

THE NOTION OF IDENTITY IN  
ORHAN PAMUK'S THE NEW LIFE

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by  
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## **AUTHOR DECLARATIONS**

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. The advanced study in the English Language and Literature graduate program of which this thesis is part has consisted of:

i) Research Methods courses both in the undergraduate and graduate programs.

ii) English literature as well as American literature including novel, poetry and drama studies, a comparative approach to world literatures, and examination of several literary theories as well as critical approaches which have contributed to this thesis in an effective way.

3. This thesis is composed of the main sources including several books by the major authors discussed in comparison; and the secondary sources including scholarly articles from academic journals as well as newspaper articles, and theoretical books on the notion of identity.

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## **ABSTRACT**

### **THE NOTION OF IDENTITY IN ORHAN PAMUK'S**

#### **THE NEW LIFE**

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The aim of this thesis is to provide a comparison between the notion of identity in Eastern mind and the notion of identity in the Western mind by analyzing identity concept through Orhan Pamuk's novel The New Life. Orhan Pamuk in The New Life, as well as his most of the books, depicts the similarities and differences between East and West in conception of basic terms. One of them, surely, is the concept of identity. The notion of identity is a theme used not only in The New Life, but also it is a perpetually seen theme in Pamuk's other novels such as The Black Book and The White Castle.

East argues that one needs to annihilate his former identity in order to unite with God and reach inner peace. Sufi History, through the lives of Sufi Dervishes, suggests that the way to self-actualization is abandon the former self in the first place. After that, going on endless journeys where one can purify himself or herself from the trivialities of the daily life, s\he can reach a higher level of consciousness.

West, on the other hand, explains the same process (identity-formation) through identification. According to Jung, identification happens when someone, to a certain extent, unconsciously disguise himself with an object. In short, Jungian Psychology and Sufism have their own explanation for the identity formation depicted in The New Life. These explanations are important in that they reflect the binary opposition of the East and the West.

**Key words:**

Identity, Identification, Annihilation, Sufism, Jungian Psychology, Jung, unconscious.

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## **KISA ÖZET**

### **ORHAN PAMUK'UN YENİ HAYAT ROMANINDAKİ KİMLİK KAVRAMI**

**Elif SEZGİN KÖMÜRCÜ**

Bu tezin amacı Orhan Pamuk'un Yeni Hayat kitabında kimlik kavramının işlenişinden yola çıkarak, Doğu ve Batı bakış açısında kimlik kavramı algısını karşılaştırmaktır. Orhan Pamuk birçok kitabında olduğu gibi Yeni Hayat kitabında da temel Doğu ve Batı kavramlarının benzerliklerini ve farklılıklarını örneklemektedir. Bunlardan biri açıkça kimlik kavramıdır. Kimlik kavramı Pamuk'un sadece Yeni Hayat kitabında yer alan bir tema olmayıp Kara Kitap ve Beyaz Kale gibi diğer kitaplarında da kendine yer bulmaktadır.

Doğu kişinin iç huzura ermesi ve Tanrıyla bir olması için kimliğini yok etmesi gerektiğini savunur. Sufi tarihi, Sufi dervişlerin hayatlarını örnek göstererek, kendi kimliğini bulmaya giden yolun kendini terketmekten geçtiğini söylemektedir. Bununla birlikte, insanın kendini günlük olaylardan sonsuz gezilerle soyutlamasıyla kişi daha yüksek bir bilince ulaşmaktadır

Diđer yandan, Batı aynı işlemleri özdeşleşme (identification) olarak açıklamaktadır. Jung'a göre özdeşleşme kişi bilinçaltında başka bir obje ile bütünleştiğinde gerçekleşmektedir. Kısacası Jung psikolojisi ve Sufizm Yeni Hayat' ta anlatılan kişilik oluşumuna farklı iki açıklama getirmektedirler. Bu iki açıklama Pamuk'un yazımını etkileyen ve zenginleştiren Dođu-Batı ikiliğini yansıtmaları açısından önemlidir.

### **Anahtar Kelimeler**

Kimlik, Sufizm, Özdeşleşme, Kimlik Kaybı, Sufizm, Jung Psikolojisi, East-West Bilinçaltı.



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## INTRODUCTION

“Twenty-three years before my father left me his suitcase, and four years after I had decided, aged 22, to become a novelist, and, abandoning all else, shut myself up in a room, I finished my first novel, *Cevdet Bey and Sons*; with trembling hands I had given my father a typescript of the still unpublished novel, so that he could read it and tell me what he thought. This was not simply because I had confidence in his taste and his intellect: his opinion was very important to me because he, unlike my mother, had not opposed my wish to become a writer” says Orhan Pamuk in his Nobel Prize Lecture describing the early times in his writing journey. He does not describe himself as a “born to write” writer, rather he says that he decided to be a writer and started to write his first novel. In spite of this relatively late decision of Pamuk, he succeeds to become one of the most popular and successful writers of the modern era.

Pamuk’s first novel *Cevdet Bey and His Sons* was published in 1982, seven years later than his decision of being a writer. In this novel he tells the story of three generations of a wealthy, good reputed family living in Nisantasi, Pamuk's own neighborhood. Through this novel, Pamuk was able to have a successful entrance to the Turkish literature history since the novel was awarded both the Orhan Kemal and Milliyet literary prizes. His next novel *The Silent House* was published in the following year, which won the 1991 Prix de la Découverte Européene with French translation. *The White Castle* (1985) brought Pamuk his first international fame. This

book was about the crisis and friendship between a Venetian slave and an Ottoman scholar who bear so much resemblance in their character and appearance.

The novel that is subject to this thesis, The New Life was published in 1994 and became one of the most widely read books of the Turkish literature. It starts with the sentence "One day I had read a book and all my life has changed" and in this book Pamuk tells the story of a university student influenced by a book that changes both his identity and his entire life. Pamuk states one of his aims in writing this book as "The reader would learn nothing of the book the hero had read, only of what happened to the hero after he finished reading it." (Pamuk, *Other Colours* 259) Thus, Pamuk's main concern in writing The New Life is to make the reader understand the impact of the book on the hero. Through this book, Pamuk conceptualizes the ideal relationship between the author and the reader which is established via the book.

To see the world imagined by the author, to find happiness in that other world, one must bring one's own imagination into play. By giving us the impression of being not just spectators of an imaginary world but in part its creators, a book offers us the creator's bliss in seclusion. And it's that bliss-in-seclusion that makes reading books, reading great works of literature, so alluring to all and so essential to the writer.

(Pamuk, *Other Colours* 112)

Hence, in addition to several themes of the book such as the obsessive love of Osman, the change occurred in rural Turkey, bus accidents, murders and so forth, the main idea of the book is the quest of the reader for the world depicted by the author.

Pamuk demonstrates that throughout this quest, the reader is not supposed to remain passive; rather s/he actively participates in the process of imagining the world that author creates. As a result of this new perception of the reader, the change of the identity is inevitable. The book not only pulls the reader into its own world but also it turns him/her to a different person with a different identity.

The identity change is the dominant concept in The New Life as well as The White Castle and The Black Book. In all of these novels, there is a common idea in that the main character is unhappy with his life and personality and consequently identifies with the person whom he admires desperately. On the other hand, the difference of this novel from the other two is that the notion of identity is the prevailing theme and can be sensed from the first page to the last. As it is stated before, even the first sentence of the book "One day I had read a book and all my life has changed" also supports the idea that the book aims at making the reader witness to the identity change of the main character, namely Osman. Therefore, in this thesis identity change in The New Life will be examined and analyzed.

In the first chapter of The New Life, identity change is analyzed from a Sufi perspective. Sufism is described as a method of annihilating one's identity in order to make the one unify with a higher spirit, namely God in Islamic belief. Sufism is therefore related to identity change by nature. It can be easily argued that there are many similarities between the hero in The New Life who annihilates his former identity and goes for journeys to unite with an Angel and a Sufi Dervish who walks away from the life and the identity he has for the sake of reaching a higher spiritual

level in which one can unite with God. For instance Pamuk writes in The New Life as “A journey was involved; it was always about a journey.” This “journey” concept is representing the Sufi path from this point of view. Both The New Life and Sufism is a path that leads changes in the character.

Throughout the first chapter, metaphorical characters and the concepts which implicitly refer to the essence of God, the quest for unifying with the God, and journey of human beings to the source of absolute reality will be analyzed. In order to make connections between these notions and the plot in the text, the entities in the book such as the journey, the book and Janan as Angel will be explained in relation to Sufi understanding. Doing this, the formula of the identity change of the hero of The New Life will be explained.

The second chapter provides a completely different point of view to the notion of identity and identity transformation. As one of the psychologists who come to the mind when identity is in concern, Jung’s theory of identification will be applied to the analysis of The New Life in this chapter. Here, the main concern is to match the stages of Jungian identification process with the stages of identity transformation Osman experiences. Therefore, in the second chapter I will describe these stages and demonstrate correspondences between these stages and Osman’s story. Jung divides identification process into three different stages. They are respectively *separation*, *liminality* and *re-integration*. The symptoms that are observed in these stages shows parallelism with the experiences Osman undergoes in his journey.

In the final chapter, the preceding two chapters are compared in terms of the similarity in their approach to the spirituality. Doing that, Pamuk's aim to demonstrate the connections between the viewpoint of the East and the West is duplicated. Pamuk provides several comparisons between the Eastern and Western way of thinking in many of his novels. The reason for him to do that may be resulted from the location of the country he was born in. As a Turkish writer who has an 'upper-middle-class Westernized family', he manages to leave the nationalistic concerns and in return he manages to have an objective observation of both Ottoman and modern Turkish world and the Western world. This two-sided world view of Pamuk lets him notice the similarities between the two cultures in a more effective way. In short, by comparing the Sufi and Jungian perspective in the last chapter, I intend to reflect Pamuk's attitude of presenting the issue of East-West not as a binary opposition but as a rich mixture with complex relationships.

In the conclusion part, the importance of the spiritual elements in the narratives is explained. Establishing the connection between the spiritual experience and the way expressing this experience, Pamuk's narrative is analyzed thoroughly. The spirituality in Pamuk's widely read books such as The White Castle, The Black Book and The New Life is revealed and compared. Finally, the balance between the usage of Sufi principles which constitutes the spiritual content and the usage of theories in line with the narrative is described. The concluding idea of this thesis is that The New Life as a narrative reflects its writer's psychology in that it embraces 'two poles attracting and repelling each other'.

## CHAPTER ONE

### THE (SUFİ) NOTION OF IDENTITY IN THE NEW LIFE

*“A journey was involved; it was always about a journey.”*

*(The New Life 5)*

The New life is, more than anything, a book on the transformation that is occurred in one’s identity through the deep impact of mystical elements. Even without analyzing the metaphorical concepts such as journeys which we see from the beginning to the end of The New Life, one may easily capture the mysticism in the tone of The New Life. Noticing the concepts such as an angel whose name means both God and lover, a mystical ‘book’ from which a light is emanated and causes the main character recast himself just like a ‘holy’ book does, the reader is well aware that s/he is going on a spiritual journey while interpreting The New Life. For the same reasons The New Life is a book on pure belief, devotion to the beloved and quest for the meaning of life.

Source of mysticism for Pamuk, as a novelist who merges the spirituality of the East with the rationality of the West in his books, is Sufism. In one of his interviews he points that as:

The thing I like in this book (The New Life) is to try to unite all these with the proofs of Sufism which is the mysticism peculiar to us: In other words, to acknowledge and to see clearly that a vexatious secular world is not a world which fully covers and embraces everything. (Kuyas, 15)



Although Pamuk defines his purpose of using Sufism as a literary device which helps him depict the alternative sphere of our lives coexists with the predominant, materialistic world, he clarifies that he does not aim to be mystical either personally or professionally. He expresses his disinclination to be regarded as mystic by saying “I am not a mystic” and adds:

What I understand from mystical is to systematically indicate some concepts which do not belong to the world we live in right now. This turned to be a habit in me. In this respect, I can say that mysticism partially exists in my books, but I do not regard myself as a writer who necessarily mystifies things. Arguing that would mean to say that world is not mystical at all, but I ascribe this quality (mysticism) to the world in my books. (Oran, 12)

I am interested in Sufism as a literary source. I never went into it as a morally educating toll and a self-disciplined code of behavior. I see Sufi literature as a literary treasure. As someone who sat at the table of a secular Republican family I live as someone affected by Western, Cartesian rationalism. At the centre of my life there is this rationality. On the other hand, I open myself to other texts, other books. I don't see those texts as a necessity, I take pleasure in reading them, I feel a joy. Where pleasure is felt, the self is affected. Where the self is affected, I also have the control of my reason. Perhaps my books find themselves without bickering or scuffling between these two centers. (Almond, “Islam, Melancholy, and Sad, Concrete Minarets” 87)

In the light of Pamuk's self-revealing words as well as the peculiar nature of the novel, it can be argued that The New Life is, most probably more than any book of Pamuk, embellished with mystical elements which derive from Sufi tradition. Sufism as Yıldız Ecevit describes in her book, is "a religious movement and an idea which explains the essence of God, the creation of the universe and the inner journey of human beings for unifying with God within the framework of *Wahdat al-Wucud* (oneness of the being)." (Ecevit 174) Throughout this chapter, I will analyze the metaphorical characters and the concepts in the book which implicitly refers to the essence of God, quest for unification with the God, and the journey of the human beings to the source of absolute reality. In order to portray the links between these notions and the plot in the text, I will analyze what the entities in the book such as the journey, the book and Janan stand for.

### **1.1 Journey in Sufism**

*"In the green and bright valley, Mary understands that true happiness is not finding her father but comprehending the Sufi virtues of Peace, Resignation and Patience which she learned from Ali" (The New Life 117)*

Osman, the main character of the book, is a person who is dissatisfied with his life to a large extent. He is unhappy with his identity. He denies his being prior to his reading of the book as he believes that he is created by the light emanating from the book. "...envisioning myself as someone who was created out of the light that emanated from the book." (Pamuk12) As a result, his escape from the world he is

living in can be accepted as the main action of the book. He goes on journeys to find what is missing in his life, to find a new identity by giving up his existing vague identity which is described by one of Dr. Fine's spies as "a dreamy kid with nothing special to recommend him" .( The Pamuk 165)

Reading the book raises Osman's hopes to turn into someone else, particularly to the person in the book. His modest life which stuck between his mother who has no one but him in life and the memories of his past reminds us of the life of the ordinary man of our age. The words Osman uses to define how he feels when he puts his father's coat on shows us his discontent with his place in life. "I was so sure the world had been utterly transformed that I was not embarrassed to be wearing my dead father's worn and cumbersome overcoat." (Pamuk 17)

Consequently, his discontent with his life makes him open to the invasion of an idea or a belief which will help him engage in something secret and unknown for other people and in that way, feel important. He longs for a process of transformation that will change his present identity and make him a hero just like the one he has read in the book. His desire to abandon his existing identity is reflected in Osman's following words:

I imagined it with such passion and force of will that I thought I could almost see for a brief moment my own head in the faint orange glow of my table lamp, against the little segment of dingy white wall that was barely visible between the parted drapes. (Pamuk 40)

Osman continues to verbalize his determination for metamorphosing into someone else by running away from what restricts him, namely his home, his room, the street he is living in: (...) the man in the room that I saw out of another's eyes must remain there in that room; I, on the other hand, must run away from home, away from the room, away from everything... (Pamuk 40) The way Kalabadi describes Sufis is parallel with Osman's state of being:

“For they were people who had left this world, departed from their homes, fled from their companions. They wandered about the land, mortifying the carnal desires, and making naked the body; they took of this world's good only so much as is indispensable for covering the nakedness and allaying hunger” (Schimmel 5)

Going on journeys may seem as a way for Osman to deviate from his daily routines and his modest life. However, his motivation to escape is not that simple. Osman follows an aim he describes as “If only I could always walk like this, walking fast, without stopping, if only I could go on journeys, it seemed I'd reach the universe in the book.” He is well aware the fact that “Mystics in every religious tradition have tended to describe the different steps on the way that leads toward God by the image of the Path” (Schimmel 12)

Osman goes after Janan who symbolizes God in the text. He yearns for unifying with Janan by making endless journeys in which he scarcely sleeps and eats just like the Sufi Journeys which requires the traveler to be deprived of the worldly

needs and ensure a full concentration on God, unifying with God and letting his identity melt away. Annemarie Schimmel describes the situation in which Osman finds himself in as “three elements of Sufi conduct are the little food, little sleep, little talk is still as valid as it was thousands years ago.” (27) Ian Almond in his article “The Shackles of Reason: Sufi/Deconstructive Opposition to Rational Thought” points to the parallelism between Osman’s journeys and Sufi journeys as such:

We will see this again in the wandering protagonist of The New Life, who roams the criss-crossing bus routes of Turkey like a modern-day Sufi dervish, a series of endless bus rides which ultimately culminates in a very postmodern form of *fana*’ – ‘I was nowhere and everywhere; and that is why it seemed to me I was in the nonexistent center of the world.’ (83)

Here, before getting into the Sufi term ‘Fana’ and before demonstrating the embodiment of this term in Osman’s journeys, I will deal with the problem of ‘accidents’ in The New Life. The ‘endless journeys’ that Osman goes on function for him as both a way of escape from the limits and trivialities of his life and his identity, and a way to meet the Angel who is supposed to show him the meaning of life, show him the missing part in his life and help him get a mystical, spiritual fulfillment about his existence. Mistaking Janan for the Angel as Osman initially uses these two names interchangeably all throughout the book, is known to appear in the moment of accidents. The transcendental nature of accidents which provide a time zone where

life and death almost coexist makes it possible for the pursuer of the 'truth' to go beyond the dimension in which he lives in. There, he finds a new source of living. "What is time? An accident! What is life? Time! What is accident? A life, a new life! Submitting to this simple logic, which I was surprised no one had proposed before, I resolved to forego bus terminals, O Angel, and go straight to the scenes of accidents." (Pamuk 56)

With this 'simple logic' in mind, Osman goes from one terminal to another to take buses, preferably the least safe ones. He pursues the moment of accident that allows him to see the Angel, to experience the state of eternity and finally he finds what he has looked for; he reached the moment of accident. "Peace, sleep, death, time! I was both here and there, in peace and waging a bloody war, insomniac as a restless ghost and also interminably somnolent, present in an eternal night and also in time that flowed away inexorably." (Pamuk 47) The same concept of time is clearly seen in Annemarie Schimmel's writings on Sufism:

"Time is a cutting sword. It cuts whatever is before and after it and leaves men in absolute nakedness in the presence of God. The Sufi is therefore been called Ibn Al vaqt. The son of the present moment in example he gives himself completely the moment and receives what God sends down to him without reflection about present. Past and future but on the highest level of experience when the Sufi turns into a 'pure' it may be said:

The Sufi is son of moment

The safi is submerged in the light of Majestic

Not the son of anything, and free from times and states. (Schimmel 130)

After when Janan and Osman talk about the accidents, Osman reveals the meaning of accidents, how they separate a person from his former life and how they lead him/her to a new place which Osman calls 'home':

“True: accidents are departures, and departures are accidents. The angel becomes visible at the magical moment of departure, and it is then that we perceive the real meaning of the turmoil called life. Only then can we ever go back home.” (Pamuk 75)

Osman's journeys that result in an accident can be understood in relation to the state-of-being described by William Chittick in reference to Ibn Arabi:

“By the same token, because wujud is infinite and unconstricted, the perfect human form is the form of no form. To be a mortal human being is to be delimited and bound by specific attributes and qualities, but to be perfectly human is to be freed from all limitations and constrictions by virtue of having returned to the innate human disposition, which is wujud itself. Hence the highest of the *Perfect Human Beings* are those who attain to the *Station of No Station*. (Chittick xxv)

Osman intends to be the Perfect Human Being who meets the Angel/God and who desires to unify with her. He is ready to exclude all the things in the world other than

Janan. He states “I would shiver about the unique time in that realm where I might shed my being and perhaps unite with Janan. (Pamuk 54) In that, Osman’s attitude resembles the attitude of a Sufi Dervish who separates himself (*inziva*) from the outside world and its pleasures, trivialities and goes on an inner journey. In this journey, Sufi loses the concept of time and space; reset his identity that can be called as an extension to the existence of God. Osman shows his uneasiness resulted from being limited to be in one single place at one single time. “It seemed I should not be in one place but simultaneously in every place.” (Pamuk 41) Here, the term *Fana* comes into play.

Fana means “to pass away,” or “to cease to exist”, the complete denial of self and the realization of God that is one of the steps taken by the Muslim Sufi (mystic) toward the achievement of union with God. Fana may be attained by constant meditation and by contemplation on the attributes of God, coupled with the denunciation of human attributes. (Britannica Online Encyclopedia)

The contradiction between the Sufi path which leads one to the God and the path Osman follows in The New Life in order to reach Janan stem from Osman’s dogmatic belief that Janan is the Angel. His misconception of identifying Janan with the Angel prevents him from reaching the peace he is after. Osman keeps going on journeys even after finding Janan in one of his early accidents, because his motivation for making these journeys is not to find Janan but to unify with her. However, the unification that Osman seeks after is somewhat different from what Sufism suggests



with the term Fana. Unlike Sufi Dervish who goes up to the level of Fana with a sense of total peace and fulfillment by unifying with his/her God spiritually, Osman desires a physical unification in order to reach peace and fulfillment. Pamuk puts one of his tricks here by merging a religious, spiritual concept with a sexual weakness. Almond explains Pamuk's post-modern usage of Sufism:

The key tenets in Sufism of *fana'* (self-annihilation) and *ittisal* (union with God) are ultimately reappropriated by Pamuk with a much more secular aim in mind; renarrated to us in a text obsessed with identity. (34)

Unlike the journeys of Sufi Dervishes which result in peace and self-fulfillment, Osman's journey turns out to be futile and unreal. At the end, even Osman realizes that the road trips he has gone are the imitations of the ones he has read in the book and therefore, they have no value of a spiritual experience. He concludes by saying that "I had arrived at the end of all the adventures, voyages, and mysteries I could possibly invent for myself." (Pamuk 286)

## **1.2 Janan, the Lover and the God**

*"I could see my own life in the dark. I read a book and found you. If this be death, I am born again."* (The New Life, 47)

Osman's relationship with Janan can be understood referring to the description of the Angel in the book since he perpetually calls Janan as Angel. The New Life is a novel which is woven with full of imagery and in the heart of these

imageries, there is the concept of the Angel that is attributed to Janan most of the times. From the beginning to the middle of Osman's story, readers have been witnessing the formation of the metaphor for Janan being the Angel. It does not take long for Osman to be a true believer of Janan and ask for being united with her. In the very moment of their first meeting, Osman assigns unworldly connotations to the appearance of Janan. "She was wearing a dress that was pale but not white; it was the lightest of shades to which I could assign no color". (Pamuk 19) This quote is one of the proofs for the fact that Janan symbolizes God in Osman's realm and she is to be worshipped. Light and white as symbols of goodness and purity covers Janan's body in their extreme. The color of the dress she wears is described as having 'no color'; it is even beyond white and lightness since the person who corresponds to this color is not worldly.

In addition to that, the meaning of Janan's name gives significant clues about her existence. With the help of the enthusiasm that love brings him, Osman clearly states connotations and denotations of Janan's name. "I discarded friends who weren't aware that not only did her name mean soulmate but it also signified God" (Pamuk 39) It is not only the meaning of Janan's name that Osman attributes so much importance to, but he gradually gets obsessed with Janan and puts her in the position of Angel described in the book he read. He goes on living on the hope to meet Janan and uniting with her. Janan becomes the main reason for him to live. "I would shiver thinking about the unique time in that realm where I might shed my being and perhaps unite with Janan (...)" (Pamuk 54) This quote perfectly matches up with Ibn Arabi's words in relation to the unification of the Universe and God

(wahdat al-wujud): Everything in the cosmos is embedded in wujud and embraced by wujud (Chittick 13)

Janan, being aware of what she means to Osman, questions Osman's faith and loyalty. On the surface, what Janan is questioning seems to be Osman's loyalty to the book. However, as the careful readers of the book we know that the source of Osman's faith in the book originates from his love for Janan. At some point, Janan asks Osman: "What would you be willing to do to reach the world in the book?" Osman replies just like a true believer: "I would do anything". However, Janan does not get satisfied with the answer. She wants to see a total devotion in Osman and asks him if he can sacrifice himself in order to reach the world described in the book: "Would you be willing to face death, for example?" He daringly says: "I would." (Pamuk 21)

Osman, like a true believer of any religion is guided by the will of God to be known. God in Islam reveals Himself to His subjects and makes them read the message He sent for them. After reading the message and submitting to the God, the believer establishes a relationship with God based on 'love'. Believers, who manage to reach that stage, do not question God anymore. They yield to his authority without any doubt. Osman's love for Janan goes through similar stages. After he had an interest for her and this interest is noticed by her, Osman is given the book in which the knowledge of the Angel is written. He combines the characteristics of the Angel he read in the book with the characteristics of Janan and this helps him build such a strong faith in Janan. He says "I had come to realize my guiding spirit could be none other than Janan" (Pamuk 32)

There are several metaphors which prove us that Janan represents God for Osman. Being asked by a stranger about his religious beliefs Osman directly refers to Janan. Changing his name as Ali, Osman is questioned by a man at a moment when he does not expect to be asked such a question: “Ali, my son interrupted the man in the purple chair, “do you believe in God? As a person, who does not often think about the God but rather believe it, Osman (Ali) thinks over. My Janan awaits me, I said, in a hotel room.” (Pamuk 107)

In spite of Osman’s strong belief in Janan being the Angel, in the flow of the plot, Janan symbolizes The Master or the Sheikh in Sufi terminology. The Master is the spiritual leader who moderates the relationship between God and His subjects. Here, Osman’s fatal error of confusing the role of God and the Master can be seen clearly. Osman’s unfortunate story stems from his misconception about Janan. His love for Janan prevents him from seeing the real motivation beneath Janan’s actions and her human side. While he was going on journeys to find Janan and unite with her as the book advises, he ignores the fact that Janan was looking for the Angel as well. She describes the Angel with a strong faith and hope.

“The angel I’m looking for comes out of the book. There, the angel seemed to be someone else’s idea, like a guest of some sort, but still I identified with him. I’m sure that the moment I see him, life’s mystery will become manifested to me. I felt his presence at the sites of accidents and also riding on the bus. Everything that Mehmet has said has come true. Wherever

Mehmet goes, death radiates brilliantly around him, you know? Perhaps it is so because he carries the book inside him” (Pamuk 68)

Janan’s description of her belief system is meaningful for two reasons. First of all, it shows us that Pamuk conceptualizes Janan as a person who seeks the absolute truth, who changes her life to find the mystery of life just as Osman does. She is not different from Osman in terms of her understanding of the reality. She, as a desperate wayfarer of the truth is in the need of finding the angel as the book points out. On the contrary to what Osman believes Janan is not an angel but a person in search of the angel.

The other point in Janan’s words is that just like a priest or a Master; she is explaining what angel means to her, how the Angel directs her to the meaning of life and what kind of spiritual relationship she has with it. Doing that, Janan embodies the relationship between Angel, the book and Mehmet. In one of her dialogues with Osman, Janan complains about human beings flaws towards God and she questions the source of disloyalty just like a preacher:

“The angel’s eyes are everywhere,” she said. “On everything, always present. Yet, wretched humans that we are, we still suffer from the absence of those eyes. Is it because we are forgetful? Because our will is slack? Or because we cannot love life?” (Pamuk 67)

Analyzing Janan's relationship with Mehmet through a Sufi perspective, it can be argued that Mahomet's character stands for Prophet of the Koran; Mohammed. In fact, Mehmet is the Turkish way of saying Mohammed. Surprisingly enough, in The New Life, Mehmet portrays a person who introduces and explains the book to the others like Prophet Mohammed did when he spreads Islam. Janan confirms this metaphor with these words: "he (Mehmet) carries the book inside him". Mehmet, similar to the prophet of Islam, reads the book, meets the Angel (God) and starts spreading the teachings of the book and Angel to the other people. Janan, on the other hand, falls in love with Mehmet and pursues him to the end and helps him in his mission of spreading the faith into the book.

In spite of Osman's misreading of her position, Janan acts in line with what she is supposed to do as a Sufi Master. She helps Osman find the book; she introduces him to Mehmet (Prophet) and questions and challenges his loyalty in order to be sure that he is going to be a good disciple. Asking Osman what he would be willing to do to reach the world in the book; Janan portrays a Sufi Master as in Schimmel's writings on Sufism: "The master who had to teach the method and the exercises had first to test the adept to determine whether he was willing and able to undergo the hardships that awaited him on the Path" (Schimmel 101) Assured that Osman would be a devoted disciple who is able to follow the Path and endure the difficulties, Janan directs him to long journeys in which he sheds his identity and strives to unite with the Angel. As a Master, Janan accompanies him in his journeys in which he looks for Mehmet or rather, the truth.

On the other hand, Pamuk affirms Janan's metaphorical intensity that can be felt by the reader. As an author he needs to explain what he has aimed to convey by creating such a character. Doing this, Pamuk does not intend to explain what Janan stands for. Rather, he wants to mention semantically related concepts which construct the idea of Janan and he wants to prove that along with these allegorical relationships, Janan is a fictitious character. In one of his interviews, Pamuk argues that:

I don't want to point at an allegorical element by describing Janan as the beloved, as God or as the Mediator between God and Subjects or as simply love. Although it flirts with allegories, glimpse at them and hesitates to be one of them, this is a novel. (Oran, 10)

Since Janan means both God and the lover, love of God which is narrated through Osman and Janan's relationship seems to be the main element forming Janan's character. Osman's love for Janan exceeds the limits of physical love and Orhan Pamuk describes the nature of this love as "a love related to an absolute, a necessity, meaning of life, setting a whole world on fire. Love which lacks logic, which is strong in passion and whose purity is equal to be at home." (Enver, 40) Like Sufi Dervishes who are longing for God's love and His blessing, Osman necessitates finding Janan and uniting with her. His obsession with Janan and his uneasiness when he is away from Janan show parallelism with Sufi understanding of love. This is a kind of love which turns the lover into an adorer through the difficulties and obstacles to reach the beloved. Pamuk emphasizes this unattainable,

spiritual love in his book as: “My book’s about maturing through love, reaching a higher level of consciousness.” (Stone 1)

In other words, in addition to being an object of desire, Janan is the source of love which matures Osman and turns him into someone else. In the beginning, he describes the love he has for Janan as “Love was every bit as devastating as the light that surged from the book into my face.” (Pamuk 16) This destructive nature of his love enables Osman to inquire into his own existence and starts his journeys. Although his aim in setting off a journey is to be acquainted with the Angel and learn how to unite with her, his journey has taught him that he should never attempt to identify with the Angel and the source of his love. Osman’s following words exemplify his full determination and conviction of him to be on the right track which will direct him to the pure love and salvation: “Love... points the way, empties you of the stuff of life, carries you at last to the mystery of creation. I understand it now. We are on the way There.” 72

However, every bit of knowledge that is unrevealed makes him uncertain about the identity of the Angel. While he seems to be sure of the fact that Janan being the Angel in the beginning, he starts questioning this knowledge during his journey and refutes it close to the end. After he reads the notes of Dr. Fine’s spies, Osman understands that Janan used to have a sexual intercourse with Mehmet. Disappointment which Osman feels at that point originates from his fatal error of attributing Angel’s characteristics to Janan. Engaging in a sexual intercourse, Janan failed to have the characteristics of a Godlike being. Therefore, Osman loses his



dogmatic belief about Angel-Janan analogy just after he learns about the carnal relationship between Janan and Mehmet.

Embodying Angel as an undefined character; Pamuk applies Sufi perspective of avoiding any kind of description of the God. Ibn Arabi whose name can be noticed frequently in The New Life explains this notion as “Hence- if you have understood- nothing is understood by imagination, reason, or sensation save the Real *Wujud* that supports us in our *wujud*.” (Chittick III 547.5) In other words, the knowledge of God is beyond human understanding according to Sufi belief. What human beings need to do is to feel the unity in the universe and in themselves rather than searching for the source of the unity. Because of the same reason, among the people who read the book, only the ones who internalize the book and who manage to live in harmony with the knowledge they attain from the book are seemed to reach peace and contentment. Osman, towards the end of his quest, notices these two different types of readers by analyzing Mehmet’s state of being:

“Like me, he had set out on the road that began with the book, but through his quest, the voyages and adventures replete with death, love and disaster, he had achieved what I could not; he had found the equilibrium where things would remain in stasis for good; he had discovered his inner peace.”  
(Pamuk 214)

The other reader of the book who shares the same pattern in reading is unsurprisingly Dr. Mehmet. Not only do they carry the same name and same attribute towards the book, but also Mehmet and Dr. Mehmet succeed to secure Janan’s love. Osman

dislikes Dr. Mehmet because of the jealousy he feels when he compares the effect of the book on himself with its effect on Dr. Mehmet:

“Unlike people like me whose lives had slipped off the track, this man had found a sound way to absorb the book into his system and he could live with it in peace as well with passion...How could the very book that had changed my world and screwed up my destiny have affected this man as if it were a vitamin pill?” (Pamuk 199)

Osman’s misfortune derives from his inclination of labeling Angel (God) as one thing or another. God in Sufi understanding, Schimmel explains, is free from any labels and descriptions:

Ibn Arabi’s insistence on the simultaneity of everything being He/not He (*huwa la huwa*) is an important step: it acknowledges the illusion of the dualism, the fundamental mistake of believing God to be either ‘this’ or ‘that’, transcendent or immanent, ‘out there’ or ‘in here’. (Chittick 57)

Osman after reading the book develops a strong connection with the ideas he read and merely identifies with the main character. As a result, his dogmatic faith for the book makes him conceptualize the Angel in a certain way. His words at the beginning of his perpetual journeys depict his assurance:

“True: accidents are departures, and departures are accidents. The angel becomes visible at the magical moment of departure, and it is then that we perceive the real meaning of the turmoil called life. Only then can we ever go back home.” (Pamuk 75)

On the other hand, Ibn Arabi’s book, *The Seals of Wisdom* is mentioned among the thirty-three books inspiring Uncle Rıfkı to write The New Life, unquestionably believes that God is unknown. “In our view there is no disputing the fact that the Essence is unknown.” Further, Arabi concludes: “God’s Essence is known only to God. (Chittick xvii) Osman’s effort to find the Angel and unite with her proves to be meaningless and hubristic from the Sufi perspective. Referring to the type of people like Osman, Ibn Arabi states that “He who claims to know that God is his Creator While not being perplexed, this is the evidence of his ignorance.” (Schimmel 98) From this point of view, what Osman is supposed to do is to internalize the book and wait for the Angel’s blessing with patience as he read in one of the comics he found in Dr. Fine’s house:

“In the green and bright valley, Mary understands that true happiness is not finding her father but comprehending the Sufi virtues of Peace, Resignation and Patience which she has learned from Ali... (Pamuk 117)

Mehmet\Nihat informs Osman about his futile quest for the Angel and advises him to stop searching the Original Cause somewhere outside but find the God in himself:

“You are really after the Original Cause, aren’t you? You are questing for things that are pure, uncorrupted, and clear. But there is no prime mover. It’s futile to search for the key, the word, the source, the original of which we are all mere copies.” (Pamuk 228)

Finally, after all of his presuppositions come out to be wrong and after losing his hopes for finding the Angel, Osman meets Angel just when he comes to the end of his journey. His last statement about the Angel reassures the idea that God or Angel, in Sufi belief, cannot be known and cannot be attained since it is beyond human being’s capacity of understanding. Osman realizes the fact that he wasted his time looking for the Angel and uniting with it. Therefore, he speaks with a full disappointment in the last scene: “The angel was as pitiless as it was distant and wondrous. Not because it wished to be so, but because it was only a witness and could do nothing more.” (Pamuk 295)

### **1.3 The (Holy) Book:**

*“It’s entertaining reading, but if you believe it, your life is lost.”*

(The New Life 25)

The New Life starts with a provoking sentence that mentions a supernatural, mysterious book changing one’s life. The following pages are all about the effect of this “book” on the main character’s life and on his identity. The book Osman talks about is influential enough to make him say that:

“Nothing besides the book could reveal to me what was my necessary course of action, what it was that I might believe in, or observe, and what path my life was to take in the new country in which I found myself.” (Pamuk 4)

Osman desperately moves over to the new realm the book promises him. He leaves his former way of life in order to follow the light emanated from the book. “I had my own world before reading the book, I said, but after reading the book, I now had another world.” (Pamuk 19)

Surprisingly, the content of the book that shows Osman what path his life was to take is remained completely hidden. Rather, Pamuk aims to depict the effect of the book on one’s life and identity; he intends to signify the behavior pattern of a fully devoted person and the pure faith that directs this person to act. “Not only had the book permeated my being like a secret or a sin, it had dragged me into the kind of speechlessness one experiences in dreams.” (Pamuk 10) The extraordinary influence of the book on the reader has been questioned by the main character of the book in The New Life. Osman tries to analyze the books that give direction to the human being’s life for the last two centuries and tries to find out the reasons making them give up their own reality and believe in a totally different one:

“I had heard of others who had read a book only to have their lives disintegrate. I’d read the account of someone who had read a book called Fundamental Principles of Philosophy; in total agreement with the book, which he read in one night, he joined the Revolutionary Proletarian Advance Guard the very next day, only to be napped three days later

robbing a bank and end up doing time for the next ten years. I also knew about those who had stayed awake the whole night reading books such as *Islam and the New Ethos* or *The Betrayal of Westernization*, then immediately abandoned the tavern for the mosque, sat themselves on those ice-cold rugs doused with rosewater, and began preparing patiently for the next life which was not due for another fifty years. I had even met some who got carried away by books with titles like *Love Sets You Free* or *Know Yourself*, and although these people were the sort who were capable of believing in astrology, they too could say in all sincerity, “This book changed my life overnight!” (Pamuk 13)

The feature of the “book” which disintegrates the lives of its readers is the basic idea of *The New Life*. Osman experiences a similar transformation process after reading the book. Telling Osman’s story, Pamuk aims to express the destructive power of the word and unquestioned faith on it. Accordingly, Ahmet Oktay indicates in his review on *The New Life* that

The ‘book’ has been regarded as both sacred and dangerous throughout the history because it both reveals and hides. Because of this binary structure of it, some books have been misunderstood, and this misunderstanding has caused tragedies.” (1)

The reason for Pamuk to use the word “book” can be understood better by analyzing the term in Islamic sources. *AL-KITAB* (The Book), according to the

Dictionary of Islam, is “A term used for the Qur'an, and extended to all inspired books of the Jews and Christians, who are called *Ahlu 'l-Kitab*, or believers in the book.” In other words, the word of ‘Quran’ and ‘the book’ is used interchangeably in the Islamic tradition. Therefore, labeling the book Osman reads as “the book” instead of calling it with its name, Pamuk intensifies the metaphorical sanctity of The New Life. Ecevit points to the connection between the book in The New Life and the Quran. “The metaphorical associations formed in relation to the book reach its peak when it comes to the image of Quran.” (182) In fact, the book in concern is believed to have such an unworldly power that the reader starts envisioning himself “as someone who was created out of the light that emanated from the book” (Pamuk 12) This revitalizing effect of the book (Quran) can be seen in a famous Sufi Hallaj’s words: “in it there are the signs of Divine Lordship, information of resurrection, and news about the future till the eternity of eternities. Whosoever knows the Koran is, so to speak, in the Resurrection.” (Schimmel 189)

In addition to the allegories of Quran, there are evident references to the parallelism of Quran and the book. Firemen who read The New Life “kept it in the cab of their only fire truck as if it were the Holy Koran. “I thought it is possible that even if Rilke were not alluding to Archangel Gabriel appearing to Mohammed “on the clear horizon” witnessed by the stars “running their course and setting” at the very moment between the darkness of night and the light of day, as it is told in some verses in the surah called Al-Takwir, Uncle Rifki, when he was in the process of giving his own book its final shape, could have been thinking of the divinely revealed Book in which “everything is written.” (Pamuk 262)

Therefore, just like what it is stated in Quran, “God has put signs into nature and into human soul (Sura 51:21)” for human beings see and understand them, Pamuk embellishes his book with signs guiding Osman in his way.

In spite of the strong faith of Osman in the book which is similar to the faith of a devoted Muslim in the Quran, knowledge he gathered throughout his road trips proves him that the kind of reading he does is harmful. Janan in her dialogue with Osman explains it firmly: “You think you are reading the book, yet you are rewriting it. When you imagine you are helping, you inflict harm. Most people want neither a new life nor a new world. So they kill the book’s author.” (Pamuk 68) Here, Janan speaks as if she summarizes Roland Barthes’ essay, “The Death of the author”. Barthes, in his essay, asserts that “the birth of the reader must be at the cost of the death of the Author.” (3)

From that dialogue between Janan and Osman, Pamuk questions book-author-reader relationship and derives completely different conclusions from the ones Osman had in the beginning of the book. He elucidates his ideas on text by making his characters speak on the book Uncle Rıfkı has written. ‘Just a book’ Nahit/Mehmet/Osman says. “Someone sat down and wrote it. A dream. There is nothing else for you to do, aside from reading and rereading it.” (142) Again, Barthes’ ideas on the author and the book bear a strong resemblance with that sentence. Barthes indicates that:



The Author, when believed in, is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a before and an after. The Author is thought to nourish the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of antecedence to his work as a father to his child. In complete contrast, the modern sriptor is born simultaneously with the text, is in no way equipped with a being preceding or exceeding the writing, is not the subject with the book as predicate; there is no other time than that of the enunciation and every text is eternally written here and now. (3)

Pamuk's conception of writing is understood better by paying attention to the words of Nahit/Mehmet/Osman since he himself becomes a writer as well.

“A good book is a piece of writing that implies things that don't exist, a kind of absence, or death... But it is futile to look outside the book for a realm that is located beyond the words since he (Uncle Rıfkı) had no secret to reveal. (222,224)

Besides the unconnected nature of the text with its writer, Pamuk points out the intertextuality in postmodern writing. Being lectured by Mehmet that the text is unrelated to its author and it is detached from the real world, Osman comes to the understanding of these postmodern characteristics of the book he used to believe with a complete faith. Coming back from his journeys with empty hand, Osman visits Uncle Rıfkı's house. There, he finds the thirty-three books Uncle Rıfkı has

been reading all the time. After reading all of these books carefully, Osman concludes that: “I kept observing that some of the scenes in The New Life, some expressions, and some fantasies were either inspired by things in these books or else had been lifted outright.” (Pamuk 256)

Again, Pamuk’s approach to writing is not any different from what Barthes argues in his essay:

“We know now that a text is not a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash... His (author) only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them.”

At the end of the book, Osman reaches a point where he stops attributing spiritual, extraordinary meaning to the text and starts differentiating between the real life and the fiction:

“Now that I had no more hope and desire to attain the meaning and the unified reality of the world, the book, and my life, I found myself among fancy-free appearances that neither signified nor implied anything.”  
(Pamuk 287)

As a postmodern novel that has a vague, unfulfilled ending making the main character realize his misinterpretations of the things around him, The New Life ends with this surprisingly despondent argument. The book recasting Osman with its light

and making him believe nothing but in it turns out to be fictitious and superficial. At this point, Almond's generalization for the endings of Pamuk's novels is very applicable to The New Life's ending:

“Perhaps most keenly of all, it is the endings of Pamuk's novels which express this modern, post-Romantic version of melancholy, a sadness which seems to combine the pain of unrequited love with the discovery that there are no grand narratives-or rather, that there are only narratives, stories whose only secret is that there in no secret, no supernatural source, no cosmic meaning beneath them.” (Almond 88)

## CHAPTER 2

### IDENTITY IN JUNGIAN TERMS

#### 2.1 First Stage of the Identification Process in The New Life; Separation

*“While I read sometimes the light that reflected on my face seemed so intense and so incandescent I thought not only my soul but also my body was melting away and my identity being annihilated in the light that surged from the pages.” (The New Life 33)*

In this chapter, Pamuk’s approach to the concept of identity and identity formation will be analyzed with a perspective which is totally different than the one in the preceding chapter. Unlike the first chapter in which Osman’s journey is explained within the doctrines of Sufi path, in this chapter, the process of identification that Osman has gone through will be examined with the help of Jungian theory of identification. The stages of identification that Osman goes through shows a parallel with the stages of theory of identification Jung proposes. Here, my aim is to describe these stages and demonstrate correspondences between these stages and Osman’s story.

Jung defines identification with the following words:

Identification is a psychological process in which the personality is either partially or totally dissimilated from itself. Identification is an object in

which the subject is, to a certain extent, disguised. Identification is distinguished from imitation by the fact that identification is an unconscious imitation, whereas imitation is a conscious copying. (Jung, Psychological Types, 551)

Parallel with this description, Osman alienates himself from the world he lives and identifies with the character in the book. However, he shows an obvious hesitation and resistance to the change. Therefore, the transformation he experiences cannot be called as imitation. Osman, in the beginning of his identification process, is not ready to dissimilate his identity.

I didn't yet want to face the entire transformation of a familiar world now changed from top to bottom, but I was well aware that my room was no longer the same old room, nor the streets the same streets, my friends the same friends, my mother the same mother (Pamuk 7)

Furthermore, Jung asserts that identification is a term which is not restricted to persons but also things and to psychological functions. According to him, the latter case (things or psychological functions) are particularly important. Identification in such a case, he argues,

leads to the formation of a secondary character, whereby the individual is so identified with his most developed function that he is very largely or even wholly removed from his original character-foundation, so that his

real individuality goes into the unconscious. (Jung, Psychological Types, 552)

Osman in The New Life, represents an antisocial person who does not conform to the general pattern of the society he lives in. He does not have any close friend either at the university he studies or in the neighborhood. Discontentment he experiences in his life makes him search for happiness out of his life's realities. Consequently, he comes across The New Life. The fact that he identifies with a thing, namely the book he reads, causes his real individuality go into the unconscious and Osman enters in the first stage of his identification.

Jungian analyst Murray Stein describes this very first stage of identification, in his book In Midlife. He mentions the three stages of individuation or self-realization which we can apply to the identity transformation process of Osman in Orhan Pamuk's The New Life. First of these three stages is called Separation and defined by Stein as;

... a crack can open in the identity between the ego and this persona, between 'who I now feel I am' and 'who I have appeared to be in my own eyes and in the eyes of others in the past.' The glimpse into this discrepancy can be terrifying. When that former identity and the dreams it was based upon get deflated and lost, there is a sudden realization of the ego's vulnerability and of the shadow personality, as well as of the limits on life's ascendance and on its expansive movements forward. (Stein 7)

Stein's definition of separation stage can be seen clearly in the following words of Osman. He walks around his neighborhood and finds the old objects from his old world strange. He is aware of the crack open in his identity and he suffers from this discrepancy. "I was so besieged by the feeling that the book had isolated me from the world. I thought the dark sea would suddenly swell, pull me into itself, and swallow me." (Pamuk 12) Osman realizes the effect of the transformation in his identity and he associates the power of this transformation with a dark sea which swallows and kills people. This controversy between keeping his existing identity and identifying with the main character of a book causes Osman to utter equally controversial statements such as:

Even though I felt my body dissociating, my entire being remained so concerted at the table that the book worked its influence not only on my soul but on every aspect of my identity. (Pamuk 3)

Jung accepts the requirement of separation from the former self in order to identify with another one and defines this process as 'alienation'. According to Jung, "Alienations of the self, ways of divesting the self of its reality in favor of an external role or in favor of an imagined meaning" (Two Essays on An. Psych, 122) are necessary for individuation (identification). Embodiment of Jung's description of alienation can clearly be observed in the Osman's words.

I wanted it so much that I almost believed in my existence in that world.  
There was no necessity even to convince myself: I did in fact live there.

Given that I lived there, the book must, of course, be about me. Someone had already imagined my ideas and put them there (Pamuk 6)

It is clear that Osman deviates from the reality by arguing that he exists in the world of the book. Furthermore, he accepts an external role or an imagined meaning as Jung claims. He believes that the book is about him. Therefore, this early pages of *The New Life*, where Osman describes how he feels and thinks as a person who is up to lose his identity in favor of a new identity can be regarded as demonstrations of Jung's separation or alienation stage .

Osman, just like a true believer of any religion or faith, accepts anything the book says without questioning. Osman portrays the people who are unhappy with the way of their lives and he represents the people who choose to glorify a person, a belief system or even an object in order to eliminate the dullness and monotony of their lives.

...I carried the book inside me and why the wet streets I tore through didn't appear real but seemed like part of a boring homework assignment I'd been given as punishment. After all, the book revealed, so it seemed to me, the meaning of my existence... (Pamuk 12)

Osman, being on the point of experiencing a radical change, is afraid of leaving his current identity which can shortly be described as a twenty-two years old male studying engineering; living with his mother in the house he has been raised.



He tries to overcome his fear in order to go out of the life circle he has been in throughout his life. "Never fear, never fear! The world in the book is real! But I was afraid." (Pamuk 13) Although he is not content with his life and identity, separation from his existing identity causes Osman to fear extremely.

On the other hand, as an example of the post-modern man who is indifferent to his life and things around him, Osman needs to escape from his identity, from his past and present in order to reach a world he does not know at all. "I felt guilty of having read a book that had estranged me from her world." (Pamuk He starts identifying with the book such a strong way that he claims that the book is his guide in life.

Nothing besides the book could reveal to me what was necessary course of action, what it was that I might believe in, or observe, and what path my life was to take in the new country in which I found myself (Pamuk 4)

Osman's state-of being after getting separated from his former identity is described by Pamuk in parallel with Jung's and Stein's theories of identification. He prefers using the word 'possess' to explain the consciousness he is in "That was how I almost came to believe I had total possession of my future, but I also knew what possessed me at present was the book." (Pamuk 10)

While Osman is still conscious about the change happening in his identity, the reality starts getting blurred in his eyes. "My dazzled eyes could no longer distinguish the world that existed within the book from the book that existed within

the world.” (Pamuk 6) Osman’s eyes which fail him to differentiate between the real world and the fictitious one can be explained better with the term Jung calls *Participation Mystique*. According to Jung, *Participation Mystique* connotes

a peculiar kind of psychological connection with the object wherein the subject is unable to differentiate himself clearly from the object to which he is bound by an immediate relation that can only be described as partial identity. (Psychological Types 572)

Since Osman cannot differentiate the real life from the life suggested in the book, he fails to differentiate his own identity from the main character’s identity. He starts believing the book is about him and he is the one whose stories are told in the book.

After a certain point, Osman loses his perception of reality and starts reacting joyfully to the transformation occurring in his identity. “For a moment I sensed that if any old object from my new viewpoint enlightened by the book, it could be transformed into that magical piece children are always looking for.” (Pamuk 11) This happiness results from the confidence Osman has on the truthfulness of the book. Or else, it is not the book but his unpleasant former identity makes Osman eagerly transform into a new identity. “I was so sure the world had been utterly transformed that I was not embarrassed to be wearing my dead father’s worn and cumbersome overcoat.” (Pamuk 17)

The death of his father seems to be the reason beneath Osman’s unfulfilled nature. Jung suggests that “The death of the father then has the effect of an

overhurred- an almost catastrophic- ripening.” (Jung, Modern Man in Search of a Soul 121) Being asked by a bearded old man if he was hurt, Osman answers “yes” “My father died yesterday. We buried him today. He was a shitty guy; he drank, beat my mother, didn’t want us around. I lived in Viran Bağ all those years.” (Pamuk 13) All of the references Osman makes for his father reflect his negative feelings and problematic relationship between him and his father. However, he is not aware of this fact since it is in his unconscious and these ideas only appear in his fantasies and slip-of tongues. This strengthens the possibility for Osman suffering from neurosis. Jung points out the difference between neurosis and conscious problems:

It would be a serious misunderstanding to confuse the existence of problems with neurosis. There is a marked distinction between the two in that the neurotic is ill because he is unconscious of his problems; while the man with a difficult temperament suffers from his conscious problems without being ill. (Modern Man in Search of a Soul 116)

Furthermore, Freud’s theories on unconscious and the way human beings reflect the ir unconscious perfectly match with Osman’s mode of behavior in relation to his father. Freud argues that

Our conscious intentions and actions are often frustrated by unconscious processes whose very existence is a continual surprise to us. We make slips of the tongue and slips in writing and unconsciously do things that betray

our most closely guarded secrets-which are sometimes unknown even to ourselves. (Jung, The Struc. and Dynam. Of Psyche 28)

In short, although Osman shows a tendency not to speak about his dead father and his memories about him, his unconscious reveal his negative thoughts and feelings about his dead father.

In this stage, Osman becomes well aware that his world before reading the book does not exist anymore. The world the book pulls him into is different than the one he had before. “I had my own world before reading the book, I said, but after reading the book, I now had another world.” The dullness and purposelessness of his former life in addition to unsolved problems with his father makes him long for a way to go out of the territories of his life. There, Jung has a theory which explains Osman’s behavior. He suggests that “For every piece of conscious life that loses its importance and value-so runs the law-there arises compensation in the unconsciousness.” (Jung, Psychological Types 241) In other words, The New Life functions as a medium which adds importance and value to Osman’s life. It’s the idea of being the main character of a story which attracts Osman so much that he is eager to abandon all the things belong to his former life including his identity.

When I sensed that the familiar old world was intolerably hopeless, my heart began to beat fast, my head began to swim as if a drug were coursing through my veins, and I was thrilled with the power that surged from the book, spreading gradually from its locus in my neck throughout my entire

body. The new world had already annulled all existence and transformed the present into the past. (Pamuk 17)

Through the end of the separation stage, Osman overcomes the effect of discrepancy occurred because of leaving his identity. According to Stein “The deep anxiety experienced during this period is due to this separation from one’s previous identity. With the mourning for this lost identity and its subsequent burial, one may eventually give birth to the emerging Self.” (Stein 43) Hence, the fear and anxiety caused by the lost of his former identity motivates Osman to proceed toward the upcoming stages of identification process.

## **2.2 Second Stage of Identification Process in The New Life; Liminality**

According to Jung individuation means “precisely the better and more complete fulfillment of the collective qualities of the human being, since adequate consideration of the peculiarity of the individual is more conducive to a better social performance than when the peculiarity is neglected or suppressed.” (Jung, Two Essays on An. Psych. 122) The aim of individuation Jung explains “is nothing less than to divest the self of the false wrappings of the *persona* on the one hand, and of the suggestive power of primordial images on the other.” (Jung, Two Essays on An. Psych. 123)

Osman’s perception of the objects around him that he has known for years changes not because of the change in the objects but because of the change occurred

in his identity. This change ensures that he will be able to divest his self and turn to be a pristine page of a book:

When I again exposed my face to the light that emanated from the book lying open on the table before me, it was as if my soul were the pristine page of a notebook. That must have been how the book's contents were infused into my soul. (Pamuk 37)

Osman's choice to transform his identity can be understood better analyzing it with Jungian Terms: "Through the persona a man tries to appear as this or that, or he hides behind a mask, or he may even build up a definite persona as a barricade." (Jung, Two Essays on An. Psych. 123)

Hiding behind the character he reads in The New Life, Osman proceeds to the second stage of identification. This stage functions as a bridge between the first and third stages. After separation from the existing identity occurs, self moves toward the object it is going to identify with. In other words, in this stage, the person in concern is in an in-between situation. Stein calls this second stage as *Liminality*.

Liminality occurs when the ego is separated from a fix sense of who it is and has been, of where it is going and its future; when the ego floats through ambiguous spaces in a sense of unbounded time, through a territory of unclear boundaries and uncertain edges; when it is disidentified from the inner images that have formerly sustained it and given it a sense of purpose. (Stein 22)

In The New Life, the unclear boundaries and uncertain edges covering ego are signified by accidents in a creative way. After an accident happened during his bus trips, Osman states that he has finally found the unlimited, timeless realm he has looked for.

Peace, sleep, death, time! I was both here and there, in peace and waging a bloody war, insomniac as a restless ghost and also interminably somnolent, present in an eternal night and also in time that flowed away inexorably  
(Pamuk 47)

Stein goes on describing the 'symptoms' of Liminality stage.

Then the unconscious is disturbed in its archetypal layers, and the Self is constellated to send messages: big dreams, vivid and powerful intuitions, fantasies, and synchronistic and symbolic events. The function of these messages is to lead the ego forward, and this guidance helps it to do what it has to do, whether this is to enter liminality further or later, to emerge out of it.

Vivid, powerful intuitions Stein mentions help Osman move forward in his process of identification. He describes the way he imagines himself out of his house with the words 'passion' and force of will'. Going out of his house, Osman looks at his room's window and imagines himself as if he is still sitting at his table.

I imagined myself sitting at my table, up there in my room where I saw the lights. I imagined it with such passion and force of will that I thought I could almost see for a brief moment my own head in the faint orange glow of my table lamp, against the little segment of dingy white wall that was barely visible between the parted drapes. (Pamuk 40)

After this message of the Self which is sent via Osman's imagination, he feels relieved from the pain he suffers because of the discrepancy he has experienced in the separation stage. In the following lines, he speaks as if he discovers a formula to leave behind his existing identity and to see himself with others' eyes.

At the same moment, such an amazing feeling of freedom manifested itself in the electric sensation I experienced that I was amazed. It had been so simple all along, I said to myself: the man in the room that I saw out of another's eyes must remain there in that room; I, on the other hand, must run away from home, away from the room, away from everything, including my mother's smell, my bed, my twenty-two years of lived life. (Pamuk 40)

Finally, seeing the progress he made in the way of transforming into a new human being, Osman starts feeling secure and content.

As I copied down all that the book imparted, the knowledge of the places where I must go gradually filtered into me, and I was gratified that I was gradually becoming someone else. Much later, when I was reviewing the



pages I had filled like a traveler satisfied with the progress he has made, I could see with clarity the new human being into whom I was in the process of being transformed. (Pamuk 41)

This way, Osman accomplishes the second stage of his individualization process and goes on journeys where he manifests his new identity.

### **2.3 Third Stage of Identification Process in The New Life; Re-integration**

Before getting into the descriptions and implications of the third stage, it would be better to examine Osman's relationship with Mehmet. Osman's belief to be the main character of The New Life gets weaker after he learns more about Mehmet. Osman's identification with the character in The New Life causes him to regard Janan as the Angel in the book. Since Angel is claimed to bring peace and love to the people around her, Janan as Osman's beloved fits into the 'Angel' character in Osman's unconscious. However, Mehmet's success in gaining Janan's love and admiration leads Osman to suspect his position in the new world he creates for himself. The logic in here is that the one the Angel falls in love with must be the person who is mentioned in The New Life.

In this part of the story, Osman's confrontation with Dr. Fine's archives changes the flow. This confrontation results in a conscious differentiation which in return help Osman get out of the identity he possessed. He reads the notes that Dr. Fine's spies have taken about Mehmet, and there, he finds out Mehmet's sexual intercourse with Janan. Furthermore, going into the details of these notes, Osman learns that Janan and Mehmet have chosen him as a victim and made plans to make

him read the book. As a result of that, Osman loses his faith in the purity of Janan and felt betrayed after reading archives. Since Janan symbolizes Angel in Osman's perspective, her impurity and seductive attempts lead Osman question the world The New Life suggests. Moreover, this experience brings Osman to consciousness as Jung theorizes. Jung argues that the self which is exposed to the separation into two different identities requires a solution to this tension. At that point, individual has an experience which helps him or her distinguish the object (s/he identifies with) and former identity. Jung analyzes this process and verbalizes it as such: "A conscious process of differentiation is required to bring the individuality to consciousness, to raise it out of the state of identity with the object." (Jung Psychological Types 561) Hence, while Osman unconsciously utters sentences such as "two instinctive thoughts occurred to me: I wanted to leave the scene, or I wanted to become Nahit"(Pamuk 121), he starts realizing that he used to identify with Nahit/Mehmet and comes closer to the reality and consciousness after reading Dr. Fine's archives. Leaving the archive room Dr. Fine provides him with, Osman describes his inner feelings as;

I left the archive room when I was still hearing that music in my ears, at an hour when I felt deep inside me how cold and calculating were both the world and the philosophical inclined patriarch of the house. It was as if I could hear the encouraging provocation of some blithe spirit. I felt something tingling inside like that playful feeling people like me get when we leave the theater after seeing a fun and upbeat movie, a feeling which is as light as the music that goes through our heads. You know what I mean:

we identify with the hero, as if we were the guy with the clever jokes, the spontaneous levity, the incredible ready wit. (Pamuk 157)

In this way, Osman moves onto the last stage in his identification process. Noticing his former mistake of identifying with the hero of the book, Osman comes to the end of his identification process. Stein describes this re-integration stage as “The ego’s tendency is to solve the problem of opposites and the psychic tension they create by accepting one side (and identifying with it) and rejecting the other (and repressing it).” (Stein 138) Osman who recognizes the fact that he unconsciously identified with Mehmet, attempts to reject Mehmet’s identity. However, the method Osman has chosen to solve the problem of opposites and relieving from the tension of dual identities is to kill Mehmet and suppress his identity. Here, Pamuk aims to add some fictitious, literary taste into Jung’s and Stein’s theories about re-integration. Although Osman’s act of killing Mehmet may seem an ordinary murder of jealousy, the main reason for Osman to shoot Mehmet is to eliminate a rival who has the characteristics of The New Life’s hero. As a result, Osman manages to kill Mehmet, go back to his former life, have a family and finally decipher the meaning of new life by visiting the house of New Life Caramel’s producer.

On the other hand, the discrepancy between Osman’s and Mehmet’s identities can be explained through Jung’s analysis of personality types. Jung divides people into two categories as introverts and extroverts. Osman and Mehmet are in these two different categories. Osman’s motivation to identify with Mehmet can be explained

with his desire to pick up an extrovert personality. Osman belongs to the category of *introverted type* of personality described by Jung as:

His development estranges him from the reality of the object, handing him over to his subjective perceptions, which orientate his consciousness in accordance with an archaic reality, although his deficiency in comparative judgment keeps him wholly unaware of this fact. Actually he moves in a mythological world, where men animals, railways, houses, rivers, and mountains appear partly as benevolent deities and partly as malevolent demons. That thus they appear to him never enters his mind, although their effect upon his judgments and acts can bear no other interpretation. He judges and acts as though he had such powers to deal with; but this begins to strike him only when he discovers that his sensations are totally different from reality. (Jung, Psychological Types 504)

Osman signifies introvert type of people who, as mentioned above, sticks to his own subjective judgments about the world around him. He cannot even differentiate the content of the book from his ideas and believed that the book is about him. Finally, the contradiction between the reality and his sensations strikes him as Jung suggests. As an introvert, he “usually lacks the right argument in presence of this prejudice; for he is just as unaware of the unconscious, though thoroughly sound presuppositions of his subjective judgment, as he is of his subjective perceptions.” (Jung, Psychological Types 477) He is guided “by that factor of perception and cognition which represents the receiving subjective disposition to the sense stimulus. For him “the world exists

not merely in itself, but also as it appears to him.” (Jung, Psychological Types 472)

That’s why Osman repeatedly illustrates how the world appears to him after reading the book. Besides, when he goes to Samsun and meets one of Mehmet’s who is a doctor in the hospital of the town, Dr. Mehmet advises him to underline the book while reading in order to understand the mere meaning of the book without any subjective interpretation.

On the other hand, Mehmet fits into the category of *extrovert type*. Being an extrovert,

he owes his normality to his ability to fit into existing conditions with relative ease. He naturally pretends to nothing more than the satisfaction of existing objective possibilities, applying himself, for instance, to the calling which offers sound prospective possibilities in the actual situation in time and place. He tries to do or to make just what his milieu momentarily needs and expects from him, and abstains from every innovation that is not entirely obvious, or that in any way exceeds the expectation of those around him. (Jung, Psychological Types 419)

The realization of Jung’s description about extroverts can be seen through the end of Mehmet’s life. Unlike Osman, he overcomes the devastating effect of the book and manages to make his living out of the book by copying it. Therefore, Mehmet succeeds fitting into the existing conditions and complying with the system of the town he lives in. He quits questioning the meaning of the books since he realizes the danger in doing so and he warns Osman by saying: “A good book is a piece of writing that implies things that don’t exist, a kind of absence or death... But it is

futile to look outside the book for a realm that is located beyond the words.” (Pamuk 222)

Mehmet’s tendency to determine his actions and decisions with objective, material values can be clearly observed in his dialogue with Osman. Mehmet, open-heartedly states that “What it says in the book is all behind me now.” (Pamuk 212) However, Osman is suspicious about Mehmet’s indifference to the book and replies: “But you are still writing the book all day”. The answer that Mehmet gives proves that he belongs to the extraverted category. He says “I do it for the money” (Pamuk 213). This dialogue, along with Mehmet’s approach to the book and the love affair he has had with Janan shows that he has a consistent extraverted attitude in life. Jung defines extraverted type of people like Mehmet as:

Now, when the orientation to the object and to objective facts is so predominant that the most frequent and essential decisions and actions are determined, not by subjective values but by objective relations, one speaks of an extraverted attitude. When this is habitual, one speaks of an extraverted type. (Jung, Psychological Types 417)

Osman’s jealousy and hatred of Mehmet are not restricted to the tension resulting from the relationship between Janan and Mehmet. Rather, Osman is jealous of Mehmet since he could not find the equilibrium and inner peace that Mehmet could. Even after the voyages and adventures the book makes both of these men go for, Mehmet manages to settle down. Therefore, one of the main reasons for Osman

to kill Mehmet is his incapability to identify with Mehmet because of the difference between their personality types. Osman realizes that Mehmet diverts from the way the book lead them and in that becomes more unreachable for him. “So it was no longer because I wanted to possess Janan, but because he did not believe in you, O Angel, that on my way to the station I contemplated plugging him.” (Pamuk 228)

Nevertheless, killing Mehmet does not bring total happiness and peace to Osman’s life. Close to the end of the book, Osman decides to turn back his home and re-integrate with his former identity and life. He is well aware that the identification process he has gone through is over and he comes to the end. “I had arrived at the end of all the adventures, voyages, and mysteries I could possibly invent for myself.” (Pamuk 286) Not only adventures and voyages but also the reality created by the book ends for Osman. He brings to the consciousness and perceive the reality without the effect of the book, or as Jung may call it the without the effect of the object he identifies with. “Now that I had no more hope and desire to attain the meaning and the unified reality of the world, the book, and my life...” (Pamuk 287) However, Osman’s last attempt to re-integrate with his former identity fails because of the accident on the way back which takes his life. As a person who seeks for the accidents and his own death throughout the book, Osman seems to change his mind. Pamuk does not let his main character fulfill his re-integration stage and find his inner peace. Osman’s last words depict that he does not have any desire to end his life. “I knew it was the end of my life. And yet I had only wanted to return home, I absolutely had no wish for death, nor for crossing over into the new life.” (Pamuk 296) The New Life does not exist for Osman anymore since he rejects the reality of

the world describes in the book, so he strives for staying in the world which is the only source of reality.



### CHAPTER 3

#### SUFISM, JUNGIAN PSYCHOLOGY or BOTH?

Analyzing the two preceding chapters, one may deduce two completely different interpretations about Osman's story. In the first chapter, Osman's attempt of annihilating his identity and going for endless journeys to unite with an Angel is explained with Sufi understanding. In addition to that, the allegorical language of The New Life causes the reader draw a parallel between the book and the Sufi texts embellished with allegories. Therefore, in the first chapter, it is proved that The New Life includes several profound Sufi references such as Quranic names given to the characters and a holy book with its devastating effect on the characters.

On the other hand, second chapter which approaches Osman's experience with psychoanalytic theories provides a consistent explanation as well. Osman's relationship with his father, who passed away, is implied to be problematic and this problematic relationship with his father turns Osman into an unfulfilled, asocial adult. In order to compensate his loneliness and unhappiness in life, Osman creates a fictitious world for himself by identifying with the main character of the book he reads. In that, the process he goes through is in line with Jung's theory of identification.

Either as he is seen as a Sufi Dervish who longs for unification with God giving his identity (nafs) in return, or an individual with neurosis and seeks for identification with an object in order to escape his unpleasant past, Osman has a mystical story. The element which makes his story mystical is mostly because Pamuk's implicit comparisons of East and West in philosophical terms.

One of these comparisons is in the way of looking at Osman's quest. For an Eastern mind that is familiar with the teachings of Sufism, it is inevitable to read Osman's story within the Sufi perspective. In my first chapter, I tried to show the parallels between Sufi understanding and Osman's point of view in life. However, the same plot can be analyzed through the identification process which is theorized by a Western Psychologist; Carl G. Jung. In my second chapter, I have attempted to explain The New Life with Jungian perspective.

To the surprise of both parties, there are some researches on the similarities between Sufism and Jungian psychology. Jung himself offers a comparison between East and West in terms of spirituality and points out the missing points in the Western thinking. In that, he demonstrates the importance he gives to the spiritual qualities which allows Jung's theories to have so much in common with the Sufi understanding.

The West with our technical proficiency, the East with its psychic proficiency is throwing our spiritual world into confusion. We have never yet hit upon the thought that while we are overpowering the Orient from without, it may be fastening its hold upon us from within. (Jung, Modern Man 249)

Therefore, in the final part of this thesis which aims to provide an analysis of Pamuk's The New Life by assembling Sufi ideas and Jungian psychology, I am going to mention the similarities between Jung's theory of identification and Sufi understanding based on Ibn Arabi's approach.

One of the main similarities between Sufi thinking and Jung's theory is the idea of an ultimate point one intends to reach. According to these two disciplines, the nature of human beings necessitates reaching an ultimate level which provides a state of wholeness and peace with the rest of the world. In spite of the similarities in the core of the idea, Jung and Sufi thinkers call the process of reaching the highest level of consciousness differently. While Jung calls this process as *individuation* and defines the aim and result of it as: "...the ultimate goal of individuation is to make a human being whole, complete so to say; in order that all the conscious and the unconscious contents of his psyche may work in unison; the ultimate result should be that he becomes a valid member of human society", the ultimate goal of Sufi training is claimed to "live a guided life, guided from within by that which is the Infinite, able to catch the Divine Hint and act accordingly." (Tweedie 119) Although these two doctrines give equal importance to unity and harmony in one's life, the way they formulize the attainment of the unity is slightly different. In Sufi thinking, the point which the wayfarer needs to reach is called *Fanaa*. In order to reach *Fanaa*, Sufi dervishes are to annihilate their former identity; they have to abolish the material needs and desires for the sake of unifying with the Divine spirit. Unlike individuation which results in conformity with the psyche of the person and with the psyche of the society s/he is living in, Sufi trainee needs to get isolated from the society and the collective consciousness of the society in order to reach a higher spiritual level.

The ultimate pursuit is the attainment of a state of "Fanaa" or dissolution in unity with the Divine. It is a state of wholeness where the self, in its limited and transient nature, is transcended; and this often appears as a state of

wholeness where dualities and contradictions are encompassed around a central self; in other words a process of individuation.

Nonetheless, Jung's perception of the term individuation cannot be confined to the visible development in one's consciousness. Rather, according to Jung, individuation can also function as a medium for establishing a relationship with God. Jung says in *The Way of Individuation* that:

The experience of God in the form of an encounter or 'unio mystica' is the only possible and authentic way to a genuine belief in God for modern man. The individuation process can 'prepare' a man for such an experience. It can open him to the influence of a world beyond his rational consciousness, and give him insight into it. One might say that in the course of the individuation process a man arrives at the entrance to the house of God.

(Jung, 119)

Thus, individuation in Western canon and Fanaa in Eastern, Muslim understanding can be accepted as terms which correspond to each other. Through individuation, one becomes aware of oneself and of the universe. This results in searching and hopefully finding the meaning underneath the visible world. "Beyond satisfaction of the basic drives, which Freud ascribed to sex and Adler to power, man would search for meaning and purpose in his life; in other words seek what has traditionally been offered by religion." (Spiegelman 84)

In other words, Jungian individuation process, like state of Fanaa, “in terms of ends and means provides a way or path in pursuit of a higher goal that is beyond the satisfaction of personal needs; a meaning and purpose in life that goes beyond individual life.” (Spiegelman 79)

As for meaning and purpose of such a quest, Sufi tradition and Jung’s point of view are in line with each other. Both disciplines accept the necessity of a pursuit in life which is beyond the trivialities of daily life. According to them, human beings may succeed to have fulfillment in their psyche or soul when after they transcend the satisfaction of physical needs and desires and go for a journey to find the meaning of their existence. At that point, Sufi way of searching for the meaning differs from the Jungian method. Sufi traveler turns into his/her own soul and finds all the answer in there. However, an individual who is in the process of individualization needs to reconcile the conscious and unconscious parts of the psyche and adjust himself/herself according to the norms of the society in concern. Here, “the important factor that prevents this discovery of meaning from becoming a sheer delusion that isolates its owner in a paranoid state is that it is shared, both in the historical dimension within the long history of Sufi tradition and the geographical dimension within the many Sufi groups that are spread all over the country.” (Spiegelman 85)

Another similarity between Jungian and Sufi perspectives is that they share the same belief on the symbolic relationship between the hidden and the manifest. Beyond the knowledge gathered through the analysis of what is manifested, both Jung and Ibn Arabi believe that there is the knowledge or the reality which exists

independent from the sensual world. Again, two disciplines have different terms to call and define this relationship although they seem to be parallel in their content. Ibn Arabi, as a prominent Sufi philosopher, suggests that the idea of God is the work of human imagination and the *active imagination* that human beings have enables them create meaning out of invisible, imperceptible data.

We have already recognized that for Ibn' Arabi active imagination is theogonic creativity: in that kind of meditation one both perceives and creates God; the God created is a consequence of divine sympathy and compassion for men; He who receives Himself from Himself is to be found in that same human imagination. (Spiegelman 111)

It is said that God gives the ability of active imagination to human beings as a sign of His sympathy since the only way for men to perceive God is to create the concept of the Divine with the help of active imagination.

Coming to the equivalent of active imagination in Jung's terms, *synchronicity* seems to be the keyword. Synchronicity as being an "acausal connecting principle" (ie. a pattern of connection that is not explained by causality), is observed in Jung's therapy sessions. Both in his life and those of his patients, Jung confronts with the events that seem to defy the normal laws of causality. He calls these events, which lack a cause to happen, as *meaningful coincidence*. According to him, there is no possible way to explain them through the normal action of cause and effect and it is hard to believe them to be pure chance. In other words, with the term synchronicity, Jung argues that there is a symbolic, unexplained relationship between hidden and

manifest. The acausal happening is a result of this relationship between the world open to the eyes and the one that is not. In this sense, Ibn Arabi's active imagination and Jung's synchronicity are similar to each other.

The main function of Active imagination is that of liberation. The process enables one to transform everything experienced into a symbol, finding the correspondence between the hidden and the visible. Jung's synchronicity seems to be a parallel. It is the ta' wil, a unification of the hidden and the manifest, which accomplishes renewal and creation. (Spiegelman 110)

The similarities between the two philosophies can be attributed to the moral, spiritual content of Jung's theory and questioning, untraditional disposition of Ibn Arabi's philosophy. Rather than standing on the two ends of the scale, these ideas are close to the center where the borders are getting blurred. As an example to the correspondence, Jung's views on the chance occurrences which cannot be explained with the scientific, materialistic laws could be examined:

We are now surrounded by a world that is obedient to rational laws. It is true that we do not know the causes of everything, but they will in time be discovered, and these discoveries will accord with our reasoned expectations. That is our hope, and we take it as much for granted as primitive man does his own assumptions. There are also chance occurrences, to be sure, but these are merely accidental, and we have

granted them a causality of their own. Chance occurrences are repellent to the mind that loves order. (Jung, Psychological Types 150)

In addition to stating the possibility for Western mind to misconceive the Universe because of examining it through only the rational laws, Jung proves his standpoint in relation to Western material world with his comparison of East-West point of views:

The Christian West considers man to be wholly dependent upon the grace of God, or at least upon the Church as the exclusive and divinely sanctioned earthly instrument of man's redemption. The East, however, insists that man is the sole cause of his higher development, for it believes in self-liberation. (Jung, Phen. of the Self 488)

All in all, Pamuk's narrative as a melting pot, includes the traces of these two disciplines and with the mixture of literary techniques borrowed from both East and West (usage of allegories and post-modern novel techniques) and with the similarities between understanding of the mystical, spiritual world in East and West, Pamuk provides us with the scientific inquiry about the consciousness-unconsciousness of the mind and spiritual journey of the heart.



## **CONCLUSION**

### **TWO POLES IN PAMUK'S NARRATIVE**

The goal of many spiritual traditions includes the annihilating of the ego, allowing self-knowledge of one's own nature to become fully aware and enacted in the world. Knowing the self is the enlightenment for the followers of these traditions. One of the descriptions of spirituality is the self's quest for the "ultimate meaning" through the comprehension of the sacred unknown. Spiritual identity appears when the symbolic religious figures and spiritual elements of a culture are applied by the individuals in the setting of their own life. Another definition of spiritual identity is “a persistent sense of self that addresses ultimate questions about the nature, purpose, and meaning of life, resulting in behaviors that are consonant with the individual’s core values.” (Ochs 22)

As a form of self-expression, literature is closely related to the spiritual identity. Individual who is in the way of searching the ultimate meaning of his or her existence keeps the records of this process since the narrative emerges in all cultures as a fundamental means of making sense of human experience. Narrative and self are inseparable in that narrative is created by experience and gives a shape to the experience. Thus, an individual who questions the meaning of the entities including himself necessitates narrative in order to mediate the spiritual experiences.

Pamuk, as a novelist, has a tendency to create fictitious characters who question their identity and undergo a series of spiritual experiences through which they unify with their partial selves. In The White Castle, the Venetian slave and his Ottoman master engage in a quest for the clashes and resemblances in their identities. In order to compare their identities, they make use of the power of writing. Sitting next to each other, they define both their own and their rival's characteristics. Contemplating their identity and seeing themselves with each other's eyes causes this pair to engage in a spiritual practice. Pamuk indicates that as:

“The affinity and the tendency between this pair at once became the book's imaginative center... Perhaps it was my analytical side taking over, but this was how I happened onto the idea of their being identical. From then on I did not have to expend too much effort to immerse myself in that most celebrated of literary themes: identical twins changing places.” (Other Colours 249)

Pamuk's usage of the 'identical twins changing places' theme is not restricted to The White Castle. In The Black Book and in The New Life, there are identical twins who endure inner challenges to find their own identity. Unlike The White Castle, in these two novels, the main characters are applying the techniques of Sufi discipline while they are searching for the clues which lead them distinguish their identities. Galip in The Black Book and Osman in The New Life go on journeys in which they put the trivialities and desires of the world aside and annihilate their

former identity in order to reach the meaning of a new life and to get a new identity in this new realm. Thus, the inseparability of the spiritual identity and the narrative I mentioned before can be clearly observed in Pamuk's novels. Besides, as a novelist who is exposed to Eastern philosophies and spirituality, Pamuk's is highly affected by the Eastern resources and reflects this tendency in his preference for the spiritual elements of his novels. Sufism is the main source of mysticism for most of the Pamuk's novels as well as The New Life. Decoding the metaphorical basis, one may face with the allegorical expressions and the Sufi virtues that are highlighted in the book. It is these expressions and Sufi references which establishes the relationships between the narrative and the spiritual background beyond the narrative.

On the other hand, it is a well-known fact that the tradition in which Pamuk is raised, positioned towards the West. He proudly states that it is the Cartesian thinking that forms his way of looking at the world. Thus, all of his novels including The New Life follow a rational, theoretical basis in addition to the spiritual dimension. In The New Life, the process of identification that the main character experienced is portrayed in line with the identification and individuation theories of Carl Gustav Jung.

In conclusion it can be said that to understand Pamuk's narrative, to grasp the balance between the Eastern spirituality and the Western rationalism, one needs to see beyond the blurred distinctions between East and West. It is this combination of Eastern spirituality and Western rationalism that provides Pamuk's narrative with its literary richness. He offers his readers a text which is both rational and consistent in

theory and also spiritual and profound with its tone. Pamuk mentions these two poles in his character as:

Reason sits at the center of my existence. But at the same time, I try to open myself as much as I can to other books, other texts. I do not look at those texts as material, I take pleasure in reading them-they bring me joy. This joy lifts my spirit. Whatever it touches, it will have to reckon with the rationalist in me. Perhaps my books rise out of these two poles, attracting and repelling each other. (Other Colours 261)

The attraction and friction between these two poles ensure Pamuk's readers the opportunity of looking at universal issues such as identity transformation or identity formation (as it is seen in The New Life) with two different perspectives.

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