

Contextualisation Of Conflicts Between Tradition And Modernity In Orhan Pamuk's My Name Is Red

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Abstract

Orhan Pamuk's fictional world is stacked up with ambiguities and peculiarities of need. His books are stacked up with the challenges of adherence to the custom of the East and the progression of the West. His books portray the propelled Turkey got between the arrangement to transform into a typical and westernized state and the draw of Islamic fundamentalist who try to keep up the Turkish culture. In *My Name Is Red*, Pamuk reintroduces Ottoman social history and Islamic style into popular culture through various storytellers. In *My Name is Red* Pamuk endeavors to set the discourse between the conventionalist driving forces of Turkey and the Modernists rolling. The conventionalist driving forces request that a craftsman should not fall prey for the money. All through the novel Pamuk endeavors to research the differentiations among East and West with the help of the miniatures. His works are the mix of Eastern and Western systems, events and styles through which he endeavors to go between these two universes.

Key Words: Tradition, Modern, Conflict

To the origination of the general population of the West, the general populations of the East are very or to a limited degree orthodoxical or traditionalist. They never permit any western thoughts stream into their property uninhibitedly. Attesting their origination the general populations of the East to a more noteworthy degree adhere to their convention. While a few societies attempt to maintain the convention of their territory, some have a tendency over the thoughts and way of life of the west. A few societies toss themselves in a quandary of whether to maintain the convention or appreciate the Western method of living and Turkey is one among the country trapped in the issue.

The Ottoman conventionalists denounced the European style of painting pondering the extraordinarily affinity as a backslider. After the Renaissance there was a social change and the Ottoman specialists were supplanted by the Frankish craftsmen. The historical backdrop of Turkish Literature might be isolated into three periods, mirroring the historical backdrop of Turkish progress as pursues: the period up to the reception of Islam, the Islamic time frame and the period under western impact.

Orhan Pamuk a major Turkish author's fictional world is loaded up with ambiguities and oddities of want. His books are loaded up with the difficulties of adherence to the custom of the East and the advancement of the West. Apart from this difficulty he regularly extends a person's quandary over the real world/fictional, custom/development and so forth. His books are regularly melodious purposeful anecdotes that depict the advanced Turkey got between the plan to turn into a common and westernized state and the draw of Islamic fundamentalist who endeavor to keep up the conventional Turkish culture. In spite of the denouncement of Islamic fundamentalists Pamuk's books are respected well in Turkey. The delicate political air of Turkey has raised blended social reaction for crafted by Pamuk. The overwhelming social pragmatist abstract custom is re-sacralized by the works of Pamuk that manage common and Sufi subjects together. In the modern Turkey the specialist of the state is regularly challenged by the condition of the creators.

Pamuk having felt that books encapsulate a one of a kind story voice grasped run of the mill postmodern abstract methods. *My Name is Red* is Pamuk's first novel to be distributed in English. In *My Name Is Red*, Pamuk reintroduces Ottoman social history and Islamic style into pop culture through different storytellers who recount to their adaptation of the story so as to empower the perusers comprehend the clashing perspective focuses as well as a portion of the issues and impacts that offered ascend to two particular periods. Pamuk utilizes East and West for comprehension and speaking to his examination, which is the connection among similitude and distinction.

My Name is Red is translated from Turkish by Erdağ M. Göknar. In the novel the Sultan who needs to dazzle his western relations intends to outline a book in a cutting edge and western way. The Sultan fixes the best artists in his domain to show the book. This prompts debate and draws much exchange between the senior and progressively conventional artists, and the

individuals who need their style to develop. At the point when the Sultan finds that a miniaturist takes a shot at the original copies is killed he requests Black, a miniaturist to discover the killer or else the he can't wed his love Shekure. As Black endeavors to understand the murder identified with the provocative book and win over his wonderful cousin, a contention among craftsmanship and religion strengthens.

In the novel there are 59 short parts with various characters who go ahead in being the storyteller including the unknown killer. There are characters who are non human, for example, a dog, a painting, 'death' and a gold coin. The characters Stork, Butterfly and Olive who are the nearby associates to the dead are suspected. *My Name is Red* is additionally a romantic tale that includes Black and Shekure, Shekure's desirous brother by marriage and a Jewish go between. After numerous complicacies the workshop is exculpated of the wrongdoing, Black and Shekure have a glad marriage . The tale is a philosophical discussion about advancement versus convention in craftsmanship. It is likewise a recorded novel that discloses to one progressively about workmanship and governmental issues in sixteenth century Istanbul.

The novel is set in late sixteenth century Istanbul which mirrors the intrinsic subjectivity of society and religion of Istanbul. Istanbul fills in as an extension among Europe and Asia where the Eastern and Western societies meet with the concurrence of Christian and Islamic expressions, as Erdağ Göknar focuses, “Pamuk’s work, serves to mount a political critique of two varieties of orientalism: Orientalism as articulated from colonial Europe, and orientalism as an internalized gaze informing the Republican modernization project” (2).

In the novel *My Name is Red* the possibility of the west is spoken to by Renaissance painting. We discover Ottoman Sultan Murat III commissions an exceedingly prudent book to outperform crafted by Frankish experts and fixes the miniaturist Elegant Effendi, an illuminator to take a shot at the readiness. Enishte Effendi is the genius behind the original copy who demands Elegant to represent and enlighten in new Frankish styles.

I knew every mark on my face and shirt, all of the wrinkles, shadows, moles and boils, every detail from my whiskers to the weave of my clothes and all their colors in all their shades had to be perfect, down to the minutest details, as much as the skill of Frankish painters would allow. (484)

The novel *My Name is Red* focuses round the murder mystery of these two individuals and the contention between Islamic philosophy and mainstream thoughts of the Western social orders. The story bargains with the homicide secret as well as the complex social discussion. Orhan Pamuk recounts to the story from alternate points of view including individuals, creatures, hues and carcasses which empower him to build up a scaffold between the conflicting social qualities and the East and the West. Enishte deals with an original copy for a Sultan that delineates the inward wealth, delights and fears of the domain. He attempts to take the Venetian style of painting as his model, which is viewed as cross breed, since it conveys the Eastern substance in a Western structure. Pamuk additionally illuminates Ottoman history and Turkish culture through his striking depiction of the intriguing scene of the orient. In the novel Pamuk depicts the authority of the Sultan who attempts to smother the unrestrained choice of the craftsman, politically and monetarily.

The Sultan forced the great Master Osman to copy a portrait of His Highness, which had been commissioned from a Venetian. I know Master Osman holds me responsible for having to imitate that painter, for having to make strange painting, which he did with disgust, referring to the experience as ‘torture’. His wrath was justified. (112).

In *My Name is Red* Pamuk attempts to set the bundle of discussion between the traditionalist masterminds of Turkey and the Modernists rolling. The traditionalist masterminds demand that an artist ought not fall prey for the cash. So as to safeguard their special personality they additionally demand that the old legends and fantasies ought to be presented in the new original copies.

In place of weapons, armies, slaves and conquests, we believe that the old myths, legends and stories ought to be introduced anew into our books. We shouldn’t forgo the old models. Genuine miniaturists shouldn’t loiter at the shops in the bazaar and paint any old thing, depictions of indecency, for a few extra kurush. (114)

Pamuk claims that Western works of art emulate reality for what it’s worth, and the Eastern fine arts are progressively unique in its substance as they attempt to integrate the

miniaturist's self crystal with the outside the real world. He illuminates the changing idea of Ottoman craftsmanship because of the political changes that occurred in Turkey. In an example Osman says, "I am painfully aware that we quite rarely reach the sublime level of the old masters of Heart, despite having lovingly sacrificed our entire lives to this work." (283). Be that as it may, for the conventionalist miniaturist Enishte the gathering of the Western workmanship is a risk for the Ottoman customary smaller than usual and calligraphy.

All through the novel Pamuk attempts to investigate the contrasts among East and West with the assistance of the miniatures. His works are the blend of Eastern and Western techniques, occasions and styles through which he attempts go between these two universes. It is the social governmental issues of religion and state which is a predominant antinomy of Turkish scholarly innovation that arranges Pamuk's work inside the common, Republican artistic convention. His books play with the terms East and West in light of their supremacy as sorting out and social ideas.

Pamuk's novel *My Name is Red* illuminates the scholarly infringement of the West on the East and can be considered as a result of his half and half personality.

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