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A CRITICAL STUDY ON HOW ORHAN PAMUK DEALS WITH PROBLEM OF CONFLICT IN HIS WRITINGS

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ABSTRACT

This abstract explores the manner in which renowned Turkish author Orhan Pamuk addresses the intricate theme of conflict within his literary works. Pamuk's unique narrative approach and distinctive storytelling techniques are examined, shedding light on how he delves into various forms of conflict, including cultural clashes, political dilemmas, and personal struggles. Drawing upon a diverse range of novels such as "My Name is Red," "Snow," and "The Museum of Innocence," this abstract highlights Pamuk's adeptness at intertwining conflicts at both macro and micro levels, effectively portraying the complexities of human existence. The analysis underscores Pamuk's portrayal of conflict as not merely a disruption but as an essential facet of the human experience, fostering an enriched understanding of the multifaceted nature of his literary contributions. Through his exploration of conflicts, Pamuk encourages readers to confront and contemplate the intricate interplay of ideas, identities, and emotions, ultimately contributing to a deeper comprehension of the human condition.

Keywords: - Human, Range, Conflict, Pamuk's, Levels.

I. INTRODUCTION

The word "conflict" appears often in both everyday conversation and works of fiction. The phrase may be understood in a variety of ways, but it always refers to two concepts that are at odds with one another. Hornby defines conflict as "a scenario in which there are conflicting ideas, beliefs, sentiments, and desires" and "a situation in which individuals, organisations, or nations are embroiled in a major dispute or debate" (Lundy,192). Conflict comes from the Latin word *conflictus*, which also provides its etymological basis. When two ideas, beliefs, or desires that are at odds with one another meet, we call that a conflict. The terms "intrapersonal" and "interpersonal" are both used to describe different types of conflict. It might take

place inside an individual's head or between two different groups, nations, ideas, etc. The term "internal conflict" is used to describe a person's mental or emotional crises, whereas the term "external conflict" describes a societal or political issue.

Having some kind of tension present in a story has been crucial since the beginning of time. The literary work reveals a conflict and provides the story's premise. Psychologists like Sigmund Freud and Carl Jung have studied characters with internal conflicts. Discord or disagreement between the two treaties leads to armed confrontation on the outside. As well as satisfying their emotional hunger, readers, conflict is what keeps a novel fascinating. A literary work devoid of conflict is boring

and pointless since it has nothing to do with real life or the world around us.

In this section, Chapter II, we'll look at how Orhan Pamuk uses the concept of numerous conflicts in his fiction. Almost all of the author's books include characters that are at odds with one another. Human nature, or ego, as Freud puts it, is the root of the violence in his tale. This leads to dominance, which in turn forces the two opposing parties to come into contact with one another. Conflicts throughout human history may be traced back to the essential function that intense emotions play in the human psyche.

Orhan Pamuk is a contemporary Turkish realist author who writes about modern Turkey. Many of the confrontations in Pamuk's stories revolve around a central opposition of two opposites. Pamuk's novels are usually set in Turkey, yet the issues he tackles are global in scope. Pamuk highlights the tensions that arise from the clash of opposing worldviews and ideologies. He describes in depth the political and religious disputes, as well as the battles amongst artists, that are now raging not just in Turkey but across the globe.

Pamuk has been hailed as a conduit between the cultures of the East and West. He depicts the rifts between the civilizations and offers a solution: the West should accept the Eastern emphasis on spirituality, while the East should embrace the Western emphasis on science and technology. As a means to avoid execution, he has two of his characters, one from the West and one from the East, switch places. His protagonists come from all around, and some of them are westerners who are proud to retain their

Turkish heritage. Although Pamuk uses figures like Dr. Selahattin to condemn eastern backwardness, his motivation is never animosity but rather a desire to see the region progress. He never loses sight of his own culture while blindly adopting Western norms. In books like *Snow*, Pamuk explores the tension between European and Asian culture, religion, and politics.

II. CONFLICT BETWEEN EAST AND WEST:

In several of Pamuk's novels, the tension between the East and the West is a central topic. This war has its beginnings in the Middle Ages. The West began exploring other worlds not only out of intellectual interest but also for economic gain. This resulted in Western colonisation of Asia and the rest of the globe. Science and technology had advanced to the point where Western nations were well-prepared. Western nations invaded much of the eastern hemisphere and immediately started exploiting its people on many fronts. Dr. Selahattin in *Silent House* thinks that the East was asleep throughout the Middle Ages, while the West made great strides ahead thanks to scientific and technological innovations. The west's main revolutions—the French Revolution, the Industrial Revolution, and the Renaissance—all contributed to a heightened social consciousness. The western world conquered the eastern ones with the help of science and technology; this made a collision between the two realms unavoidable.

As a result, the western world is now fully modernised and equipped with cutting-edge science and technology in every field. For example, Lord Macaulay's

approach in eastern nations like India was a deliberate plot against the locals, subjugating eastern culture, religion, economics, literature, and everything else that was native to the east via the might of science. To paraphrase Yashveer:

“Lord Macaulay banned the printing of Arabic and Sanskrit texts and imposed a Western education system as he knew that the inferiorisation of native culture was impossible, if expressions were not controlled. They not only misrepresented Orientals but also appropriated their language and education (Yashveer, OP:NCE, 26).”

Even in the present day, the West's scientific and technological advances have left the East behind. Everything about the Eastern culture, religion, society, economics, and civilisation was undervalued by them. The dominance of the West over the East is a recurring topic in Pamuk's fiction. In *The White Castle*, his Venetian slave mocks the Turkish people's superstition about sickness while also representing the West. He discovers the Turkish people's unwavering faith in God and religion, which leads them to put their trust in the almighty even in the face of catastrophic events like the novel's plague pandemic. Since the pandemic is seen as "God's will," people have little interest in fighting it. In the end, they choose to embrace death as God's decision. Pamuk depicts tensions between Eastern and Western miniature painting styles in his book *My Name Is Red*. Muslims who are committed to their religion reject the

western tiny style because of respect for their belief that God alone is Creator.

Pamuk pits the citizens of Kars city, Turkey, against the western press, whom they accuse of misjudging Turkish culture, in his book *Snow*. Ka, our main character, is in danger since he is the agent of the west. Dr. Selahattin lashes out at the easterners in *Silent House* for their overwhelming faith at God and superstition. He wants to promote Western science in Turkey. Young Metin hopes to one day leave Turkey for the United States. Dr. Fine accuses the West of plotting to destroy the Eastern nations and their civilisation in *The New Life*. In his novel *The Museum of Innocence*, Pamuk depicts the effects of Western culture on newly wealthy Turkish households. Pamuk paints an image of east and west at odds even in his book, *Istanbul: Memories and the City*.

This war has its origins in the policies of Western nations and the United States, as was noted before. As an example, the West's looting of India and other eastern nations fueled widespread anti-Western sentiment. The colonisation of the East by the West established Western dominance and allowed for the West to plunder the East. They took advantage of the eastern nations in every way possible. Macaulay actively sought to eradicate eastern culture, including its literature, language, and history. To use words from Krishnaswamy's *Minute*:

“I have no knowledge of either Sanskrit or Arabic, but I have done what I could do from a correct estimate of their value. I have read translations of the most celebrated of Arabic and

Sanskrit works. I have conversed both here and at home with men distinguished by their proficiency in Eastern languages...have never found one among them who could deny that a single shelf of good European library was worth the whole native literature of India and Arabia (Krishnaswamy, 34).”

Western efforts to eradicate native Eastern cultures and identities by erasing their history and culture have been proven by history. One can reasonably wonder what the East was up to as the West plotted against their culture. One of the characters in *Silent House*, Dr. Selahattin, expresses the opinion that the East was fast asleep while the West made great strides in the scientific and technological fields. Differences between east and west may be seen when the two are studied side by side: When compared to the West, the Eastern Hemisphere placed an excessive amount of faith in God and religion. For Yashveer:

“Hedonism is the blinding principle of the West. They believe that the only thing bad in itself is pain and self-restrictions. The greatest good and happiness of man the sum total pleasures. To the contrary renunciation, control over desires and faith in divine has been the cardinal principle of the East (Yashveer, OP: NCE).”

III. POLITICAL CONFLICTS IN ORHAN PAMUK’S NOVELS:

There is a common misconception that Pamuk is primarily a political author. He's

written the sole political book, *Snow*, which chronicles rising political tensions in Istanbul and throughout Turkey. His other books touch briefly on current events and their societal effects via allusions to politics. The effects of Turkey's current political problems on the country's society are far-reaching. The writer emphasises the effect of global politics on Turkey's government. Many of Pamukian's novels have allusions to struggles between communists and nationalists. The conflict between the capitalist United States and the communist Soviet Union during the Cold War is evoked. This global politics effectively divided the globe in half, with a collision between the two philosophies inevitably following. Even in Turkey, there were nationalists and hawks on both sides.

These political issues are central to Pamuk's first book, *Silent House*. The young men believe they are victims and embrace radical nationalist beliefs. Mustafa, Serdar, and Hasan, three young men, are fervent nationalists. They keep an eye on the communists and their activities while extorting money from store owners. One of the nationalism's adherents brutally murdered a young man named Nilgun because he was a reader of a communist journal. Many people were killed in the 1980s due to feuds between these two groups in Turkey. Pamuk paints a portrait of political struggles in modern Turkey in *The Museum of Innocence*. Since 1923, when the Republic of Turkey was proclaimed, Turkey has had four military coups (the latest being in July 2016). Multiple high-level international political meetings have taken place on the Bosphorus. Due of the Bosphorus's strategic

value, western nations, notably Russia, set their sights on it. Pamuk's book *Istanbul: Memories and the City* centres on the tense events in Turkey that were brought about by international politics. Pamuk saw the violence in Bosphorus that was caused by outside forces while he was a youngster.

Military curfews in Istanbul are a source of hardship for Kemal throughout *The Museum of Innocence*.

Pamuk's historical books, *The White Castle* and *My Name is Red*, include significant political struggle. Pamuk examines the inner workings of the Ottoman Empire, including the power struggles between the pashas appointed by the Sultan and other influential courtiers, in these two books. It's constipation at the Sultan's castle in *The White Castle*, and it's making for some tense circumstances. In the novel *My Name Is Red*, political and religious tensions lead to the deaths of prominent Ottoman miniature artists. No matter how powerful a politician or Ottoman emperor is, religious forces will always be stronger.

Orhan Pamuk's major political work is *Snow*. The tale revolves on the characters' interactions and struggles in the city of Kars. People's liberties are restricted by the state-backed military, the MIT intelligence agency, and the police. The work contains several episodes of violence, murder, arrest, and harassment. Municipal elections tend to stir up discord in the community. Ka, our protagonist, shows in to report on the election and the politically motivated suicides of headscarf girls. With secularists and fundamentalists on opposite sides of the debate over the headscarf, the issue takes on political overtones. A prominent theme in *Snow* is the tension between

Political Islam and secularists. The Republic of Turkey is a secular nation on paper, although religious groups do sometimes stir up political unrest.

IV. CONCLUSION

In his fiction, Pamuk delves into a wide range of topics that are pertinent to modern life, both in Turkey and beyond. While the background and location of his writings are Turkish, the issues he addresses are not. In his works, he presents a wide range of conflicts, including those of a social, religious, cultural, political, gender, and so on nature. He addresses the debate over the seeming incompatibility of seemingly opposite ideas and values, such as those between the east and the west, between religion and atheism, between liberalism and fanaticism, between tradition and modernity, between the left and the right, etc. In many of his books, the author explores the issue of one's own identity. His works often centre on the themes of personal and national identity in relation to religion, politics, and other social constructs. Love and its inevitable disappointment in human existence is another major topic of Pamukan. Pamuk often presents terrible endings to his love story narratives. His male protagonists constantly waste their chances with beautiful ladies. Although he explores a wide range of topics throughout his books, this study focuses on only three of his most prominent ones.

The phrase "conflict" appears often in normal conversation. When two views that are diametrically opposed to one another collide, tensions are always created. The two main types of conflict are intrapersonal and interpersonal. Since the dawn of writing, conflict has been

employed as a theme, since without it, a story or play would be boring and uninteresting. Orhan Pamuk's books use conflict as a means of revealing the truth about human civilization and Turkish culture. Pamuk explores the tension between opposing ideas and values, such as those between the East and the West, between secularism and fundamentalism, between theism and atheism, between liberalism and fanaticism, between tradition and modernity, and between the political ideologies of the Left and the Right. In many of his books, the author explores the issue of one's own identity. His works often centre on the themes of personal and national identity in relation to religion, politics, and other social constructs. Love and its inevitable disappointment in human existence is another major topic of Pamukan. Pamuk often presents terrible endings to his love story narratives. His male protagonists constantly waste their chances with beautiful ladies. Although he explores a wide range of topics throughout his books, this study focuses on only three of his most prominent ones.

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