

Orhan Pamuk and East-West Dichotomy in *the White Castle*

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the present paper entitled as 'Orhan Pamuk and East-west dichotomy in the White Castle' is an attempt to demonstrate that the present world has undergone the transition from one stage to another but the dichotomy between the East and The west is still prevalent in the contemporary world in one or the other form. The west is still viewed as an epitome of rationality, modernity, secularism, modernism, and democracy; and the East as quintessence of spirituality, religion, tradition, superstition and many things which are still viewed as obsolete. Despite the globalization, economic growth, education, and scientific developments in the East, the West is still regarded as a superior entity. The collision between the two entities may not be visible everywhere but its footprints are visible in the cities and in the far-flung regions of the world

Key words: east, west, modernism, globalisation, secularism, democracy, etc.

The contention among East and West has been a significant subject in Pamuk's other novels also such as *Snow* and *My Name Is Red*. In *My Name Is Red* Pamuk presents conflicts among eastern and western style of smaller than usual workmanship and *Snow* politicises the orient occident divide in a more subtle manner. The underlying foundations of the contention can be found in the medieval time of the history. The West began to find new universes to straighten something up, yet for their material advantage. The result was that the west started to colonize the remainder of the world especially the East. The Western nations were well-outfitted with the advancement of science and current innovation. The vast majority of the eastern domains were colonized by the western powers and started to abuse them socially, socially and financially. During the medieval times, the east was in profound sleep while the west jumped forward because of their new innovations in science. The significant upheavals in the west; the Renaissance, the Industrial Revolution, the French Revolution, , made a major mindfulness in their general public. With the intensity of science and innovation, the west enslaved the eastern nations; thus, the crash between the two universes was inescapable.

Today likewise the east is mediocre for the west due to their headway in science and present-day innovation. They thought little of the eastern culture, religion, society, economy and the entire human progress. In Pamuk's books, the subjects of west's control over east happen intermittently. His Venetian slave in *The White Castle* speaks to the west and disparages the Turkish individuals' conviction with respect to epidemic. He finds the extraordinary conviction of Turkish individuals in God and religion, where they leave

everything onto God as on account of scourge plague in the novel. They dare not challenge the infection since they accept that the plague is 'God's will'¹.

The White Castle's main narrative is set in the seventeenth century where a young Italian scholar is taken prisoner by Turkish pirates while sailing from Venice to Naples. The Italian prisoner is taken into the custody of Hoja in Istanbul. The Italian slave instructs the master on science and technology. However, a more intimate game of mutual self-revelation takes place and ultimately Hoja and his slave exchange identities. The Turk escapes to Venice where he reportedly builds a late-life career as a scholar and writer. On the other hand, the erstwhile Italian, after concluding a distinguished career as an imperial astrologer, retires from the Ottoman court politics and lives in relative seclusion in Gebze. In the twentieth century Gebze is absorbed by the expansion of Istanbul. Darvinoglu finds the manuscripts of that Italian prisoner.

"A professor friend, returning the manuscript he had thumbed through at my insistence, said that in the old wooden houses on the back streets of Istanbul there were tens of thousands of manuscripts filled with the stories of this kind."²

A series of identity experiments structures this novel's main narrative. These experiments begin as soon as the two main protagonists meet. Writing provides the first major point of focus. Hoja is troubled by his close resemblance to his Italian slave. He starts double sessions of writing that situate the two writers, the Ottoman master and the Italian slave, facing each other on the two sides of a table. The writing experiments arise from Hoja's casually posed question. "why am I what I am?"³ the centre of the novel is the crisis of plague in Istanbul. This plague strikes terror and intensifies the play of identification between Hoja and the Italian. Turkish master and European slave undergo first real breakdown of each one's claim to a distinct personal and cultural identity.

Orahan Pamuk's this story of plague crisis shows his idea of the importance of modern system of social organisation. As Michael Foucault observes, "against the plague, which is a mixture, discipline brings into play its power, which is one of analysis."⁴ For Foucault, the plague-stricken city serves to encourage the modern rationalisation and disciplining of human communities. This epidemic brings Italian slave and Hoja at odds. The slave advocates rational precaution and says, "shutting oneself up in one's house and serving relations with the outside."⁵ But Hoja replies in the more eastern fashion and says, "disease was God's will, if a man was fated to die he would die."⁶

A youthful Venetian researcher cruising from Venice to Naples is caught by Turkish privateers. He is taken to Istanbul and given over to a man called Hoja as a slave. The East-West subject incorporates a personality issue too. Hoja asks himself the inquiry "Why am I what I am?" In request to answer it, they consent to record everything about themselves. Starting here ahead the personalities of Hoja and the Venetian blend to such a degree, that the peruser at times experiences issues in recognizing who is alluded to. Where Hoja and his slave wind up trading their personalities shapes a peak where the postmodern is the most decided.

The White Castle (1985) was erected on terrain already highly “post- modernized,” but here the writer was re-constructing the ways of thinking of people who lived in a past age. In this novel Pamuk utilizes the topic of the Doppelgänger to make two characters who look like each other as twins would. This topic speaks to a repeat of the character issue. In spite of the fact that the East-West issue is foremost, there are different measurements too. Pamuk accentuates that *The White Castle* is an account of fellowship.

“The relationship between Hoja and his slave refers indirectly to the East- West problem. Yet it is a thirty-year relationship of two helpless but ambitious people in loneliness, under pressure, and exposed to the brutality of others”.⁷

The ace slave connection is proportional. In actuality, Hoja is the ace of the Venetian; in information, be that as Venetian is the ace of Hoja. Each gathering battles to demonstrate his prevalence, and for some odd reason the battle here and there transforms into joint effort. For example, they cooperate to satisfy their benefactor the sultan with logical disclosures. The novel is practically liberated from exchange. It is displayed as an original copy found and rendered into present day expression by the history specialist Faruk.

The point most written on Pamuk's books is the subjects utilized. The ills of modernization in Turkey, the character issue both at the individual and national level, and the contrasts among Eastern and Western societies are in truth sub-subjects which at last point to his principle topic: an amalgamation of East and West. The ill will among west and east is important when the storyteller depicts the image of the western slaves seen by the individuals from the two roadsides in Istanbul City. The Turkish privateers catch the western galleys consistently and oppress its travellers and the group. The western slaves are abused and some get mercilessly slaughtered. The strict clash is likewise well-cantered in the novel. The Christians having a place with the west and Muslims having a place with the east met causing a durable clash. The western Christian slaves are compelled to change over into Islam or on denying they are tormented. The storyteller meets some changed over western individuals who recommend him to receive Islam. Despite the fact that the storyteller is tormented and compelled to acknowledge confidence in Islam, he doesn't surrender. The Pasha hands over the Venetian to Hoja importance ace as his own slave. There is a staggering physical similarity between the two: the ace and the slave. The ace, Hoja speaks to the local Turkish information though the European speaks to western science. Both live and cooperate at the ace's home. This shows commanding information on the west over conventional information on the east which is criticized by the west. Whatever the western slave shows his lord, the last tunes in to him with intrigue yet uncovering little interest in it. The western slave instructs Hoja all the

western propelled information in stargazing, drug, building and everything that was educate his nation.

Thus, Orhan Pamuk treats East West dichotomy as a concept of geopolitical, sociological, and cultural signification. In line with Edward Said's "Orientalism" his vision is a less radical model of globalisation. It is not a clash of civilisation. In order to transcend the modern dichotomies, he says, "let me point out, that I don't believe in this clash, although it is happening. And in my novels I try to say: all generalisations about East and West are generalisations. Don't believe them, don't buy them."⁸ For him, what matters are not civilisations but human lives. Thus he presents himself as a builder of bridges between Islam and the West. *The White Castle* presents the Ottoman Islamic past that the secular state wants to efface. It is a challenge to the republican grand narrative of western modernity. Pamuk is against all types of rigidity in the Turkish society. He believes in the saying of *the Quran* which he quotes in his novel "To God belongs the East and the West."⁹

References:

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