth century, presents a universal color exhibition in the use of words which takes us to a construction for a profound comprehension of the power of images which are painted through color words. We analyzed that the most frequent color is red which appears as 40%, of all the mentioned colors. After red we see black and white are frequent as 14% and 10% respectively. We analyzed different symbolic patterns of red in the novel. (96)

Aijaz Abdullah goes here with numerically about the color sense. But the book’s thematical approach is not actually color, so Aijaz analysis doesn’t address what Pamuk has focused in the novel.

John Mullan analyses *My Name is Red* by Orhan Pamuk of its multiple narrativity. John Mullan in "The Gurdain" writes:-

My Name Is Red is a novel in 20 different voices. Half are fabulous: the personified elements of the exquisite illuminations painted by several of the leading characters. These are decorative and digressive. The other voices belong to 10 characters who tell us, in alternating chapters, their parts of what is a murder story. Or rather, nine characters: the narrator who calls himself "the Murderer" is identical with one of the other named narrators. We have to find which one. The multiplication of narrators serves the historical murder story well. Uncertainty about events is enacted in the very form. There is no all-knowing narrator to see the truth. The solution to the crime, the theft of a priceless diamond, is to be pieced together from the different narratives.(N.P.)

Multiple narativity is not founded by Pamuk, there are several writer who has practiced already like Wiki Colins. It gives us different flavor of reading but Pamuks book is a philosophical thriller. I don't think that The multiplication of narrortors has serves the historical murder story well as Jhon Mullan told.

Richard Eder deals with text of *My Name is Red* from traumatic memory of Pamuk in his article published nytimes entitled "*Heresies of the Paintbrush*". He writes:-

Time's deletions, like a computer's, are not really deleted. A technician can restore what the keyboard has made to vanish, and the past is never quite gone. Historical change deteriorates and slides back; defeat hangs around, sometimes for centuries, awaiting the chance to become victory. Not only did the South rise again; it went Republican. (N.P.)

Richard Eder compares human memory with computer's memory. In computer system a file written in memory is never deleted. Deletion in computer means is not

actually to delete, it means to make file hidden or inaccessible to user. In the same way, a person is affected by his culture where he/she is brought up and can't be new one. His notion is correct in the matter of post modernism but not completely compatible with *My Name is Red* completely because it doesn't give any clear solution of conflict. It is not declared by Pamuk, all responsibility is upon readers. From finding murderer in plot to give thematic oxygen to this novel is reader's task. So, As Richard Eder said about what Pamuk's conclusion is debatable. Tom Holland, Daily Telegraph notices the novel *My Name is Red* as successful detective novel in this way-

Less forgivable, however, is the fact that his various suspects are insufficiently differentiated from each other, so that in the end we simply don't care who the murderer is. In a lesser novel this would be a terminal flaw. But no writer as elusive as Pamuk can write an uninteresting book, and as a meditation on art, in particular, *My Name Is Red* is exquisitely subtle, demanding and repaying the closest attention. (N.P.)

Yes, *My Name is Red* is a detective novel. The murder of two artists and finding of murders become more and more complex. It is common perspective of seeing the novel as soon as the first chapter began with "I am a corpse". Later on readers pay more attention to its subject matter, painter's conflict about convention of arts more than murders.

Above all reviews and research didn't satisfy me. I was first fascinated by the formation of chapters and title of chapters. Then I enjoy with the subject matter of novel. I guess this novel deserve more discussion and can be mime of research about post colonialism or neo colonialism. So second reading of novel became more technical and serious. Researcher studied Islamic techniques of art and features of Renaissance painting. He studied about eastern world and western world's conflict in

contemporary period. He noticed some similarity between Pamuk's character and real person of this world like Enisthe or Elegant Effendi leave the signature in painting, they rejects portrait of living things. So here in this research, researcher choose post colonial approach, and this research will give justice to this novel and author by recognizing its organic theme "the east-west dichotomy in art and philosophy."

Thus, it is more respect to interpret the text of *My Name is Red* in post colonialist perspective. Orhan Pamuk was born in Istanbul, a cosmopolitan city where Europe and Asia joins. Turkey become secular in 1923 and become member of European Union in 2013. His novel *My Name is Red* consists of cultural conflict between east and west. His characters are dealing with aftermaths of colonialism. The present research contains present condition of East and West, Christian and Islam and Wes and Rest. Unlike above mentioned criticism of *My Name is Red*, This research sees the different strategy of west to control east in this 21st century and how third world country are dealing with it as character of the novel. This research occupies these issues too. From the struggles of characters to be separated from the influence of Renaissane techniques to their complex desire to be westerner are clearly explored in this research. The failure of project and dual nature of artiest are investigated properly to fetch answer of my research question.

Chapter II

Discourse on Issues of Post colonialism and Orientalism

Those literary doctrines produced in either decolonized country or former colonizers which particularly consist of aftermaths of colonialism are Postcolonial theory. Postcolonial theory is a literary theory that deals with literature produced in countries that were once, or are now, colonies of other countries. It deals with literature written in or by citizens of colonizing countries which encompass post colonial perspective from former colonizer. The theory is based on consequences and different indirect method of colonialism even chronologically colonial period is over. Post-colonial theory deals with the reading and writing of literature in previously or currently colonized countries, and colonizing countries which deal with colonized peoples. It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority, of the colonized people on literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of inevitable otherness.

Edward Said is credited as founder of Orientalism. However, attempt coming up with a single definition of postcolonial theory has proved controversial, and some writers have strongly critiqued the whole concept. The theoretical framework used in this study is based on Edward Said's work, *Orientalism* and identity issues of Homi K Bhabha., from which this research draws motivation. In *Orientalism*, Said analyzes the image of the Orient produced in the Western world, pointing out how the "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (*Said, 3*). Postcolonial critical discourses explore "social pathologies- loss of meaning and conditions of anomie"- that eventually leads to historical incidents (Bhabha 246).

Here, the East –West dichotomy, which is basically a cultural concept then a geographical, one is important since the general tendency has always been to stereotype Islamic and Asian countries as the East and the others as the West. Edward Said posits that the European division of the world into the East and the West or the Occident and the Orient was laid on the basis of the concept of them/us or theirs/ours. The Europeans used Orientalism to define themselves “as its contrasting image, idea, personality, experience” (Said, *Orientalism*, 19).

The present researchers’s analysis of Pamuk’s work focuses on the anger, ambivalence and the sense of defeat arising out of the East -West question. He is respected as a writer, who is committed to making bridge between east and who combines Europe and Muslim Turkey in his works. Turkish republic imposed western culture on the people by force, the traditionalists felt humiliated and it led to the rise of nationalism. Here, Pamuk’s novels form an arena which allows modern societies to understand who they really are. It has been influential in about a half dozen established disciplines, especially literary studies (English, comparative literature), history, anthropology, sociology, area studies (especially middle east studies), and comparative religion. Said’s early work began with a gesture of refusal and rejection, like he had used hard tone for west to criticize and ended with a kind of ambivalent acceptance. If *Orientalism* questioned a pattern of misrepresentation of the non-western world, *Culture and Imperialism* explored with a less confrontational tone to the complex and ongoing relationships between east and west, colonizer and colonized, white and black, and metropolitan and colonial societies. To describe the “us-and-them” binary social relation with which Western Europe intellectually divided the world—into the "Occident" and the "Orient. This is the concept that the cultural representations generated with the us-and-them binary relation are social constructs, which are

mutually constitutive and cannot exist independent of each other, because each exists on account of and for the other.

Said didn't invent the term '*Orientalism*'; it was a term used especially by Middle East specialists, Arabists, as well as many who studied both East Asia and the Indian subcontinent. Said directly challenged what Euro-American scholars traditionally referred to as "*Orientalism*." Orientalism is a deep-rooted structure of thought, a pattern of making certain generalizations about the part of the world known as the 'East'. The stereotypes assigned to Oriental cultures and "Orientals" as individuals are pretty specific: Orientals are cruel and clannish. Orientals, so the stereotype goes, are impossible to trust. They are capable of sophisticated ideas, but not of concrete, practical organization or rigorous, detail-oriented analysis. Orientals are, by definition, strange. The best summary of the Orientalist state of mind would probably be "East is east and west is west, and never the twain shall meet" (Rudyard Kipling, *A Ballad of East and West*, 1).

In fact, this idea of the Oriental is a particular kind of myth produced by European thought, especially in and after the 18th century. The myth was, in Kipling's word "East is east and west is west and never the twain shall meet". The oriental is a myth or a stereotype, but Said shows that the myth had, over the course of two centuries of European thought, come to be thought of as a kind of systematic knowledge about the East. In his later literary and cultural work, especially in *Culture and Imperialism*, Said generally avoided the language of negativism. Where others have angrily rejected the literary heritage of the Western Canon, Said, has instead embraced it, ambivalently, where as others denounced Joseph Conrad and Rudyard Kipling as racist white men, Said wrote careful re-evaluate of their works, focusing on their representations of India and Africa respectively.

Postcolonial criticism, which began under the confrontational spiritual guidance of Frantz Fanon and Aime Césaire, went further than either of them in showing the existence of what in *Culture and Imperialism*. Those who grew up in the colonial era were struck by the fact that hard and fast line separated colonizer from colonized in matters of rule and authority (a native could never seek the condition of the white man), the experiences of ruler and ruled were not so easily untied. The core aspect of post colonialism is still with us. It was through the colonial system that most of the national borders in Africa and Asia were drawn up randomly. But more than that are the effects of colonial language, education, science and technology, fashions, the colonial state bureaucracy, and especially colonial attitude like economic development, these factors are inspiring by colonial attitude. The techniques are being imported from west to east without questions its compatibility to east. Colonialism was presented as "the extension of civilization", which ideologically justified the self-recognized racial and cultural superiority of the Western world over the non-Western world. This concept was espoused by Joseph-Ernest Renan in *La Réforme intellectuelle et morale* (1871).

A decolonized people develop a postcolonial identity that is based on cultural interactions between different identities (cultural, national, and ethnic as well as gender and class based) which are assigned varying degrees of social power by the colonial society; how such cultural confrontation complicated the establishment of a colonial society; how the colonizers developed their postcolonial identity(hybrid identity); and how neocolonialism actively employs the Us-and-Them binary social relation to view the non-Western world as inhabited by The Other. Notably, "the West" created the cultural concept of "the East", which according to Said allowed the Europeans to suppress the peoples of the Middle East, They use religion, education

and technology to prove they are nobler than the Indian Subcontinent, and of Asia, by expressing and representing themselves as discrete peoples and well-mannered. *Orientalism* thus conflated and reduced the non-Western world into the homogeneous cultural entity known as “the East”. Therefore, in service to the colonial type of imperialism, the us-and-them Orientalist example allowed European scholars to represent the Oriental World as inferior and backward, irrational and wild, as opposed to a Western Europe that was superior and progressive, rational and civil—the opposite of the Oriental Other.

However, critics of the homogeneous “Occident–Orient” binary social relation, said that Orientalism is of limited descriptive capability and practical application, and proposed that there are variants of this novel that applies to Africa and Latin America. Said replies that the West applied Orientalism as a hegemonized form of The Other, in order to facilitate the formation of the cohesive, collective European cultural identity denoted by the term “The West”. For Example many western culture are highly rated, so much eastern culture are underestimated. For example, many families in decolonized country started practice to speak English as family language, English speaking people started to get good job. Such tendency is nothing more than hegemony of culture. It is simple a trick, nothing more than that, neither east is poorer than west in culture nor its civilization is wilder than west. In the process of using force, such trick of west gets stronger. Consequently, the world is divided in two part west vs the rest. With this binary logic, the West generally constructs the Orient subconsciously as its alter ego. Therefore, descriptions of the Orient by the Occident lack balance attitude.

Bhabha states that hybridity is the effect of mimicry. Through imitation, the colonized group tries to rewrite his identity in the transitional stage. It can be

considered that identities are overwritten on which earlier writing is still visible underneath newer writing. They offer a suggestive model of hybrid identity. Bhabha's writing is hybrid. It is a combination of Michel Foucault, Edward Said, Frantz Fanon, and other concepts. Pamuk proposes the liminal space to negotiate the everlasting predicament of the tension between the East and the West that the judgment of west on east is bias about culture and civilization. And the tension is about their identity and organicity.

He offers the third space as a bridge that connects the two poles and chooses to combine the East and the West as an alternative solution of this predicament to mediate Turkey's split identity. The luminal space he suggested is an appreciation and a place he gave to an individual and the Turks who are still looking for the identity without any claim and distraction from other parties or groups. Bhabha states that a new identity is written in the third space, a space where the East and West meet. Moreover, Pamuk suggests his readers to enjoy and celebrate the process of the tension and proposes hybrid identity rather than one single identity. Those are the strategies of resistance to overcome dichotomy, which is the problem of modernity that undermines within Turkey. Turkey's identity formation process is like completing puzzle, as the parts can be filled and identity can be written by referring or mirroring to the Other. The third space that is suggested by Pamuk can be used as a room to mirror the Other that can be employed to reflect Turkey's new identity. Homi K. Bhabha defines mimicry in the term of ambivalence as similar and dissimilar. Similarity defines its resemblance to the masters, colonized subjects to be like masters and dissimilarity: "a difference that is almost the same, but not quite". (Bhabha, *The Location of Culture*)

The term 'hybrid' refers to the concept of hybridity, an important concept in post-colonial theory, referring to the integration and mingling of cultural sign from the colonizing and the colonized cultures. Assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as oppressive. New ideas and innovations are created so that a society can be lifted up in new horizon. But it either needs domination. It is because of dominance of one culture to another. "Hybridity" is a concept of third place where a formation of new hybrid culture from two different cultures occurred. This condition is now faced by Turkey that is writing their new identity above their Islamic Ottoman identity that is visible even though it had already erased through the Westernization project conducted by Mustafa Kemal Ataturk. Hybridity has frequently been used in post colonial discourse to mean simply cross cultural "exchange." Moreover, Bhabha's theory is "a hybrid of psychoanalysis, Marxism, Derridean philosophy, post-structuralism and phenomenology and consequently what is produced is not a single identifiable Entity Postcolonial theory". Hybridity as the dynamics of the colonial encounter is suggested to overcome the failure of the colonizer to create the stable and fixed identity. Hybridity is generally called third form of Culture, which is stated by Pamuk in *My Name is Red*.

As stated by Bhabha, cultural identity always emerges in the contradictory and in two minds space, which makes the claim to a hierarchical "purity" of cultures invalid. The sameness that is the result of mimicking the colonizer gives the feeling of anxiety to the colonizer for this resemblance. It can endanger the stereotype and break the strict division between the East and the West. Bhabha argues that colonial culture is hybrid. Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities. It is the name for the strategic reversal of the process of

domination through denial, a resistant against a dominant colonial power. Bhabha states that hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. Pamuk presents hybridity in *My Name is Red* in the sultan's commissioned book, an Islamic Ottoman illuminating book, which contains the Venetian painting, Olive's double identity as the representative of the relationship between Occident and Orient. It is a relationship of power, domination, varying degrees of a complex hegemony and the Orient is always stereotyped as the weak.

The case of Turkey is very special. Here, it is not the Westerners who orientalised Turkey but it is Turkey that has orientalized itself. In fact, Western people even respect the Turks for their glory and military power. Turkey was never a European colony and in the 16th century, the Ottoman Empire was even Europe's great rival for commercial hegemony in the economic space stretching from Venice to the Indian Ocean. However, the loss of the Ottoman Empire had left a deep wound. When the Ottoman Empire fell and the new Republic founded, Turkey experienced a feeling of cultural inferiority because Turks wanted to Westernize but could not go far enough. This westernization has brought isolation, which made them isolated from the Western world they emulated. Orientalism is a political doctrine, which is used to control and dominate the Orient by promoting the stereotype that the Orient is weaker than the Occident. Even though, in reality, the Ottoman was strong and able to dominate both East and West but there is still tension and longing within them to embrace and imitate the West. Said stresses that the West has been imagined as the "messiah" that can save and release Turkey from the backwardness. Therefore, Said's discourse on Orientalism will be used to reveal the dichotomy of the East and the West as well as the complex desire to imitate Others.

Since *My Name is Red* depicts the encounter between the Turks and the Italian, in the case of their tradition, culture and art, the present research employs Edward Said's discourse on Orientalism and Homi K. Bhabha's discourse on Postcolonialism to answer the research questions "why the project of miniaturist couldn't complete the project?" These theories are utilized in problematizing the influence of the Italian Renaissance style and science as well as technology toward Turkish miniature painting and traditional Turkish custom. Edward Said's *Orientalism* will be used to examine the Turks' perception on seeing themselves upon the Italian. It is borrowed to complicate the binary opposition between the East and the West and self and other that is always problematized in Pamuk's work. Bhabha's Postcolonial theory is employed to illuminate the solution that Pamuk's stories offer to the predicament of the struggle between being enchanted to the West and being drawn to its own tradition that Turkish society is undergoing using his hybridity, mimicry, and in-betweenness. On the other hand, this theory helps to unfold the question on the personal search for the true identity as the core of Pamuk's novels *My Name is Red*.

Chapter III

Tension between East and West in Pamuk's *My Name Is Red*

Pamuk sees the tension arising out of a clash between the traditional represented by the East and the modern represented by the West as a powerful force in his works. This condition is supported by Edward Said who argues that Western political and intellectual domination over the East has defined the nature of the Orient potentially as weak and of the Occident as strong. As Edward Said, in *Orientalism*, states, "Such locals, regions, geographical sectors as Orient and Occident are man-made, therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality." (5) Thus, the text binds the two worlds, the East and the West, and addresses the sort of timeless, universal issues of oriental mentality of the west that make superb literary fiction giving ultimate theme of post colonialism that Istanbul has been the centre of both Islam and Christianity. And Pamuk's work is often about the meeting of the two.

Elegant Effendi, who is devoted to Eastern tradition, dies because he tries to stop the domination of the Western influence over their painting. Elegant Effendi, one of major character who is as corpse expresses "My death conceals an appalling conspiracy against our religion, our traditions, and the way we see the world. Open your eyes... One by one, everything predicted by the great preacher Nusret Hoja of Erzurum, to whom I've tearfully listened, is coming to pass." (7)

His frustration can be felt, how his religion is under westerners control. He is killed because he raise question against Renaissance project of painting, which had been controversial among artists. The present relationship between east and west is guided by religion. Specially, after September eleven attack in Twin Tower leads American

and west hate Islam. Further ISIS is established to fight against West. This is exactly the demise of Enisthe and Ellegant Effendi in the novel.

Black returns to Istanbul after twelve years. He has some blur memories of his childhood, tension of hybridity arises as soon as he enters the city as "I become so lost in the vagaries of my life that I didn't notice the black dog staring at me from a dark corner of the cemetery." (9)

Here, Black is victim of hybridity. He has some memory but he couldn't memorize. He is half full of other place's life, where he spend twelve year. A place of being self, an identity which he have forgotten and he is here to form new identity. We can feel by his dialogue what he is expecting in Istanbul.

In Chapter "I am Dog", the colonization of Europe over Turkey is expressed allegorically. Dog says:-

In the land of the infidel Franks, the so-called Europeans, every dog has an owner. These poor animals are paraded on the streets with chains around their necks, there're fettered like the most miserable of slaces and dragged around isolation. These Franks force the poor beasts into their homes and even into their beds. Dogs aren't permitted to walk with one another, let alone sniff and frolic together. (21)

Each and every European family dog is kept as pet animal. They tie the dog, they teach human behavior, never let them free but in Istanbul dogs are free, Colonial mentality of west is reflected in dog's narration. European influence to Turkey has tied the tradition of Islam. Their painting is tied in European manner like the dog. Consequently, the conflict takes place among artist which leads failure and to the project.

In chapter entitled "I am a Gold Coin" experiences of a coin is interestingly expressed. Owner of coin is always changing; a peasant's notion about gold coin is very remarkable from the perspective of thematic importance of the novel "Take your gold coin, I don't want any vile Venetian infidel's fake money." (167)

This dialogue of peasant might have expressed the economic domination of west over Turkey. They want to be a part from neo colonialism. Today, issue of Turkey is not actually western's physical domination, it is all matter of entrance of European Union, The free market of European Union has ruined the domestic coin of Turkey, and they have lost their organicity. This frustration is expressed in above sentence. The overflow of Venetian gold coins shows how inflation hit the city, which makes the Ottoman coins no longer have any value in Istanbul, and the decline of the Ottoman Empire, which causes social and economic problems. Orhan Pamuk as a writer who bridges the Eastern and Western cultures with a sense of double-consciousness well portrays the burden and the misery of the traditional Ottoman miniaturists, enforced to illustrate in the Frankish style, and stresses the strangeness of the final product "a miserable painting that was neither Venetian nor Persian" (303).

Orhan Pamuk indicates combination of Renaissance project with Islamic artist is main reason of downfall of the project. The logic of Pamuk is clear: if the project was Islamic style then it would be completed without any obstacles or if the artist were European then it would be completed easily. But what happens in the novel is the reason of failing of project. Mimicrying to Others is really a risky job for any one in any place. The risk is to be hybridity. Here, final product of artist is hybrid, they loose organicity of Eastern technique and couldn't be finish in complete European manner. Homi K. Bhabha says in *The Location of Culture*, 1994:-

the word of divine authority is deeply flawed by the assertion of the indigenous sign, and in the very practice of domination _ the language of master become hybride neither the one thing nor the other, half acquiescent, half oppositional, always untrustworthy. (33)

So Ellegant Effendi is pushed by Islamic society and not welcomed by European culture. He is trapped in inbetweenness. This is the reason why he is killed and why the project becomes incomplete. Artist of the project had to go through a tension weather to leave Ottoman tradition or not. This is what makes failure of the project. Pamuk's novel can only be understood trough the act of comparison of its Otherness, for instance, "the Persian artists, a direct comparison within the world of the East, had made more extraordinary illustrations, more masterpieces, than we Ottomans." (555) Above quotation clearly shows with the hegemonic mentality of artists of the novel. According to Said, the Occident has made a perception about orient to dominate. It is as new technique of dominating. No Culture is superior inferior. It is all about taking and giving respect. Here Pamuk is so conscious how Turkey's society is in transitional phase.

Edward Said in his popular book *Orientalism* says:-"the Western image of the Orient i.e. Orientalism had little to do with the real Orient. What is more important, Orientalism is not simply the work of European imagination it is all about power, domination, hegemony and authority."

Here, Islamic artist are directly hegemonized by Renaissance painting. Enishte Effendi, Sultan's ambassador to Venice who is in charge of finishing this book, is secretly instructed to make the illustrations, which adopt the Italian Renaissance style to impress the Western and to prolong the age of his rule.

Confrontation of two unique tradition is characteristic of the novel *My Name is Red*. Iconoclastic trend is prohibited in Islamic painting. However, the Koran is not totally against the representation of living things. The justification for the prohibition tended to be a representation of a living thing was an act of competition with God, for He alone can create something that is alive. About the representation of the living things, Enisthe explains:-

What kind of pictures were we making? Why were we illustrating them in that way? I can't really answer you at present. Not because I'm withholding a secret from you, and not because I won't eventually tell you. It's as though I myself don't quite know what the pictures mean. I do, however, know what kind of paintings they ought to be. (39)

Here we see how Turkish artist blindly following or performing Venetian style of painting. This debate or confusion among artists is root of murders and this is also reason how the project turned to be controversial to be incomplete. He we should consider Said's approach of binary opposition and how occident is made to be strong that orient. Again Bhabha's idea of hybridity says, if two culture go together, neither first nor second culture remains pure, a third space is generated which is seen hybrid. Here the painting of artist is in same condition. Neither it remains Islamic nor it becomes Renaissance. A third form of painting is produced. Homi K. Bhabha quotes in *The Location of Culture*:-

The space of 'thirdness' in postmodern politics opens up an area of 'interfection'(to use Jameson's term) where the newness of cultural practices and historical narratives are registered in 'generic discordance', 'unexpected juxtaposition', 'the semiautomization of reality', 'postmodern schizo-fragmentation as opposed to modern or modernist anxieties or hysterias'.(217)

The influence of Europe over Turkey is described by in the novel. He has returned Istanbul after twelve years. He noticed some changes. The architecture of the house in Istanbul in the 16th century, as it is stated by Black who has just come back from his exile for twelve years in Persia as a letter carrier and tax collector and a secretary in the service of pashas. Black argues:-

Some of the neighborhoods and streets I'd frequented in my youth had disappeared in ashes and smoke, replaced by burnt ruins where stray dogs congregated and where mad transients frightened the local children. In other areas razed by fire, large affluent houses had been built, and I was astonished by their extravagance, by windows of the most expensive Venetian stained glass, and by lavish two-story residences with bay windows suspended above high walls. (12)

Western influence started to be effective after the reign of Ataturk after 1920's. New European architecture, European techniques were welcomed in every sector, Not only technology imported; Turkey's government and society accepted European's domination in one scenes. Turkish people thought that they have transcended from hell to heaven. But still Turkish politician and Civil Society are yet to justify their entrance to European Union.

The most striking difference between Turkish miniature painting and Renaissance painting is in the depiction of faces. In Ottoman art, inherited from the Persian tradition under Mongolian-Chinese influence, all faces appear to be the same because the image in this painting tradition is not depicted realistically. In narration of Stork, below saying of Butterfly is very important to deliver Pamuk's theme as East-West Dichotomy in novel. Butterfly says:-

The illuminator draws not what he sees, but what Allah sees. Yes, I said, “however, exalted Allah certainly sees everything we see.” “Of course, Allah sees what we see, but He doesn’t perceive it the way we do,” said Butterfly as if chastising me. I wanted to say, “It falls to us to believe in Allah and to depict only what He reveals to us, not what He conceals but I held my peace. (595)

The mind of Butterfly in above passage shows the idea of Said’s orient-occident binary oppositions of east and west. Portrairization of any living things is actually rejecting of Allah and it disrespects of Quran. But portrairizing is major feature in Renaissance painting, which is recognized by the painting of DaVinci’s, Micheal Anjelo’s and Rapheal. So, conflict of Islam (East) and Europe is clearly exposed. According to Said, this is a way of colonizing east; this is a technique that west has developed weapons of superiority. The miniaturists never sign their works as the Frankish masters do. This is along with what Butterfly says in his conclusion of the three stories he tells to Black. Painting in the manner of the old masters is depicted without any signature or variation. Style’ is imperfection,” I said, a perfect picture needs no signature, and thus “signature” and “style” are but means of being brazenly and stupidly self congratulatory about flawed work. (105) We can see east-west dichotomy with cultural aspect and technical aspect of painting in characters. Signature is identity of people. Individual identity of artist or name is important in Renaissance. But, in contrast, signature is taken as necessary identity in Islamic painting. Who made it is not important, what is expressed is important in painting. This conflict among artists leads brutality, two artists are killed, and consequently, the project is incomplete.

The concept of “portraiture” is explained more by a narration from a tree that is depicted in the manner of Frankish style. This new kind of painting style has been made. In this context Black quotes:-

These Frank painters depict the faces of kings, priests, noblemen, and even women in such manner that after gazing upon the portrait, we will be able to identify that person on the street. This new kind of painting style has made “these Frank painters depict the faces of kings, priests, noblemen, and even women in such manner that after gazing upon the portrait, we will be able to identify that person on the street. (80)

The art of portraiture, which is the critical theme in Pamuk’s *My Name is Red*, is introduced as a result of the visit of an Ottoman ambassador to Venice, Enishte Effendi, who is seduced by the Frankish style. On the day, Enishte once again travel to Venice as the Sultan’s ambassador, a painting hanging on a palazzo wall amazes him. The Sultan, who is persuaded by Enishte Effendi, invites a young Venetian painter, Sebastiano, to make his self-portrait. Years ago, your Enishte deceived Our Sultan into having a Venetian painter his name was Sebastiano make a portrait of His Excellency in the Frankish style as if He were an infidel king.” (539)

Said says “To say simply that Orientalism was a rationalization of colonial rule is to ignore the extent to which colonial rule was justified in advance by Orientalism, rather than after the fact.” The forms of colonization have been changed by west after first and Second World War. They used and now using technologies, education and other rational manner. We can see lots of new form of colonization. Let’s see expand of Church, expanding of language.

As a result of Enishte's influence on Sultan Murad's growing interest in Frankish style of painting, Master Osman is forced by His Excellency to copy His portrait, which had been commissioned from a Venetian project.

Not satisfied with that, in a disgraceful affront to my dignity, he had this shameful work given to me as a model to be copied; and out of dire fear of Our Sultan, I dishonorably copied that picture, which was made using infidel methods. (539)

Along with Said's discourse on Orientalism, this constructed opposition demonstrates the difference between the Islamic Ottoman painting that is characterized as the old painting tradition and the Frankish painting that is signified as the new and modern painting tradition. At last, through the imitation of this painting style, the East has indicated Europe's identity as superior. Pamuk writes:-

Master Osman, the representative of Eastern tradition, chooses to blind himself using the needle that Master Bihzad had used to blind himself in the Treasury. I looked at the needle for a long time. I tried to imagine how Bihzad could've done it. I'd heard that one doesn't go blind immediately. I sat down again and gazed at my own eyes. ... Without hesitation. I bravely, calmly and firmly pressed the needle into the pupil of my right eye. I pushed the needle into my eye to the depth of a quarter the length of a finger, then removed it. Smiling, I did the same to my other eye. (520)

Osman's decision to honorably blind himself is symbol of rejection to the adoption and imitation of Renaissance painting style. Osman's self-blinded is an adoption from Bhabha's mimicry yet his mimicry is rather different to Bhabha's. Bhabha's concept on mimicry is seen as an effective strategy of resistance by making imitation of the oppressor to make a confrontation and to assert his own dominance. Master Osman's

mimicry is a mask and a way to survive from the colonizer, who is the Sultan himself “talent, colours , and methods and adopt the styles of victors and imitate their miniaturists, they preserve their honor by using a needle to heroically bring on the blindness”. (523)

The aftermaths of colonialism can be seen in Master Osman’s mind. In post colonial era, especially in decolonized country, they either are attempting to revive the dead culture or keep on struggling against further any kinds of colonialism. Here, Master Osman blind himself so that he will not be able to make painting in Venetian style. The contradiction on the different way of seeing in the Islamic miniature tradition and the Italian Renaissance, which is mainly illustrated in *My Name is Red*. It has generated the chain of murders conducted by Olive, one of the finest miniaturists in the society. Olive does not only desire but give up the Italian painting. Black emphasizes that “it was Olive who showed the most enthusiasm for and the most ease with the styles of the Frankish masters admired by his late Enishte.”(279)

Master Osman’s miniaturist, Olive tries to preserve the Muslim painting by murdering Elegant Effendi and Enishte Effendi. The nature of Olive is hybrid with this reference. First he is described as enthusiasm for Frankish style, and later on he tries to preserve Muslim painting. Finally this dualism of his nature become the cause of his death, it leads the incompleteness of the project. So, the research question of this paper is addressed that in action of east west dichotomy. Olive mentions that “I committed this deed not only for us, to save us, but for the salvation of the entire workshop.”(426) “I thereupon confessed that I was the one who killed Elegant Effendi and tossed him into a well.” (427)

Olive’s confession above how he kills both Elegant and Enishte because he wants to save the miniaturists and the workshop itself. The imitation of the Italian painting is

not the only problem face by the Ottoman at that time. The existence of coffee house and the other social problems in Istanbul has driven the Preacher Nusret Hoja of Erzurum and his followers to protect and maintain the path of their prophet. The henchmen of Preacher Nusret Hoja, that represents the religious conservative in present- day Turkey.

Mentioning about coffee house is worthy to discuss with connection of east west dichotomy. The position of coffee house in the novel *My Name is Red* is critically described in various chapter “the drinking of coffee is an absolutes sin and nothing but the devil’s ruse” (18) they intend to clean up all the dens of wine, prostitution, and coffee in Istanbul and punish severely those who veered from the path of Exalted Muhammad...They railed against the enemies of religion, men who collaborated with the Devil, pagans, unbelievers, and illustrators” (565). From the perspective of Husret Hoja, one of the orthodox Islamic characters in the novel, The Coffee houses are the place where people meet and gossip. It is much more alarmingly for the government, complaining, ought to be banned because it is a place of evil. He tells to his believers that “Our Glorious Prophet did not partake of coffee because it dulled the intellect, caused ulcers, hernia, and sterility” (13).

Coffee house was very famous in renaissance period in Europe. People used to gather and discuss about art and politics in coffee house. But in Islamic society is against it. However, Turkish society brought the culture of Coffee house from Europe, to which, orthodox group of Islam like Nusret Hoja hate it. Conflict of Nusret Hoja and coffee house is like conflict of Islamic State and Turkey nowadays. Islamic society of 16th century is hegemonized by such culture. They think that drinking coffee is similar to being noble or westerner.

Istanbul is a model of cosmopolitan city full of the magnificence as well as harmonious multiple cultures, ethnic, and religion of the Ottoman Empire, which erased by Ataturk's Westernization project. In *My Name is Red*, for example, Pamuk tries to show how the miniaturists embrace and imitate the Italian Renaissance style as well as the sultan who wants to be painted in the manner of the Frankish masters. By contrast, the miniaturists are afraid of the loss of the old painting style that is contested by the Frankish painting.

Shekure, Enishte's daughter, is searching for her true identity since she experiences the conflict between her contempt of the Frankish painting and longing to be painted in a manner of that painting style. Shekure is both "fed up with those illustrations he was having the miniaturists make in imitation of the Frankish masters, and sick of his recollections of Venice" (220). In the end of the story, she expresses her desire to have her own portrait in the manner of the Italian Renaissance style. Shekure Confess "My whole life, I've secretly very much wanted two paintings made, which I've never mentioned to anybody: my own portrait. ...How happy I'd be today, in my old age—which I live out through the comfort of my children—if I had a youthful portrayal of myself." (664)

What is experienced by Shekure above is an example of ambiguous desire to become Others. Her searching for identity is illustrated in her longing to have her self-portrait. It is quoted in the beginning of this session, that we can only know our true identity by becoming the "Other". Imitating the Frankish masters, as Olive explains, needs certain expertise and the proficiency of the Franks will take centuries to attain, besides, if the miniaturists still attempt to attain a style and European character, they will still fail. On the contrary, Olive's appropriation of the realist painting shows that he is overtly bound to Western tradition even though he fails to depict it. Pamuk

mentions that Olive is an illuminator who feels himself caught between the two worlds Pamuk mentions that the miniaturists' problem is similar to the Turks who were annoyed by the contradiction they felt between these two injunctions to be Western and yet, at the same time, to be authentic.

Through Olive, Pamuk wants to criticize the miniaturists who are overly bound to Eastern and Western style. Olive's identity is split into two as a master miniaturist and as a murderer. His voice is a metaphor, which shows the binary opposition between the East and the West as well the complex mixing between Self and Other. Olive express his frustration of involving in project in this way:-

Now I am completely divided, just like those figures whose head and hands are drawn and painted by one master while their bodies and clothes are depicted by another. When a God-fearing man like myself unexpectedly becomes a murderer, it takes time to adjust. I've adopted a second voice, one befitting a murderer, so that I might still carry on as though my old life continued. (156)

As one of the best Islamic miniaturists who want to preserve the old painting tradition, Olive's failure in imitating the Italian Renaissance style can be one of his ways to fight against the domination of this painting style. His self-portrait, which does not have good resemblance to the Frankish painting, is in the same vein with Bhabha's "almost the same but not quite" that the colonized tries to resist the colonizer by imitating their culture but not totally and precisely.

Saying of Enisthe Effendi clearly indicate how purity of Turkey is downed. Enishte said "Nothing is pure...I can be certain of the following: Two style heretofore never brought together have come together to create something new and wondrous. "(256)

Here Enisthe is favor to hybridity, he means it is quite natural process, if two techniques are mixed then new techniques is formed. Finally his attachment to the west becomes cause of his end of life and end of his project.

Ironically, the secret book that is made for the aim to get the acceptance from the West is left unfinished in the Sultan's treasury room. Bhabha discusses that mimicry leads to hybridity. Through imitating the Other, the Self tries to rewrite his identity in the open space by becoming hybrid. This is experienced by Turkey, which tries to rewrite its new identity by way of abruptly adopting Western culture and erasing its Islamic Ottoman culture. However, the quotation above that his world is a mixture of the East and the West, Pamuk wants to offer hybridity as an alternative solution to resolve the tension of these two poles. From the explanation above, Sultan's secret book, which contains the hybrid style of painting, is similar to Pamuk's alternative solution towards Turkey's predicament of the east west dichotomy. Pamuk suggests that Turkey should embrace the two different cultures, live with the two souls, and create a new tradition that is a hybrid of the Eastern Ottoman tradition and the Western modernity. In *My Name is Red*, by presenting the secret book, Pamuk attempts to mediate the complex problem of the dichotomy by harmonizing the two contradict ways of seeing.

Chapter IV

Conclusion: Hybridity as a Source of Cultural Clash

This thesis is about Turkey's cosmopolitanism, hybridity and orientalist nature based on Pamuk's novel *My Name is Red*. Turks' personal search for identity as individual is ongoing. The encounter of the Ottoman Empire and the West has created a desire to appropriate Western art, culture, and technology that are seductive. However, Pamuk shows that the Other (the West) is not only present as a seduction towards the Turks but as a threat to their tradition. This thesis has proven that as a novelist, Pamuk clearly shows his impartiality neither to the East nor to the West, he chooses to be a bridge of East and the West. Pamuk wants to criticize the Eastern and Western side, the Ottoman and Western tradition, as well as the conservatives and secularists through his masterpieces. He expects that Turkey should not have only one soul that of the East or the West.

Now Turkey is pushed by Islam from their identical territory and not-welcomed by Europe completely. Islamic tradition in Turkey is about to be in no existence. European features have not been integrated. So, The Turkey is facing many problems in this transitional phase. We have been hearing many Islamic attacks in Istanbul. Six major attacks have been carried out in 2016 by ISIS. One headlines from The Gurdain Magazine:-

ISIS Claims Responsibility for Istanbul Nightclub Attack

By Tim Arango, By JAN. 2, 2017

ISTANBUL—The Islamic State on Monday issued a rare claim of responsibility for an attack in Turkey after a New Year's Day shooting at an Istanbul nightclub that killed at least thirty nice people, describing the gunman

who carried out the assault — and who has not been identified or captured — as “a hero soldier of the caliphate.”

Like Enisthe and Elligant, many Turkish people are dying because of its dual nature. They are culturally mixed, their organicity is collapsed. They can't be back to Ottoman age, neither they can fully be European.

Pamuk, once again, reminds the readers through his work maintain the diversity of cultures, traditions, and religions around them. He asks them to pay more attention to the problem on the identity crisis that is not only experienced by the East but also by the West. Western identity concept is now shifting and changing. West that is said to give humanity and human rights in their highest place, in reality, they torture, persecute their minorities, and abuse human rights. In addition, Western's modernity, which was adopted by Turkey that was dazzled by the superiority of the West by applying secularism in its system, now seems unsteady. Identity searching is a mystery and it will not end as long as people live. As Bhabha highlights that identity formation processes are the result of the cultural engagement and it will always be negotiated. In the field of literature, this study functions as a path that can lead the other Nepalese writers and researchers to explore other aspects in Pamuk's works, as well as those who want to compare Pamuk's and Nepalese authors'. This thesis hopes to bring new and different insights and perspectives in analyzing and studying Pamuk's literary works.

Nepal is not totally different that above mentioned condition of post colonialism, however, Nepal has not been colonized by western world physically. But many practices exist here as neocolonialism. It is quite normal to be being dependent to other country for resources in this globalization age, but existence of neo colonialism in Nepal must have some political interest. Nepal lies between two

country- India and China. One is totally democratic which has close relationship with America and other is totally Communist, which is close to Russia. So for western country Nepal is best place to study the geo-political issues of India and China. So, they have been paying attention to diplomatic relationship with Nepal. Being multicultural country, Nepal has cultural diversity, some ethnics cast are marginalized, the ration of development is not equal too. Internal colonization between inter-states has been a crucial issue in Nepal. After the democratic movement of 2062/63 B.S., Madesh revolution took place with the issues of internal colonization. The Madeshi are the ethnics groups of Nepal, cultural hybridity like in Istanbul can be seen in Terai region too. Indian culture and Nepali culture are oscillated in Terai region. Tibeti culture and Nepali culture are mixed in Northern region. So, present research equally encompasses the issues of Nepal too. Like renaissance painting have become a symbol of domination in Turkey in Novel, in the same way Madhesh region and Tibet region are dominated by one language, one dress, one governance. It can be expected that the formation of forms of state might help to protect all culture and ethnics.

At last, researcher reaches to answer of the research question that if the two culture were not clashed, either the project was Turkish or either the artist were European the project would be completed. But the Sultan used Islamic artist for Renaissance project where two cultures are clashed. I argue that understanding the concept on hybridity and Turkey's problem related to the identity crisis, *My Name is Red* can give insight and lesson to the Nepalese context to keep holding on their identity but still embrace and filter Western culture.

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