



A STUDY ON LOVE AND ITS DEFEAT IN ORHAN PAMUK'S NOVELS

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Abstract

Orhan Pamuk, a Turkish author, is well respected across the world. His writings are in the Turkish language. Despite this, one of his writings has been translated into more than sixty languages throughout the world. The topic of love and its inescapable failure in human life is explored in "Love and its Failure in the Novels of Orhan Pamuk." The topic of love and its universal appeal has been a staple of literature since antiquity. The love lives of major characters in several of Pamuk's writings are described with great fervor. Both sexual and platonic partnerships are discussed. He exposes the dark side of love in this piece. Happiness in the presence of gorgeous female characters is a common theme for his male characters, yet they are generally doomed to disappointment in both their professional and personal lives. Most of the love stories in Pamuk's book have tragic endings. In Pamuk's *The New Life*, Osman, the protagonist, embarks on a long journey to win back the heart of Janan, who has abandoned him for another man called Mehmet. Osman is sentenced to a life of unrequited love when Mehmet is slain and Janan marries another man. Relationships between two people are common themes in Orhan Pamuk's writings. This paper will discuss Pamuk's life, writing process, canonical works, and protagonist archetypes.

Keywords: miniaturist, painting, religion, Renaissance humanism, sculpture.

1. INTRODUCTION

Orhan Pamuk, a Nobel Prize-winning novelist from Turkey, was born in Istanbul in 1952. When he was 22 years old, he chose to give up painting in favor of writing. His writings, originally written in Turkish, have been translated into more than sixty languages. *Cevdet Bey and His Sons*, his first novel, was started in 1974 and ended in 1982. Among the various literary honors conferred upon him are the Nobel Prize in 2006, the Peace Prize of Germany in 2005, and the International Dublin Literary Award in 2003.

Most individuals experience love as a powerful and instant feeling. Numerous efforts have been made to define love from a psychological perspective. In *Civilization and Its Contents*, Freud examines the emotional side of love. Separating "ego" and "object" is, in his view, illogical. According to him, a man in love "declares that 'I' and 'you' are one and begins acting as if it were a reality" despite evidence to the contrary from his senses. When a person is really in love, their sense of identity merges completely with that of their spouse. Love warps the security of an illusionary collective mind.

One of the most common themes in literature and song is love, and it always has been. Due to its universality as a human experience, love is often explored in the literature of many different civilizations. Readers of all ages continue to be drawn to Roman, Greek, and Indian mythology for its romantic themes. Shakespeare's passionate love themes revolve on people who fall in love at first sight. The complexity of love makes for interesting reading. The power of love may be magnified in writing to deepen the effect of other themes on the mind of the reader. Literature would be dull if not for the fact that humans have an inbuilt capacity for love, whether vast or little. Romantic love between a man and a woman is frequently portrayed in literature as intricate and deep, and this is true across genres and languages. The novel's length and scope make it ideal for delving deeply into the topic of romance. Artists often portray a rosy, happy ending in their depictions of love. After all, life is full of highs and lows. Because of the increased



realism in today's literature, characters' romantic relationships often end tragically. As a result, the theme of love's inevitable failure in real life becomes important to romantic literature.

A love triangle between Osman, Janan, and Mehmet is fabricated by the author. Everyone who falls in love has a tragic ending. Osman, our protagonist, does everything to win over Janan, but to no avail. It hurts his feelings to see his wife, Janan, crying over another man. This causes him to doubt his own identity and fuel impulses to adopt her boyfriend's. As I saw Janan's eyes fill with tears, I thought, "Love... I, too, would want to assume a new identity." Yet another Pamuk hero meets his demise while pursuing the love of his life.

Pamuk's book *Kara Kitap* (The Black Book), released in 1990, swiftly came to notoriety as a literary classic in Turkey, however it took him a little longer to earn global praise for his work. In 1992, he wrote the screenplay for the critically acclaimed Turkish film *Gizli Yüz* (Secret Face), which was based on *Kara Kitap* and directed by *MerKavur*. Pamuk's sixth book, *Yeni Hayat* (New Life), was published in 1994 and caused an uproar in Turkey. It shot to the top of the best-seller lists in Turkey almost overnight. Pamuk's fight for Kurdish political rights contributed to his rise to fame in Turkey at the time. Pamuk was one of a number of authors who were tried in 1995 for writing against the mistreatment of Kurds in Turkey. In 1999, Pamuk published *tekiRenkler*, a collection of writings. Colors Not Listed.

This year's show, "Balkon: Photos by Orhan Pamuk," included photos of Istanbul taken by the 66-year-old Nobel Laureate from his own balcony. Using a telephoto lens, Pamuk photographed the "subtle and ever-changing panorama of Istanbul" from the balcony of his apartment; these images were included in the exhibition. The German publisher Gerhard Steidl put on a three-month show in the Yap Kredi Culture and Arts building on Istanbul's lively Istiklal Street, featuring works from his picture book *Balkon*. The gallery described Pamuk's exhibition as "a moment of extreme inventiveness," and it included around 600 of his finest color images out of more than 8,500 taken by the artist during a five-month period in late 2012 and early 2013.

In 1998, with the release of *Benim Adım Kırmızı* (My Name Is Red), Pamuk's already considerable global fame took off. Mystery, romance, and cerebral puzzles all come together in this tale of Istanbul in the 16th century. Over the course of nine freezing winter days in 1591, the reader is brought into the realm of Ottoman Sultan Murat III, where they may experience the East-West battle from a breathlessly dramatic vantage point. In 2003, the book *My Name Is Red* won the International Dublin Literary Award, one of the most distinguished literary prizes in the world.

After being asked how his life had changed after receiving the latest reward (now \$127,000), Pamuk said, "Since I work constantly, nothing has changed." For the last three decades, I've done nothing except write fiction. For the first ten years of my adult life, I disguised my income and stressed greatly about making ends meet. In the second decade, I made purchases with no one questioning where the money went. Everyone has been curious about my spending habits for the last decade, but I have been adamant about not sharing that information.

2. LITERATURE AND REVIEW

Ahmed Hassan Ali Murshed et al (2020) Indeed, love is one of the most obvious natural feelings of the person; hence, psychologists have endeavored to explain the word 'love' in many ways; for instance, Freud, in his book (*Civilization and Contents*), sheds light on the sentiment of love from a mental point of view. He once remarked, "Against to every evidence of his sentiments, a person, who is in love utters that



'you' and 'I' are one and continues going as if it were a fact" (Freud, 13), a statement that exemplifies his belief that the barrier between the 'object' and the 'ego' disappears while in love. When someone you care deeply about doesn't feel the same way about you, this is known as unrequited love. When a person falls in love, their 'Self' becomes completely subsumed by their 'Oneself' with the other. Love is a major factor in whether or not a person experiences joy or sadness. It's an unrequited love that can never be reciprocated. It's possible, for instance, that you love another person deeply but that they don't love you in return. This thesis will examine the tragic results of unrequited love in many of Pamuk's novels, describing the characters' agony as a result of their one-sided love and providing an explanation for their behavior all through the story.

Ahmed Hassan Ali Murshed (2021) People have an innate need to feel a strong connection to their hometowns. It's only normal to have a deep attachment to the place of one's birth and upbringing, and to miss it when one leaves. This shows how deeply they are connected to their homeland. Pamuk's description of Istanbul, full of affection and vitality, is really remarkable. The city of Istanbul is the setting for all of Pamuk's works, but the author's autobiography, *Istanbul: Memories and The City*, provides the most personal insight into his connection to the place of his birth. The memoir chronicles the author's upbringing and early years in Istanbul. The events and emotions recounted in the book have left a lasting impression on him. Pamuk, a brilliant painter, has unique ideas and perspectives on Istanbul. He claims that since we were raised with Western perspectives, no Ottoman painting could ever live up to our expectations of beauty. Antoine Melling, an eighteenth-century painter, "viewed the city as an Istanbuli yet depicted it as a reasonably looked at Westerner," which is why his work is so appealing to him (Pamuk, *Istanbul: Memories and the City*, 67). In this article, I will attempt to explain and analyze the major role Istanbul plays in Orhan Pamuk's works, including how he depicts his profound connection to the city and how he uses it as the location for his novels. We will also discuss how Istanbul's diversity of religions, ethnicities, and nations may either cause friction or foster mutual understanding.

Ahmed Hassan Ali Murshed (2021) Novelist Orhan Pamuk of Turkey has achieved international renown. His writings are in the Turkish language. The fact remains, nevertheless, that his writings have been translated into more than sixty languages throughout the world. Debates over Western imperialism and Islamic extremism, as well as problems of individual identity, are key to his characteristic style and primary interests. Whether or not his heroes share physical characteristics with him, he gives accurate descriptions of them as he comes across them in his life. He makes an effort to identify them as much as feasible. He claims that the novel's history is nothing more than the backdrop of individual freedom. Eleven of his works are available in English editions. In 2005, he won Germany's Peace Prize for fiction writing; in 2006, he won the Nobel Prize in literature; and in the same year, he was selected by Time magazine as one of the 100 most influential people in the world. This thesis will analyze Orhan Pamuk's life and career as a writer, as well as the themes, characters, and historical background of his novels. Pamuk's conversation with a Swiss magazine, in which he addressed the genocide of Kurds and Armenians, is also recounted here.

Faroze Ahmad Chopan (2019) Orhan Pamuk is a realist novelist who often writes on the tangled web of Turkey's modern national identity. Pamuk's stories are full with postmodern puzzles and tensions that are expertly stitched together. There has been much discussion in the Muslim world on the clash of civilizations after reading Pamuk's works. Pamuk was an early fan of the postmodern mystery genre. His books have a beautiful, contrasting darkness because of the way crime fiction themes are integrated into them. His works represent the pinnacle of Turkish literary history. Pamuk's depiction of East-West relations is fascinating since it's so small-scale. Both the good guys and the bad guys in *The Black Book* are having trouble finding their identities. It's a mystery in which the protagonist is a bumbling detective.



The protagonist, Galip, spends too much time looking for her wife, Ruya, before realizing she is gone. The protagonist's experience demonstrates how no one in modern Turkey is content with their identity.

LOVE AND ITS FAILURE IN PAMUK'S NOVELS:

Pamuk's love isn't some idealistic theory with no foundation in reality. He often writes about the raw feelings of real men and women. When it comes into contact with human life, love tends to encounter difficulties. In Pamuk's *The New Life*, Osman, the novel's ardent love interest, defines love as follows:

Love is submitting. Love is the cause of love. Love is understanding. Love is a kind of music. Love and the gentle heart are identical. Love is the property of sorrow. Love is the tender soul looking in the mirror. Love is evanescent. Love is never having to say you are sorry. Love is a process of crystallization. Love is giving. Love is sharing a stick of gum. You can never tell about love. Love is an empty word. Love is being reunited with God. Love is bitter. Love is encountering the angel. Love is a value of tears. Love is waiting for the phone to ring. Love is the whole world. Love is holding hand in the movie theatre. Love is intoxicating. Love is a monster. Love is blind. Love is listening to your heart. Love is a sacred silence. Love is the subject of songs. Love is good for the skin (Pamuk, NL, 244-45).

Pamuk investigates the romantic and platonic sides of love. He seems to have more romantic relationships with men than with women. Fusun and Sibel in "The Museum of Innocence," Ruya and "The Black Book," Ipek and "Kadife" in "Snow," Shekure and "My Name is Red," and Janan and "The New Life" never seem to be in an erotic type of love. They are dedicated couples who find fulfillment in one another without the aid of sex. Pamuk's women have been known to criticize their male counterparts harshly for their sexy antics. Pamuk's male companions are very seductive because of their insatiable need for pleasure. Men that love their spouses deeply include Ka from *Snow*, Kemal from *The Museum of Innocence*, and Black from *My Name is Red*. They often resort to purely carnal means of satisfaction. When it comes to their sexual connection, the ladies in their life are harsh critics. Sexual closeness is and always has been an important part of romantic partnerships, but no one can question their love. They represent the tragically destined lovers of Pamuk's work. It seems that the ladies in Pamuk's life are the sanest and most sensible of the bunch. The men in his stories are passionate romantics, while the women are more practical. They have a more grounded and sensible perspective on love.

In *Silent House*, the male protagonists' feelings for one another are never returned. Metin and Hasan, two teenagers, fall in love with Ceylan and Nilgun. Neither wooer can win over his or her preferred partner. Ceylan prefers another kid and leaves Metin to his tragic fate. Hasan kills his communist girlfriend Nilgun violently. It seems like nothing they touch turns out well. *The Black Book* hinges on the tragedy that befell Lawyer Galip. He has strong feelings for his wife Ruya, yet she seems cold and unresponsive to him. She disappears without a trace the next day. The concerned husband disguises himself and searches the whole city for his missing wife. The memories of his marriage only serve to complicate and agonize his life. Seven days later, he comes to the shop and finds Ruya's body inside. He can't believe she's gone.

In *The New Life*, Osman's tale centers on a relationship that ends in heartbreak. Janan, a girl he met after being inspired by *The New Life*, became the love of his life. Mehmet, a boy Janan has emotions for, mysteriously disappears one day. Osman and Janan embarked on a long journey to find a better life for themselves. Osman kills her ex-boyfriend Mehmet so that he may marry her, only to return home and find



that Janan has vanished. He has looked everywhere for her, but to no avail. His love life was a terrible failure, and it ultimately led to his death in a vehicle tragedy. Black and Shekure's romance in *My Name Is Red* is a drawn-out struggle for the protagonist's heart. He works hard to satisfy Shekure's standards. Shekure is an even-keeled thinker who just wants what's best for her two sons and who aims to seek Black's help in achieving this goal. Black's feelings for her are impulsive and irresponsible, and as a consequence, he doesn't give any thought to his own well-being. He fights back against the murderer, only to be permanently disabled by his wounds. His physical impairment prevents him from enjoying life to its fullest. Ka, a main character in *Snow*, has feelings for his closest buddy from childhood, Ipek. In search of his ex-wife Ipek, a politician, he travels to Muhtar's hometown of Kars. Ipek is remarkably self-controlled and responsible compared to Ka.

She is a kind woman who does not give up easily. She cleverly conceals her relationship with Blue, a Muslim radical, from Ka. She always comes out on top and in command whenever they engage. Ultimately, she turns down Ka's request to go to Frankfurt with him as his wife since she believes he has informed the police of the whereabouts of her ex-lover, Blue. She'd rather be at home with her dad and sister, Kadife, for the rest of her days. Ka, our tragic protagonist, lives out the rest of his days in agony and gloom. One of Blue's devoted followers shoots and kills him in Frankfurt. The *Museum of Innocence*, by Orhan Pamuk, is his most ambitious and extensive love story to date. Kemal, the protagonist, is fixated with Fusun, a homeless storegirl, throughout the novel. Kemal had his first sexual encounter with the much younger woman while engaged to Sebel. It seems like he had a sexual interest in the girl before she disappears, and then gets obsessed with her after she leaves. In search of his lost love, he wanders the streets of Istanbul aimlessly. He does, but is devastated to learn that she is already married.

3. LOVE AND ITS FAILURE IN THE BLACK BOOK:

Pamuk's works often focus on hopeless love. A person's level of happiness is significantly influenced by the love they feel. If you've had romantic success, life is great; otherwise, it's a miserable mess. The *Black Book* is driven by the love that Galip has for his cousin Ruya. Even though Galip is head over heels for Ruya, his wife hardly ever talks to him because of it. She reads mystery novels like she can't focus on anything else; maybe she learns anything from them. After her disappearance, Galip's life became a living hell, and he hasn't stopped looking for her. The tragic couple's quest for the wife ends in tragedy when he finds her dead in a shop. Another female character, Belkis, expresses her disappointment with Galip after how much she loves about it. Assailants shoot and murder columnist Celal, who was fondly regarded by an unnamed lady.

A Caller Woman's Love for Celal and Her Husband's Love for Her.

In a new episode, the author revisits the theme of romantic disappointment among the supporting cast. Galip, while acting as Celal, receives phone calls from a woman who reminds him of his ex-lover from 20 years ago; nevertheless, Galip refuses to communicate with her, explaining that he suffers from insomnia and memory loss. The woman informs Celal that she has left her husband, their children, and the home, all as tears fall down her cheeks. She wants to get back together with her cheating boyfriend. She discusses the upsetting memories that made it hard for her to reach out to others. Galip, acting as Celal, tries to get her to go back home and forget about him, but instead she professes her eternal love for Celal. She asks for his address and then cuts him off, saying that her husband is the one who forced her to lay the trap because he wants to kill Celal. Mehmet, a regular caller of Celal's wondering about his whereabouts, speaks with Galip; he is angry at Celal for cheating on his wife and for using his writings to mislead and misguide hundreds of low-income folks. He says he's adored Celal's wife since they were little children.



One possible reason why love doesn't work out in the real world is because of cheating. Two of the guys, Gali on the phone and Mehmet in the books, have been cheated on by their wives.

4. LOVE AND ITS FAILURE IN THE NEW LIFE

A love triangle between Osman, Janan, and Mehmet is fabricated by the author. Everyone who falls in love has a tragic ending. Osman, our protagonist, does everything to win over Janan, but to no avail. It hurts his feelings to see his wife, Janan, crying over another man. This causes him to doubt his own identity and fuel impulses to adopt her boyfriend's. I thought, "Love... I, too, would want to assume a new identity" (Pamuk, NL, 113) as I watched Janan's eyes full up with tears. The protagonist of yet another sad love tale set in Pamukan dies while trying to win over the woman he loves.

5. LOVE FAILURE IN MY NAME IS RED.

Pamuk explores the nature of love in great detail in "My Name is Red," a piece that is both historical and intellectual. His telling of the love story between Black Effendi and Shekure sticks in the minds of his listeners forever. The main character, Black, returns to Istanbul after 12 years away. Shekure, his young cousin who also happened to reside in this city, had won his heart over. Obstacles are presented by the miniaturists' internal difficulties, but the pair ultimately overcomes them. Shekure's marriage to a soldier resulted in two children, but the kids' father is now on a Persian expedition and won't be home for a very long time. Despite her initial disinterest in Black, she gradually succumb in to his pursuing. Only after her beloved is murdered does she accept the perpetrator as her husband. For the rest of his life, Black will be unable to walk. Shekure's sister-in-law is completely head over heels for her, but she has no interest in pursuing him. Disappointed, he must leave the country permanently.

Kadife-Blue Love and its Failure:

Snow's exploration of love and its failure would be incomplete without mentioning the secret relationship between Kadife (the leader of the headscarf girls) and Blue (the hardline Islamist). Kadife, Ipek's sister, is secretly on Blue and his radical ideology group's side. Both state authorities and MIT want to kill him. Kadife is still highly dedicated to Blue despite their differences over her father's communist ideals. She convinces her dad to sign a contract so that their tale might be published in the western media. While both are dedicated to their own religions, Blue is the most practical of the two. Blue is in state detention on murder charges stemming from an incident involving the school's principal. In return for his release, powerful actor and politician SunayZaim offers him a deal. He has Ka convince Kadife to remove her headscarf so she may act in a play at the national theater. Kadife is a devout follower of the headscarf, and she decides to play along for Blue's sake. While she appreciates the modesty the headscarf provides, her love for Blue win out.

When Ka mediates between Blue and SunayZaim and Kadife and SunayZaim, the roles of the mediators are reversed. Ka initially convinces Kadife to take off her hijab on stage during a performance of SunayZaim's adaptation of The Spanish Tragedy. She just agrees to it for Blue's sake. After Kadife publicly discards the headscarf, Ka and Blue strike a deal to set Blue free. The agreement is written and signed by both parties. In this episode, we see Kadife's true sentiments for Blue, the radical. Sunay promises that they will continue to live even after Blue is freed. Despite occurring in the midst of all the bloodshed, this tender scene is remembered fondly by readers. At the National Theatre, Kadife



successfully plays a girl who takes off her hijab. During the play, she hears the news of Blue's brutal death at the hands of the troops, but she keeps going out of respect for her audience. Since Blue passed away so suddenly, their love had to end tragically. Yet another romantic hopelessness in Pamukan's narrative. Kadife's resentment derives from her awareness of the secret relationship between Blue and Ipek. Blue and another headscarf girl, Hande, are arrested and slain by the military despite Kadife's best efforts to save them. Kadife chooses to marry Fazil, a religious high school student four years her younger, after falling completely in love with him. The Kar family is doing well after the birth of their child when Ka's writer friend Orhanpays them a visit. Kadife is looking for solace in the theater after serving three years in prison for the accidental death of SunayZaim.

6. CONCLUSION

Relationships between two people are common themes in OrhanPamuk's writings. The two lovers appear to have been brought together by fate just to be torn apart in the end. The couple's deeds guarantee the tragic end to their romance. His tragic pairings of Ka and Ipek, Kemal and Fusun, Black and Shekure, Galip and Ruya, Mehmet and Janan, and Galip and Ruya all share an unhappy fate. Hasan, Metin, and Osman are all instances of doomed romantics since their lovers have consistently shown them no love. Theirs is a tragically doomed love story of unrequited passion. Pamuk's love is not a naive romantic love but rather one that must triumph over realistic challenges. The stories and characters he writes about are based on real people and real events. There's a shadowy side to love that may be even as powerful. In *Silent House*, Hasan and Metin's feelings for Nilgun and Cylan are condemned to disappointment since they are unrequited. The tragic demise of Galip's wife Ruya at a young age is depicted in *The Black Book*. As a couple, they were bound to fail from the beginning. The protagonist Galip's life worsens after the death of his wife. All three paths in the love triangle between Osman, Janan, and Mehmet in *The New Life* end in tragedy. To earn Janan's hand, Osman kills Mehmet, but she eventually weds someone else.

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