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Paper Authors **G LAXMINARAYANA, Dr. Harbeer Singh**



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## A STUDY OF DEPICTION OF LOVE AND FAILURE THEME IN THE ORHAN PAMUK'S NOVELS

CANADIDATE - G LAXMINARAYANA

DESIGNATION- RESEARCH SCHOLAR MONAD UNIVERSITY DELHI HAPUR

GUIDE NAME- Dr. Harbeer Singh

DESIGNATION- PROFESSOR MONAD UNIVERSITY DELHI HAPUR

### ABSTRACT

One of the strongest emotions inherent to the human condition is love. Psychologists have made several attempts to describe the concept of love. Freud sheds psychological insight on the experience of love in Civilization and Its Contents. He thinks it's unnatural to draw a line between "ego" and "object." To paraphrase, "a guy who is in love says that 'I' and 'you' are one and begins acting as if it were a reality," despite contrary evidence from his senses. When a person falls in love, their "selves" dissolve into the "selves" of their significant other. Love, she writes, "warps the safety of an imaginary united subjectivity." Since the beginning of time, love has been one of the most popular subjects in literature. A universal human emotion, love is a common topic in the traditional literature of every culture. The love stories told in ancient Indian, Greek, and Roman myths are still widely read and enjoyed today. The characters in Shakespeare's plays often experience instantaneous romantic attraction to one another, illustrating the playwright's central topic of passionate love. The complex nature of love makes for rich literary material. Sometimes authors employ the idea of love to amplify the impact of another message or theme on the minds of their readers. Literature would be far less interesting if people did not have some innate capacity for love, greater or lesser.

**KEYWORDS:** Love and Failure Theme, Orhan Pamuk's Novels, Roman myths

### INTRODUCTION

In literature of all forms and in all languages, depictions of romantic love between a man and a woman tend to be quite detailed and emotional. Because of the novel's expansive medium, writers often dwell on the subject of love. Artists often paint an idealised, overly romantic, and snooty-sophisticated vision of love that ends happily. However, life isn't always rosy due to all the unexpected turns it takes. As the contemporary novel has grown more grounded in reality, authors have begun depicting realistic depictions of love and its inevitable demise in their works. The issue of a relationship ending

badly becomes a significant one in fiction since it mirrors the reality of so many people's lives.

### LOVE AND ITS FAILURE IN PAMUK'S NOVELS:

The love shown in Pamukan is more than just a sentimental idealisation. Similar to many of his other topics, he presents the honest emotions of actual men and women. The path of love is never without its bumps, and every human existence has both successes and disappointments. In The New Life, Osman, the protagonist's passionate lover, explains his understanding of 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).” All the gorgeous and capable men in Pamuk's novels fall in love with stunningly beautiful women, have a great time with them, and then suffer a devastating loss. Pamuk uses a Turkish setting to explore a universal subject—love. He objects when people credit him as the creator of Turkish romance. He believes his romantic comedies deserve a global audience. The question of how it feels to be a Turkish narrator of love prompted him to voice his displeasure with the label of "writer of Turkish love" in an interview with *Paris Review* published in December 2005. He told the journalist, "When Proust speaks about love, he is considered as someone talking about universal love. People have always assumed that when I write about love, especially in the beginning, I am writing about Turkish love. This is from (Pamuk, *OC*, 378). According to him,

romantic affection is the same in Turkey as it is somewhere else.

Pamuk addresses the sexy and the friendly sides of love. Male lovers of his seem more interested in erotica, while female ones are more platonic. Fusun and Sibel from "The Museum of Innocence," Ruya from "The Black Book," Ipek and Kadife from "Snow," Shekure from "My Name is Red," and Janan from "The New Life" never seem to be in an erotic form of love. They're committed partners who don't need to indulge in sexual pleasure to be happy together. Sometimes Pamuk women would give their male counterparts a hard time for having an overly sexual attitude.

The men that Pamuk writes about in relationships are very sexual, in the sense that they are preoccupied with sensual experiences. Men like Ka in *Snow*, Kemal in *The Museum of Innocence*, and Black in *My Name is Red* adore their wives with all their hearts. They often take advantage of physical possibilities to gratify themselves. Their female friends strongly disapprove of and condemn this sexual aspect of their relationship. There can be no doubts about their love, however, since sex has always been a component of love. They are Pamuk's doomed lovers, the ones whose love story would end tragically. Alternatively, Pamuk's female partners seem more logical and intelligent than his male ones. His male protagonists are ardent romantics, whereas his female protagonists are more grounded in reality. They approach love with maturity and a more realistic outlook.

The author of *Silent House* depicts the adolescent lads' unrequited love for one other. Young Metin and Hasan are smitten with Ceylan and Nilgun, respectively. In

the end, neither lover is able to win over their respective sweethearts. Ceylan abandons Metin to his grim destiny because she likes another lad more. Hasan murders Nilgun, the woman he loves, by beating her with a stick because she is a communist. Their relationships seem unrequited on both sides and always end tragically.

Lawyer Galip's heartbreak is the fundamental premise of *The Black Book*. He cares deeply for his wife Ruya, but she appears unmoved and disinterested in him. One day, she vanishes, leaving behind just a few cryptic clues. The concerned spouse disguises himself and searches the city for her. Having to deal with the pain and difficulty of remembering his wife is a daily struggle. The corpse of Ruya is discovered in a store seven days later. Upon hearing the news of her passing, he is thrown into a state of extreme anguish.

The protagonist, Osman, in *The New Life*, has a love life that ends in heartbreak. He falls deeply in love with Janan, whom he meets after reading *The New Life*. Janan has feelings for a kid named Mehmet, but one day he vanishes. Osman and Janan set out on an epic trip in search of a better life. Osman murders her former sweetheart Mehmet in an effort to win her hand in marriage, only to discover that Janan has disappeared after their return. He makes futile efforts to track her down but fails. His love life was a total failure, and he met his untimely end in a car crash.

### **1 Love and its Failure in *Silent House*:**

A major subject in *Silent House* is the struggle between hope and disappointment that comes with romantic relationships. Compared to other novels, Pamuk's portrayal of the issue of love is both

standard and distinctive. Despite the fact that *Silent House* is not a love tale, the themes of love and heartbreak are nonetheless powerful. Dr. Selahattin marries Fatma, but he quickly starts living with another lady. Fatma feels a burning in her heart as she watches her husband with another lady and their two children. It seems that she endures significant hardship as a result of her husband's infidelity, his affection for another woman, and their savage offspring. Hasan, a patriot, is over over heels for the stunning Nilgun. This love between the westernised Metin and the oriental Ceylan is equally unrequited on her part. Faruk's wife files for divorce since they have grown apart and no longer have romantic feelings for one another.

### **2 Love and its Failure in *The Black Book*:**

Pamuk's writings often centre on the theme of doomed love. The degree to which two people are in love determines whether or not they will be happy in life. When love works out, life is wonderful; when it doesn't, it's a horrible disaster. Galip's passionate feelings for his cousin, Ruya, drive the plot of *The Black Book*. Galip is completely captivated by Ruya, but he doesn't receive much of a reaction from his wife. She reads mystery books as though she can't pay attention to anything else, and she appears to be trying to make sense of this. Galip's world has been turned upside down since she vanished, and he's been on the lookout for her ever since. In the end, he discovers his wife dead in a store, plunging the doomed lover further into the abyss of despair. Belkis, another lady, writes of her feelings for Galip and how deeply she is let down by it. The columnist Celal, who is shot and killed by



an unnamed woman, is loved by an anonymous woman.

### **3 Galip's Love for Ruya and his Failure:**

Galip has had a crush on Ruya ever since he was a kid, but she's always been a little off-putting. She is unable to express her emotions directly. Marrying Galip doesn't seem to have changed the fact that her previous marriage was a catastrophe. She has this odd routine of staying up late reading mystery books and then sleeping throughout the day. Even though Galip clearly cares about Ruya, she never appears to be in a good mood while they're together, suggesting that their love is mutual. She only makes an appearance in Galip's recollections, never in front of the readers.

### **4 Belkis' Love for Galip and its Failure:**

Belkis is an unimportant side character. Her lifelong devotion to Galip ends up being a total flop. Galip runs across a student named Belkis late one night. During their talk, she reveals to him that she is familiar of Ruya and Galip's whereabouts at all times. When she was out in the theatre lobby, she saw them. She describes their every action in minute detail. She claims to have run across Galip and Ruya several times in public places including theatres, restaurants, and stores. She explains that she posed as Ruya from our side so that she could get what she wanted.

### **5 Love Tragedy of a Shepherd:**

In another section of *The Black Book*, titled "Love Stories on a Snowy Evening," Pamuk explores the heartbreak that comes after a failed romantic relationship. Through his characters, the author tells a few tales about love and its demise. A girl relates a tale about a young couple, in

which the guy gets caught by a gorgeous lady on the day of his wedding. As a result of this news, the bride is heartbroken. A second tale is recounted by the same old guy, and it's about a shepherd who returns home one day to discover his wife sharing his bed with her lover. Using a knife, he slices through both of their throats. He claims before the court that the lady he saw in the bedroom was not his wife since his wife would never do such a thing, and that he did not murder his wife and children. The shepherd claims an other self has done the crime while using their body. He adds that once his wife learns the truth, she will guide him back to his true identity. He hasn't yet accepted the possibility that the adulteress is indeed his wife. And the man who loved his wife so dearly cannot bring himself to murder her. He claims that he committed the double homicide because an unknown entity had seized control of his body. The author examines the tragic consequences of a failed love affair in the life of a typical shepherd. Shepherd had too much faith in his cheating wife.

### **6 Love and its Failure in *The New Life***

The book features a love triangle between Osman, Janan, and Mehamet, written by the author. When it comes to love, nobody ever wins. Osman, the protagonist, does all he can think of to earn Janan's affection. He suffers mental anguish every time he thinks of Janan sobbing over another guy. This causes him to question who he is and fuels his desire to assume the persona of her boyfriend. When I saw tears welling up in Janan's eyes, I thought, "Love...I, too, would want to assume a new identity" (Pamuk, NL, 113). Another tragic love story involving a protagonist from the

Pamukan series ends with that character's death.

## **7 Osman's Pursuit of Love and his Failure:**

The protagonist is a civil engineering major at the Technical University whose life is transformed by a single book. While carrying it around, he runs across fellow student Janan. You can't help but fall for this girl. He probes her on the book's enthralling qualities. The girl sets up a meeting between him and another reader named Mehmet, who is said to have visited the book's realm. Despite discovering her deep bond to Mehmet, he falls hopelessly in love with her. He realises that Janan manifests herself inside his whole being. When she vanishes for many days, he suffers greatly. Still, he considers love a palatable kind of torture. He looks for traces of her at both her house and her school, but finds none.

## **8 Janan-Mehmet Love Failure:**

Both Mehmet and Janan are students at a college in Istanbul. Mehmet is a medical student and the son of the wealthy Dr. Fine. Together with his sweetheart, he reads the enigmatic book. His true identity is unknown, but he claims to reside in the Viran Bag area in order to protect Janan from the attackers. He is reluctant to discuss his background, but Janan is curious about him. She learns about the book that had such an impact on his thinking. After sharing a home for a while, Mehmet appears more eager to start over than Janan does, despite the fact that they're both already living together. After being wounded at the minibus stop, he miraculously recovers and vanishes, taking Janan with him. From that day on, she has been on a quest to discover her true love.

His romantic rival, Osman, discovers Janan's bloodied corpse amid the wreckage of their bus. They embarked on a trip together to find Mehmet.

## **9 Love Failure in *My Name is Red*.**

In his historical and philosophical work *My Name is Red*, Pamuk delves deeply into the concept of love. His telling of Black Effendi and Shekure's romance leaves an indelible mark on the brains of his readers. Twelve years have passed, and now our protagonist Black is back in Istanbul. In the same city, he had hopelessly fallen in love with his little cousin Shekure. Even when they encounter difficulties due to the miniaturists' own issues, the lover ultimately triumphs. Shekure's husband, a soldier, went lost on a Persian expedition and she has been raising their two boys alone. She first rejects Black's affection, but eventually gives in to his pleading. After the lover is fatally stabbed by the killer, she finally accepts him as her spouse. Black is now doomed to a life of disability. The sister-in-law adores Shekure, but she has no desire to be with him. Regrettably, he has no choice except to depart the nation permanently.

## **10 Hasan's Love for Shekure and its Tragic End:**

Hasan, Shekure's brother-in-law, has been waiting a long time for any sign of his brother, and his desire and passion for her are on fire. He makes a clumsy and violent attempt to gain her affections, but ultimately fails. Once, in front of his father, he embarrassed himself by trying to break into Shekure's room. She took her two boys, Shevket and Orhan, from her in-laws' house and moved in with her dad. The more time he spends with her, the

more he wants her. He is cognizant of the fact that love, rather than coercion, is the only means through which to win her affections. He is well familiar with the Black-Shekure correspondence and knows every detail of it. He enlists Esther in order to eavesdrop on them. Through Esther, he attempts to persuade Shekure that his brother would return from the dead so that she will not marry Black. Shekure, I'm burning with need, although I know you're not the least bit worried...," he says in one of the letters. We've rounded up a crew of guys to accompany us, so tell your dad to brace himself. Gather your belongings; you have been ordered to return to this residence. According to (Pamuk, MNR, 164-65) Hasan threatens legal action against Shekure in an effort to intimidate her. But she doesn't worry about anything since she knows Black will keep her safe.

## CONCLUSION

Orhan Pamuk, who was born into a middle-class family in Istanbul on June 9, 1952, started writing. He had planned to follow in the footsteps of his father and grandfather by becoming an architect, but he found the field uninteresting and instead decided to pursue writing as a career after internalising his father's advice about "how important it was that people followed their own instincts and passions" (Pamuk, IMC, 284). In his first book, *Cevdet Bey and Sons*, he tells the narrative of his family's three generations. He lived there his whole life, and it served as a great inspiration for his works. *The Black Book* is a fictional account of his boyhood. In his autobiography titled *Istanbul: Memories and the City*, he paints a vivid image of the city, including its neighbourhoods, coffeeshops, shops, corners, flats, and the

scenic Bosphorus. He has written following novels: *The silent House*, *The White Castle*, *The New Life*, *The Black Book*, *My Name is Red*, *Snow*, *The Museum of Innocence*, *The Red-haired Woman*. He has written his personal memoir *Istanbul: Memories and the City* which is an autobiographical work of the writer. Pamuk is an avid reader who has devoured works by several writers from Turkey and Europe. Authors such as Thomas Bernhard, Mario Vargas Llosa, Salman Rushdie, Harold Pinter, Arthur Miller, Andre Gide, and Victor Hugo have all had an impression on him. In his works, Turkish culture is shown via a realistic storytelling style, which is one of Pamuk's hallmarks as a writer.

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