

# MANEUVERING THE CULTURAL CHAOS: CONFLICT AS AN AGENT IN THE ENCOUNTERS OF THE PROTAGONIST IN ORHAN PAMUK'S NOVEL *THE WHITE CASTLE*

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## Abstract

Literatures and artworks have played an increasingly significant role in shaping the study of post colonialism, the wide spread cultures and understanding of the world politics of post colonialism in turkey over the past few decades, speeded up mobilization and awareness. Over time, the intricate world of Orhan Pamuk's novels explores the profound struggles faced by the protagonists within them such as parallel universe, identity crisis, memory, mimicry and cultural discrimination. In addition to trials and tribulations encountered by Pamuk's central characters, shedding light on their journeys in the midst of social chaos. By examining the intricate narratives and psychological landscapes within Pamuk's novels. However, the post-colonial studies continue to progress, with more writers actively participating in varies spheres of thought process in post-colonial studies. Pamuk's characters are increasingly advocating for their rights and speaking out about identity crisis, double consciousness and cultural and racial discrimination. This is supported by a number of initiatives, such as the formation challenging discrimination and racism, availing the universal declaration of human rights(UDHR), and awareness-raising campaigns. This research article seeks to unravel the profound human experiences and existential dilemmas Faced by his protagonists. Through a careful examination of Pamuk's literary craft, it offers unique insights into the intricate tapestry of emotions and challenges that the protagonists must maneuver, ultimately contributing to a deeper understanding of Pamuk's literary oeuvre.

**Keywords:** orhan pamuk, post colonialism, parallel universe, identity crisis, memory, mimicry, cultural and racial discrimination, double consciousness

## 1. Introduction

Orhan Pamuk, the celebrated Turkish author and Nobel Laureate, has carved a niche for himself in contemporary literature by skillfully addressing universal themes in his novels.

These encompass the search for identity, the clash between east and west, the influence of western culture on Turkish society, the prevalence of consumerism, feminist perspectives, and the ever-elusive pursuit of love. Inspired by turkey's rich literary heritage and influenced by literary giants like Dostoevsky, Albert Camus, and Henry Miller, Pamuk's postmodernist approach places a distinct emphasis on the identity of his protagonists.

Orhan Pamuk's the novel stems from the 17th century ottoman empire. He creates the subject of personal in two different ways through the two main characters of the novel. The novelist seeks to decharacterize the lost new ones. He clearly understands the difficulty of exchanging identities between the main protagonist, hoja (the master) and his narrator, the two main characters. Two main characters: one Turkish and the other Venetian, in particular, double their identities with each other and live different lives. The two go through an identity crisis and eventually move on to each other because they are not, happy to be themselves Hoja, the master of turkey, identifies his venetian slave to save him from the coming

torment and emigrants to Italy, leaving his Turkish to lucky slave who somehow saved him. The master life is a different life in the west, accepting the western way of life. This slave also wants to get rid of his slavery and has the identity of his master and turns him into a royal astrologer in the Ottoman Empire by fooling the Turkish people. They both live a perfectly happy life and no one betrays their identity. To show case the issue of identity, the novelist brings together two identical people. The novel's anonymous west Venetian narrator is captured and enslaved by Turkish troops in the Mediterranean. In prison Venetian slaves dream of themselves as free creatures when they are in Istanbul for the rest of his life. The crisis or turmoil of his identity begins when he meets someone who is incredibly similar to him. The narrator himself describes the impressive physical similarities between them.

One morning I was called to the mansion. I went, thinking his shortness of breath had returned.

The pasha was engaged, they took me to wait, I sat down. After a few moments another

Door opened and someone five or six years older than myself came in. looked up at his face in shock immediately I was terrified. (Pamuk, WC, 21)

Pamuk describes physical doubleness and also the physical identities between the two persons. Exactly, they two look same however by mentally they are quite completely different from one another. The authority hands over the responsibility of the fireworks show at his son's wedding to the person referred to as hoja, (master) and the slave who is that the narrator of the novel. Both, the narrator and his master. Hoja with success gift the fireworks show at the marriage ceremony and win the heart of the pasha. Whereas operating along, the narrator slave feels his master's interest in him, as he needs to be soft of a narrator, his master's interest in his identity.

As I felt his eyes following me it made me all the more uneasy that he didn't notice the resemblance between us. Once or twice I thought he saw it but was pretending not to. It was as if he were toying with me; he was performing a small experiment on me, obtaining information I couldn't comprehend.

For in those first days he continually scrutinized me

as if he were learning something and the more he learned the more curious he became.

With the passage of your time, each the master and slave understand every other's internal characteristics. The narrator dreams that hoja exchanges his identity with him and attending to his home in Italy and marrying his bride-to-be and living at his home. Each of them exchanges their information with one another. The pasha believes a lot of from the slave and also the credit is given to him. Whenever the pasha looks at hoja, he recollects the narrator slave and he involves his inflicting confusions not just for others however additionally for themselves. Pamuk clarifies their confusion by writing...

They seized me suddenly, pushing me to my knees.

Just before I laid my head on the stump

I was bewildered to see someone moving through the trees,

as if flying; it was me, but with a long beard, walking silently on the air. I wanted to call out to the apparition of myself in the trees, but I could not speak with my head pressed against the stump.

It will be no different from sleep, I thought, and let myself go, waiting; I felt a chill at my back and the nape of my neck, I didn't want to think, but the cold at my neck made me go on.

They stood me up, grumbling that the pasha would be furious. As they untied my hands they admonished me: I was the enemy of God and Muhammad. They took me up to the mansion. (Pamuk, WC, 31)

Hoja may be a capricious master who is often excited to try and do one thing for his young and win his heart; however, what and the way precisely he doesn't understand. He mostly depends upon his slave, the narrator, sometimes; he seems to be fallen in mental state. He asks his slave "why am I what I am?" (Pamuk, WC, 58). Hoja desires to understand why his identity is what it's. He is with impatience wants to understand concerning his identity, may be due to his slave's resemblance with him. Hoja, sometimes loses his religion in himself and seeks facilitate from his slave. He desires to make his identity within the court of the ruler, however does not know how. He tries to indicate his information concerning

natural philosophy before the kid sultan by nonchalantly responsive to his immature queries. In confusion of his own identity, the master plans to share their knowledge of past lives which might facilitate in identity exchange. Hoja ponders over his identity and decides to understand everything concerning his lookalike slave. So both sit to face to face and write on their past lives. They are available to understand each detail of their past lives that they share with one another. Later they adopt the manners of every different and exchange their identities. Hoja tortures the slave and also feels pity for him. They write on one another for two months and exchange their information.

At first I wrote a few pages about my happy childhood with my brothers and sisters, my mother and grandmother on our estate at employ.

I didn't know just why I chose to write about these memories in particular as a way of discovering why I was who I was; perhaps I was prompted by the longing I must have felt for the happiness of that life I'd lost; and hoja had so pressed me after what I'd said in anger that I was obliged, just as I am now, to dream up something my reader would find believe and try to make the details enjoyable. But at first hoja didn't like he doubted this was what people thought about when they contemplated themselves in the mirror, for this could not be the same when he read about how I suddenly came face to with bear on a hunting expedition in the alps with my other for a long time, and we'd stood still staring at one another for a long time, or how I'd felt at the deathbed of our before our eyes: anyone could write these things. (Pamuk,WC, 61)

Hoja and also the slave dreams their identities obtaining changed, particularly his slave is afraid that sooner or later hoja would take possession of his identity and hightailed to italia. The master desires to exchange their information with one another as a result of the sole distinction between the two persons. Once they become one in respect of data, they shall be no a lot of completely different persons. Identity crisis becomes outstanding episode. The plague breaks out in town and hoja gets a little swelling of red spot below his navel which he thinks to

be plague bubo. Before the mirror, each stands face by face and feels the putting similitude between them. Hoja scares the slave voice communication that he would take possession of his identity, as a result of once he shaves and also the shave grows his beard, the physical identities would be simply changed. Hoja knows each detail of the narrator's past life, thus he will simply take possession of his identity. The narrator gets swamped by the similitude between them once his appearance within the mirror thinking the two is one person. Additionally, master hoja imitates the movements of the narrator that shocks the latter further. Hoja desires to require possession of his slave's spirits. He says: "now I am like you" (pamuk, TWC, 83). He additionally scares the slave by saying: "I grasp your fear, I even become you" (pamuk, TWC, 83). It is the master who is raring to exchange the identities; however, the slave looks reluctant for that deal. The narrator expresses his concern within the following words: "he was attending to take my place, I his, and to accomplish this it might be enough for us to exchange clothes and for him to chop his beard whereas I left mine to grow" (pamuk, TWC, 84). Hoja continually desires to become some other person, then selecting the slave's identity. Hoja asks the slave what the latter would do if he takes possession of hoja's identity. However, the slave looks horror-struck even to have confidence exchange of mutual identities. The obsession of the master for exchange of identities is noteworthy when the slave leaves him concern of his abundant of the slave is hoja. Then he invites hoja and also the slave to the palace to debate on varied problems. Even he cannot distinguish typically which concepts area unit those of hoja or of the slave. The ruler interrupts one in all them telling that this thought is not his however other's. Sometimes, he asks either of them to become 'himself'. The ruler involves grasp that the identities of each the person's area unit split and they have confusion of identity. The ruler suggests to them to appear into mirror along in order that they will perceive the sameness between them. Hoja loses himself within the work of the unimaginable weapon, he asks the narrator to travel to attend the ruler on his place. The ruler calls slave hoja as a result of he knows each have same physical personalities and identities. The slave completely

possesses the identity of hoja and wins sultan's confidence. He enjoys the position of a crucial attendant within the palace. Within the sultan's eye, the self is wiser than that of hoja. At home, hoja takes place of the slave operating laborious on the invention of the harmful weapon to destroy enemies. Hoja and also the narrator utterly exchanges their identities. They possessed each other's. They share their everyday expertise once live along below the same roof. On the expedition to win the doppio castle (the white castle). Hoja and the slave accompany the ruler. On their manner, hoja makes experiments on the poor villagers to hunt out transgressions exploration force and coercing them. May be attempting to seek out his own sins out of them. Hoja takes with his monstrous invention, the unimaginable weapon to use against the poles and other enemies. Throughout the journey, his machine wastes abundant energy of the hundreds of troopers. This creates a dislike for hoja among the pashas and soldiers. Hoja is aware of that just in case his machine fails, he could be favourable and hoja prepares to play a game of fraud along with his slave. He gets rid of all the information concerning the narrator's family, his betrothed, his village and everything about his background. In fact, he desires to organize himself for fraud of his precise double, the slave. He is aware of that the trooper's area unit talking dangerous not of him however the slave. The rumours are unfolding that the slave is that spy of the enemies,

thus his life it they exchange their identities. Hoja becomes the slave and vice versa. Finally, the identities are converse that Pamuk presents in an obscure manner. With good information of the Venetian slave, hoja escapes from turkey ad flees to urban certainly. He lives merrily in urban centre with the identity of the narrator slave. He becomes a Triple Crown author giving lectures in the universities and earns to of cash. He conjointly marries the slave's betrothed after her husband's death. On the opposite face, the narrator slave occupies the position of hoja's imperial predictor. He too gets married to a younger lady, has four youngsters, makes ton of c and leaves his position before he is beheaded. Sometimes, the ruler raises query about his identity. It looks that he is aware of concerning the exchange of their identities.

To extend the narrator's anxiety, the ruler typically hints concerning self-identity: "do we all know ourselves? A person should perceive who he is" (pamuk, WC, 148).

The issue of their identity exchange is not abundant mentioned by individuals, but the ruler deliberately doubts rumours that hoja is not 'himself', but the slave in his kind. The rumours are unfolding that their personalities utterly differ and hoja is that the disguised slave who is that the enemy spy. However, the narrator manages to create his temperament a lot of hoja and does not pay abundant attention to the rumours. He becomes quite unashamed in responsive the questions about his identity. He replies to the queries within the following manner: "of what importance is it who a person is? "And "the necessary factor is what we've done and can do "(pamuk, WC, 149). While rebuke the ruler, the narrator tries to talk concerning 'Him' who has to the west. The ruler is far cleverer who gets rid of all of Italia from the narrator. The narrator writes a story about men who had exchanged lives for pleasing the ruler. He mentions the person fled to urban center as 'Him' in his story. The author ends the novel with two persons living well as old men concerning their seventies. They utterly exchange identities and occupy each other's not solely however conjointly the families and countries too. In Venice, hoja writing is well- received, his books abundant scan, and his lectures at universities listened with nice interest. He becomes quite wealthy by activity all this. Moreover, his slave's former betrothed, swept up within the romanticism of his writings, marries him while not giving a concept to her age or her husband's recent death. Within the slave's place, along with his identity, hoja befits and merrily ever when. The narrator too utterly becomes hoja and lives merrily in his identity. The author tackles the mental state or confusion of the two lookalike persons and their final exchange of their 'selves 'naturally their external identities are precisely double and with the time, they share internal things with one another that mix them along. The loss of identity makes an individual pursue a replacement one as the case of the Venetian who holds his master's identity and the other way around

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