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The Clash of Civilizations in OrhanPamuk's My Name Is Red

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Dedication

In the Memory of My “Papa”,

To My Mom,

To My Sisters and Brothers,

To Hafsa and Ryma,

To all my Friends

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This paper could not be accomplished without the help of my respectful supervisor Mrs. Souhila BOUKHLIFA. I would like to thank her for her support and guidance through this journey. I would like to thank my brother Dr. Yassine BENZAI for his guidance and advice. A considerable recognition for all my teachers whose contribution was so valuable along my academic training.

Abstract

Orhan Pamuk's *My Name is Red* is a historical novel about the life of miniaturists in the 16th Century Ottoman Empire . Though love and mystery are essential themes, however, the novel also captures the present and the past of Istanbul and exhibits the deep artistic devotion and tension between the East and West within a debate about the art of miniatures. That is why this work aims to read *My Name is Red* from the Huntingtonian vision about the clash of civilizations and attempts to check Pamuk's implicit and explicit reactions towards Huntington's theory. Using the New-Historicist approach , this work exposes *My Name is Red* to criticism with reference to a particular historical context. The assumptions brought by Huntington in his theory are abundantly traceable in Pamuk's narrative as well as the writer's beliefs about the theory. Thus, Pamuk's endeavor to infuse Huntington's principles was done just to give the good alternative to the theory of the Clash of Civilizations.

Key Words Orhan Pamuk, *My Name is Red*, The Clash of Civilizations, New Historicist approach, the art of miniatures. East and West.

General Introduction

My Name is Red is a Turkish novel written by the Nobel Prize winner of literature Orhan Pamuk .The novel whose setting is in the 16th century's Ottoman Empire , is classified as a historical novel where the writer's knowledge of the Turkish heritage and history was apparent through the narratives . My Name is Red is a philosophical and a mysterious fiction about love and the investigation of two murderers of two miniaturists. However, the core theme of the novel is the artistic debate centered around the pictorial art of the 16th century as well as the tension between two views about the way of seeing the world through miniatures. That is why this research attempts to check the existence of civilizational clash which may occur because of a cultural and an artistic clash by using Huntington's theory of the Clash of Civilizations. As long as Huntington's controversial theory stirred the intellectual opinion, this paper aims also to put into investigation Pamuk's vision and opinion about the that theory.

In order to proceed, this paper raises two questions:

1.To what extent does My Name is Red hold the principles of the Clash of Civilizations' theory in term of the fatality of clash because of cultural and religious fundamentalism?

2.If the novel holds Huntington's principles , Does Pamuk necessarily legitimate the inevitability of cultural clash or he doesn't agree with Huntington ?

The Hypotheses proposed for these research questions are as following

1. Since the novel's central theme is about the tension between the Eastern pictorial art and the Western one, it is hypothesized that the novel may hold Huntington's principles in form of an artistic debate between miniaturists.
2. Since Pamuk' s novels deal mostly with the cultural heritage of Turkey as well hybridity and identity , Pamuk is unlikely to tolerate the idea of East is East and West is West ,thus, he is unlikely to agree with Huntington.

In order to answer the two previous research questions, this paper is divided into three chapters. The first chapter deals with the theory of Samuel P. Huntington, its

principles as well the critique raised over it. The second part of the first chapter is about the theory of New-Historicism which is the core tool in putting My Name is Red into the historical investigation in order to understand the true history of the antique and modern Turkey.

The second chapter deals with the conceptual framework and gives technical definition of key concepts of this research. It demonstrates the art of miniatures, the Islamic art and the Renaissance one. This chapter also puts the ancient Turkey into study and shows that Turkey has been always a cosmopolitan nation and the bridge that joins both the Eastern and the Western civilizations.

The Third chapter deals with Orhan Pamuk's visions about the clash of civilizations and puts into investigation the novel of My Name is Red using the theory of the clash of civilizations and checks whether the arguments used by Huntington in shaping his theory can be traceable in Pamuk's novel .

The referencing system of this research is Harvard Anglia 2008.

Chapter One

I. Introduction

The Critical theory is regarded as one of the prime intellectual conventions of the twentieth and twenty first century. It is a crucial ingredient for approaching many fields including philosophy, sociology and literature. Its origins stretch back to Marx and its main concern is to challenge and put into investigation all the existing knowledge. This chapter attempts to expose two theories that appeared in the post-modern era. The first one deals with New–Historicist approach which appeared to challenge the New-Criticism approach and proposes new perspectives to analyze literature. The second one is about Huntington’s controversial theory of the Clash of Civilizations through which Huntington proposes one the most controversial theory in history. This theory endeavours to anticipate the nature of the post-cold war conflicts.

II. The New Historicist Approach

In the 80’s , Literary criticism challenged the trends of the traditional assumptions of the New Criticism of the 1940 to 1960’s which was the emerging approach to interpret literature. The published text *the Theory of Literature* (1942) of René Wellek and Austen Warren gave rise to the literary analytical method of ‘isolation’, that is to interpret literary text on itself only instead on leaning on other contexts such as history and politics that originated them. The force which lead to threatening the validity of New-Criticism from the European and American academic and philosophical entourage was because of the appearance of new approaches and philosophies especially in linguistics and literary studies. The Groundbreaking theories of greatest minds like Nietzsche and Freud and others no longer remained compatible to the 80’ s social, historical and literary studies. However, literary text and context relation was intensified in the literary studies based on the conclusions of Foucault’s discourses and individual Subjectivity. Putting Elizabethan and Shakespearean discourses under investigation made academics of New-Historicism like Stephen Greenblatt and others to conclude and theorize that” the production , categorization and analysis of texts were determined by forces of history which in turn shaped the cultural itself”(Mukesh,n.d.,p.115). From that perspective , the new historicism backs up its principles with the existing approaches (feminism, post-structuralism ,deconstruction ...etc) to discourse. Apparently, the New –Historicist

criticism has got a political, cultural and social biases in favour of interpreting literature.

Commonly, historians have the authority to chronicle and unify a worldview or image of any historical events of any people or nation, and this is the key standard the pioneers of New Historicism object. New Historicism - vaguely called as 'Cultural Poetics' and Cultural Materialism in Great Britain - appears as an alternative to the textual interpretation of New Criticism and stands against the claim that History is not objective and not true. More clearly, Charles E. Bressler defines it in his book *Literary Criticism :An Introduction to Theory and Practice* as following :

[New Historicism] declares that all history is subjective, written by people whose personal biases effect their interpretation of the past. History, asserts Cultural Poetics [or New-Historicism] , can never provide us with the truth or give us a totally accurate picture of the past events nor the worldview of a group of people .[it] declares that history in one on many discourses, or ways of seeing and thinking about the world. By highlighting and viewing history as one of many equally important discourses, such as sociology and politics, and by closely examining how all discourses effects a text's interpretation, [it] provides its adherents with a practice of literary analysis that highlights the interrelatedness of all human activities , admits its own prejudices, and gives a more complete understanding of a text that does old historicism and other interpretative approaches (Bressler, 1994, p. 181).

II.1.Principles and Assumption

The genesis of the New-Historicism took place when its intellectuals' formation process coincided many cultural, social and political upheavals and turmoil in 1960's and the birth of women's liberal movements ,individual subjectivities and *Avant Garde* trends. The facts that made this group of intellectuals in the early 80's noticing that the mainstream values and assumption of that epoch back in the 60's no longer remain compatible to this new socio-political order.

The radical methodological and philosophical shifts embodied in Post-Structuralism and subjectivities made the process of meanings and values to be

reconsidered and questioned. Thus, neglecting the previous methodologies and perspectives. The assumptions of New-Historicist's main concern was to challenge these old methodologies and acquiring much of these new trends.

Greenbelt and other critics regarded the New-Criticism incapable to provide a clear understanding of literature. In fact it only valorised the literary material as it was written without looking at its historical context. That is why the critics of the new historicism attempted to approach literature from a historical perspective and giving importance to the reasons leading to the rise of any literary material and the value it provides to people. Moreover, the critics of this approach seek to answer pertinent problematic :who has the power over the other? History over culture of culture over history? Do discourse influence society of vice versa? Do the social *milieu* of a certain epoch gives birth to literature or simply literature is an Art for Art Sake?

The scholars of this theory lean very much on the sociological and cultural inspections of the French philosopher Michael Foucault who suggested many problematic concerning the origins of literature , history .As Foucault, The New historicists approach history as a set of fragment events rather than coherent ones. They presume that people 's unpredictable behaviours, movements and experiences create history. As Bussler claims that: "history is shaped by people who live it[...]What we do with our hands and how we make our money does indeed. [new - historicists] believed, affect how and what we think."(Bressler, 1994, p. 183).And since history in not coherent, reading and interpreting literature requires a look at the current surrounding events who gave rise to it.

According to New-historicism, historians are bound to their social and ideological *milieu* that is why they cannot record history objectively as they presume. Alternatively, they suggest that the study of the society can be achieved when a text is studied from its historicity .That is why , New Historicism urges to expose literature to criticism with reference to particular context (history , society...) and to acknowledge that literature and history as a single unified unit.

III. The Theory of Clash of Civilizations by Samuel P. Huntington

The clash of civilizations is a hypothesis which suggests that people's post-Cold War conflicts will be primarily because of cultural and religious identities. The thesis was proposed by Samuel P. Huntington, a lecturer at Harvard University and a political scientist in one of his lectures at the American Enterprise Institute (AEI). The thesis was developed and published in 1993 in the journal *Foreign Affairs* under the title of "The Clash of Civilizations?" In 1996 Huntington wrote his book 'The Clash of Civilizations and the Remaking of World Order' through which he expanded and intensified his arguments about the hypothesis of the clash of civilizations.

Accordingly, he began explaining his idea by investigating the increase of anticipations and suggestions of intellectuals and politicians about the nature of global politics in the Post-Cold war since, according to him, the "World Politics [was] entering a new phase"(Huntington,1993, p.22). He argued that the next global conflicts will no longer be ideological or economic rather, they will occur because of people's different cultures, where 'culture' will be the main factor in uniting and dividing nations:

It is my hypothesis that the fundamental source of conflict in this new world will not be primarily ideological or primarily economic. The great divisions among humankind and the dominating source of conflict will be cultural. Nation states will remain the most powerful actors in world affairs, but the principal conflicts of global politics will occur between nations and groups of different civilizations. The clash of civilizations will dominate global politics. The fault lines between civilizations will be the battle lines of the future (Huntington, 1993, p. 22)

According to Huntington, human beings' Conflicts have been evolving through history, and in the modern world the clash between civilizations will be the latest phase of these conflicts, that is why he demonstrated the story of history conflicts in his thesis to clarify how the clash of civilizations is produced and how it is a by-product of the previous conflicts.

Early wars were primarily in the western world, and the core struggle was because monarchs and emperors and constitutional monarchs wanted to expand their lands and

totalitarianism¹ and wanted to develop their economic strength. Then the conflicts started appearing between people who sought democracy and wanted the shift from absolute monarchy to republican regime (French Revolution)². Then, conflicts evolved to become Global because of ideologies (WW1 ,WW2)³. During the Cold war, the Conflict yielded to become embodied in the struggle between the two superpowers, America and Russia . Yet, those conflicts were labelled as ‘Western civil war’, but after the Cold war, the West became interacted with the non -Western civilizations⁴the latter group was no longer the target of western colonialism but instead , it joined the West in influencing and shaping history (Huntington, 1993, p. 23).

III.1. Why Civilizations Clash: A Huntingtonian View

Huntington argued that the Cold War divided the World into the First, the Second and the Third World. However, He suggested that this division is to be altered and substituted by another division basically made regarding culture :

During the Cold War the world was divided into the First, Second and the Third World. Those divisions are no longer relevant .It is fare more meaningful now to group countries not in terms of their political or economic systems or in terms of their level of economic development but rather in term of their culture and civilization . (Huntington, 1993, p. 23)

According to Huntington, the world is comprised of seven to eight major civilizations. These include Western, Confucian, Japanese, Islamic, Hindu, Slavic orthodox, Latin American and African Civilizations(Huntington, 1993, p. 24).these will be in interaction with one another and ultimately, the most relevant conflicts in the following years “will occur along the cultural fault lines separating these civilizations from one another”(Huntington, 1993, p. 24). That is why Huntingtonhas stated six clarifications for why civilizations will be in clash in the coming years:

¹Totalitarianism : is a complete centralized governing practiced over its citizens’ freedom

² French Revolution: began from 1789 and ended in the late 1790s In France , a revolutionary rebellion against the absolute Monarchical regime of Louis XVI

³WW1 ,WW2: The First and the Second World War of the Global Wars that took place mainly in Europe . Its members were from Europe, Japan and America .

⁴ Non-Western Civilizations : are the countries that situate in Africa and Asia

First, History, language, culture, customs and religion above all .They are fundamental factors which distinguish one civilization from the other, where people do not share the same views and opinions towards certain situations and they do not agree on some crucial issues specifically religious ones. These differences are unlikely to vanish or to be altered easily because they are not merely political or ideological differences, instead, they are fundamental. Although being different from one another doesn't "necessarily mean conflict"(Huntington, 1993, p. 24), rather, the differences among civilizations according to Huntington, is the main source of producing the most atrocious wars throughout history.

Secondly, Globalization also plays in intrinsic role where interaction between people of different civilizations is rising. Through interaction, people will develop "civilization consciousness"(Huntington, 1993, p. 24) and will become aware that they are unlike the others. This awareness will intensify some attitudes towards the 'other', probably negative ones such as discrimination.

The third argument settles on the seeking of the economic modernization. It argues that Nations are seeking social change. Upheavals in these two processes may exist in one nation and may not be in another nation .However, as far as the two nations belong to the same civilization and they hold the same fundamental beliefs, specifically, religious ones the gap between the two is filled and they can collaborate together. Religion then provides a basic for identity and commitment that overrides national boundaries and unites civilization. Activist people in the religious fundamentalism are chosen amongst the elites and the intellectuals who are considered the qualified ones in making change

The forth one refers to the dual role of the west in reinforcing civilization consciousness. On the one hand, the West is at the summit of power as it controls the global arena. On the other hand, the non-Western civilizations wanting to get rid of westerns ideals and dependency and getting back their origins. As a result, New tendencies appear i.e. to turn inward and the to give birth to 'Asianization' in Japan , 'Hinduization' of India, 're-Islamization' in the Middle East has appeared. Therefore, an inevitable confrontation has been developed between the West and the non-West that have the will and means to mould the world in non-western ways:

Increasingly one hears references to trends toward a turning inward and Asianization in Japan, the end of the Nehru legacy and the Hinduization of India, the failure of the Western ideas of socialism and nationalism and hence re-Islamization of the Middle East , and now a debate over Westernization versus Russianization in Boris Yeltsin's country. A West at the peak of its power confronts non-West that increasingly have the desire , the will and the resources to shape the world in non-Western ways(Huntington, 1993, p. 26)

In order to foster his argument, Huntington explained an emerging phenomenon about the elites--For him and as for others , the Elites are an active ingredient in changing the world events--. Huntington's theory stresses that early in the past, the Elites of non-Western societies had tendencies toward the Western norms and ideals which they applied for Western universities and studied at Oxford and Sorbonne and other universities where they acquired a great amount of western attitudes. Simultaneously, the masses in non-western countries were still sticking to their roots. However, this phenomenon is reversed, the elites want to '*de-westernize*' as they look forward to absorb their original attitudes. Then, values and the populace of the non-Western –countries are becoming more involved with the West (Huntington, 1993, p. 27)

Fifth, the economic and political characteristics and differences are more mutable and flexible and can be easily compromised and resolved than cultural and religious ones (Huntington, 1993, p. 27). Huntington argues that previously people were identified based on their ideologies .However in the conflict of civilizations people are identified based on their religion which is very exclusive . One's religious belonging is more likely to cause him serious troubles:

In class and ideological conflicts, the key question was "Which side are you on?" and people could and did choose sides and change sides. In conflicts between civilizations, the question is "What are you?" That is a given that cannot be changed. And as we know, from Bosnia to the Caucasus to the Sudan, the wrong answer to that question can mean a bullet in the head. Even more than ethnicity, religion discriminates sharply and exclusively among people. A person can be half-French and half-Arab

and simultaneously even a citizen of two countries. It is more difficult to be half-Catholic and half-Muslim (Huntington, 1993, p. 27)

To conclude, according to Huntington, both culture and religion contribute to the creation of the economic cooperation's pillar. The phenomenon of Economic Regionalism⁵ is increasing. The Economic Regionalism, in one hand boosts civilization consciousness when countries cooperate in business. And on the other hand it is strengthened and fruitful only if it is routed in the common civilizations which share the same cultural and religious characteristics. For instance, The European community leans on the common European culture and Christian Religion to select its members and to cooperate.

To sum up, people are more likely to define themselves relying on their ethnicity and religion, They define the relation between themselves and people of different ethnicity and religion as 'us' versus 'them' relation. The end of the Ideological tendency gave rise to the ethnic identities to come forward. Cultural and religious differences give birth to other differences "from human rights to immigration to trade and commerce to the environment"(Huntington, 1993, p. 27). Ultimately, The desire of the 'West' to spread its idealistic values of democracy and liberalism as the global values and its attempt to preserve its military and economic predominance arise a countering reactions from other civilizations. Furthermore, group of people are likely to mobilize support and form coalitions between another group on the basis of cultural and religious commonalities. According to Huntington then, the clash of civilization is shaped at two levels.

III.2.Levels of the Clash of Civilizations

The clash of civilizations has got two forms and levels. One of them (Macro) is very much direct and apparent. This form has been always shaping the conflicts of the world. The other one (Micro) seems less apparent and concrete.

⁵ The Economic Regionalism: Loosely defined it is a phenomenon in international trade when countries sharing the same geographical location attempt to cooperate economically by proposing agreements and reducing barriers to promote the economy of these countries

III.2.1. The Micro-Level

At the micro-level when the neighbouring group of people fight against each other violently or otherwise to gain control over a territory or each other.

III.2.2. The Macro-Level

It concerns when states from different civilization attempt to compete and struggle to gain military and economic alliance .Most important, spreading their religious and cultural ideals.

III.3.The Velvet Curtain of Culture

Historically, the Cold War was declared when the ‘Iron curtain’⁶has fallen, dividing Europe politically and ideologically. At the end of the Cold War, the political and ideological divisions were replaced by the fault lines of civilizations as the main reason for violence and bloodshed. The Iron Curtain of Ideologies was replaced by the Velvet Curtain of Culture. Ultimately, cultural divisions emerged in Europe between Eastern Orthodox Christianity on one hand and the Western Christianity on the other as well as Islam. This line runs along what are now the boundaries of Eastern states of Europe like Russia Orthodox eastern Ukraine. Romania. Yugoslavia and what belonged to the Ottoman Empire and Western States like Finland Baltic states, Catholic western Ukraine (Huntington, 1993, p. 30).

Generally speaking, people of the West of this line adopt either Catholicism or Protestantism as a religion as they share the same historical experiences (the Renaissance, the Religious Reformation, the enlightenment, the Industrial Revolution and so on). Moreover, their economy is strong as they seek to make a governmental coalition in order to have a common European economy and to boost political cooperation in favour of democracy. Comparatively, people of the East--who are Muslims from the Ottoman Empire or Orthodox Christians from the Tsarist empire⁷—are less developed economically, than their Western counterparts and their democratic- politics remains poor and unstable.

⁶« Iron Curtain » is a term coined by the British Prime Minister Winston Churchill

⁷Tsarist empire: Also knows as the Russian Empire, it is the Russian political entity on 1721 under the reign of Pierre I. Its Capital is Saint-Petersburg.

III.4. The West and the Islam

The Islamic Civilization, according to Huntington is significantly annoying. He claimed that wars waged and still going on between Western and Islamic civilizations since 14 centuries and that “Some Westerners [...] have argued that the West does not have problems with Islam but only with violent Islamist extremists. Fourteen hundred years of history demonstrate otherwise.” (Huntington, 1996, P. 196). The prominent conflicts took place from the eleventh to the thirteenth century when the Holy War waged whose Crusaders sought to bring Christianity to the Holy Land of Jerusalem on the one hand and from the fourteenth to the seventeenth century when the Ottoman Turks prolonged their dominance over the Middle East and reached Constantinople and Vienna on the other. From the nineteenth and early twentieth century the colonial-Imperialistic ambitions of Britain, France and Italy established control over most of the North Africa and Middle East.

Huntington claims that Muslims were fighting in wars more than any other people from non-Muslim civilizations. In the period of 1993 to 1994 the world witnessed many ‘intercivilizational’ and tribal conflicts where Muslims from Sudan, Bosnia, Somalia, Iraq Kurds were involved more than any other non-Muslim civilization. Conflicts involving Muslims resulted in human losses. Moreover, the same period witnessed ethnic conflicts where again Muslims were fighting each other. He wrote:

In Eurasia the great historic fault lines between civilizations are once more aflame. This is particularly true along the boundaries of the crescent-shaped Islamic bloc of nations, from the bulge of Africa to central Asia. Violence also occurs between Muslims, on the one hand, and Orthodox Serbs in the Balkans, Jews in Israel, Hindus in India, Buddhists in Burma and Catholics in the Philippines. Islam has bloody borders (Huntington, 1993, p. 35).

The Post-Global Wars world witnessed a series of Islamo-Western conflicts (Algeria with France, America with Iran). Huntington suggests that one of the main reasons of these conflicts was due to the appearance of Arab nationalism and Islamic fundamentalism and the West dependency on the Arab resources and energy (oil).

Huntington defines these military conflicts between the West and the Islam as a probable permanent ones, severely, “[they] could become more virulent” (Huntington, 1993, P. 32). People in the Arab World do not share the general principles and values of the Western world. In fact, they show an apparent refusal to them. Moreover, the Gulf War revolutionized the pride of the Arabs after Saddam Hussein’s attack of Israel and stood against the West. As the War made some Arabs felt ashamed because of the presence of the Western military bases in the Middle East, the migration of the Arabs particularly in North Africa to Europe aggravated the relation between the two civilizations, resulting a racist sentiments and discrimination towards these immigrants.

Then, Huntington vigorously approaches “ the interaction between Islam and the West [as] a clash of civilization” (Huntington, 1993,P.32). More expressively between “Western arrogance, Islamic intolerance” (Huntington,1996, P.183) . He backs up his argument leaning on a borrowed observation from the Indian M.J.Akbar⁸ which states that the West “ next confrontation is definitely going to come from the Muslim World. It is the sweep of the Islamic nations from the Maghreb to Pakistan that the struggle for a new world order will begin” (Huntington, 1993, P. 32).

III.5.Critiques on Huntington’s Theory

The fact that Huntington selected provocative terminologies in his theory especially when arguing about Islam. His approach to Islam stirred many controversial critiques . Huntington by himself recognized this and all his investigations were based on true evidences . He states that “No single statement in my Foreign Affairs article attracted more critical comment than ‘Islam has bloody borders’ I made that judgment on the basis of casual ‘intercivilizational’ conflicts. Quantitative evidence from every disinterested source conclusively demonstrates its validity” (Huntington, 1996, P. 158). He had greatly raised many critics’ attention and eagerness towards the latter where Noam Chomsky and Edward Said are amongst them.

Chomsky was among the intellectuals who had an opinion about Huntington’s Theory. In 2001, Chomsky gave a lecture on Militarism, Democracy and People’s

⁸ Mobashar Jawed « M.J » Akbar an Indian politician and the minister of State

Right to Information. He was asked whether the conflicts between Taliban and the United States can be approached as a clash of civilization. He answered that Huntington should not have said that the conflicts will be because of culture:

What does this have to do with Huntington? Well, he's a respected intellectual. He can't say this. He can't say, look, the method by which the rich run the world is exactly the same as before, and the major confrontation remains what it has always been: small concentrated sectors of wealth and power versus everybody else. You can't say that. And in fact if you look at those passages on the clash of civilizations, he says that in the future the conflict will not be on economic grounds. So let's put that out of our minds. You can't think about rich powers and corporations exploiting people, that can't be the conflict. It's got to be something else. So it will be the 'clash of civilizations' – the western civilization and Islam and Confucianism. (Chomsky,2001,n.d.)

The tragic events of 11/9 in USA made a lot of people arguing about the validation of Huntington's philosophy. Edward Said delivered a strong response to Huntington's Thesis in 2001's article "Clash of Ignorance" where he refutes two core issues of his theory which are the popular claim of distinction of the two major entities 'Islam' and the 'West' and the appearance of the cultural conflicts between the two sides. He doubts Huntington's ability "to spare for the internal dynamics and plurality of every civilization"(Said, 2001, p. 12), instead he affirms that "ignorance is involved in presuming to speak for a whole religion or civilization" (Said, 2001, p. 12).

Said has fiercely opposed the utilization of the 11/9 attacks as a validity of Clash of Civilization's theory. He asserts that the terrorists involved in the attack do not realistically and rationally represent the whole Muslims, but they are only a minority. Moreover, he insisted that the Islamic extremists, who Huntington and others lean on to reinforce the distinction between Islam and West, should not be seen as significant presenters of Islam but rather as an excessively destroyers of the religion (Said, 2001, p. 13). Through his article "The Clash of Ignorance", Said tends to demonstrate the lack of concrete evidences to assure the basic separation between 'Islam' and the 'West' by simply directing nations' attention where people are from both sides and

have a successful coexistence. Moreover, he raises awareness to the strong arise of Anti –Islamic sentiments coming from the West, a phenomenon which was taking place since the 7th century Europe. He also emphasized the impact of the West interaction with Islam, when the Europeans enjoyed the scientific, philosophical and sociological contributions and discoveries of Muslims (Said, 2001, p. 13).

To conclude, Said sees in Huntington's Endeavour to separate the West and Islam as inappropriate since both sides have historical and geological commonalities .In addition, he condemns the Clash of Civilization theory as nothing but a source of Hatred he has stated:

But we are all swimming in those waters, Westerners and Muslims and others alike. And since the waters are part of the ocean of history, trying to plow or divide them with barriers is futile. These are tense times, but it is better to think in terms of powerful and powerless communities, the secular politics of reason and ignorance, and universal principles of justice and injustice, than to wander off in search of vast abstractions that may give momentary satisfaction but little self-knowledge or informed analysis. "The Clash of Civilizations" thesis is a gimmick like "The War of the Worlds," better for reinforcing defensive self-pride than for critical understanding of the bewildering interdependence of our time.(Said, 2001, p. 13).

IV. Conclusion

To sum up, both approaches propose new lenses of analysis that were not adopted before. Both theories agree on taking into consideration historical evidence and historicity. The first Theory of New-Historicism suggests that interpreting literary texts should be done by taking into account history and the historical evidences. The scholars of New-Historicism argue that History can be learned only through literature and the writers of history have falsified the historical evidences. The clash of Civilizations' theory proposes that people's post Cold-War conflicts will take place between civilizations and the reason behind these conflicts are cultural and religious reasons. Huntington's theory stirred the intellectual arena. He categorizes that Islam will inevitably be in the civilizations' conflicts and argues that history has showed that Islam had always been in war with other civilizations .Edward Said reacted

fiercely towards Huntington's determination that Islam will surely be part and stated that extremists are not truly Muslims.

Chapter Two

I. Introduction

The main significance of the second chapter is to review how the main concepts and areas of this research have been defined. It deals with the conceptual framework of the theory of the Clash of civilizations as well as how Huntington defined civilization. Then, it speaks about the concept of Cosmopolitanism and how cosmopolitanism had first appeared in Istanbul in the 16th century's Ottoman Empire. This chapter also attempts to demonstrate the artwork of paintings in the Islamic world as well as the Renaissance pictorial art. Moreover, it investigates the concepts of secularism and Islamism and traces the emergence of these two phenomena in shaping the modern Turkey. Finally, it explores to what extent Turkey is a torn nation where two extremely different doctrines are obliged to coexist.

II. The Concept of the Clash of Civilizations

In order to understand the concept of the clash of civilizations, the concept of a 'civilizations' must be well explained. According to Huntington, a civilization is 'Cultural entity' composed of villages, ethnic groups, nationalities and religious groups. All these have their own uniqueness *vis-à-vis* other levels of cultural heterogeneity. People and communities belonging to the same civilization may not share the same culture but the commonalities or broader cultural entity between them may distinguish them from another civilization:

The culture of a village in southern Italy may be different from that in northern Italy, but both will share in a common Italian culture that distinguishes them from German Villages. European communities, in turn, will share cultural features that distinguish them from Arab or Chinese communities. Arabs, Chinese and Westerners [...] are not part of any broader cultural entity. They constitute civilization (Huntington,1993,p.24).

A civilization is a highest and broadest grouping of people at the level of their cultural identity that would characterize them from others. It is identified through objective criteria which are easy to recognize such as language, religion, history,

culture and subjective criteria which are comprised of people self-identification such as stereotypes, *clichés*.

According to Huntington, a civilization is flexible civilization . It can be composed from large number of people as it can be composed from few people. It can include many nations states as it can be composed only from one nation state .A civilization is flexible As history showed , it can rise and decline, they divide and mix . (Huntington,1993,24).

The very term ‘clash of civilisation’ was coined before Huntington by Albert Camus¹ in one of his biographies in 1946 ,and by Bernard Lewis²‘ article “The Roots of Muslim Rage” .The clash of Civilizations is a term that means the violent confrontations after a direct interaction between civilizations. When two civilizations from diverse and total different cultural, ethnic and geographical backgrounds get interacted they will not coexist because the differences between them are basic ,and this will ultimately lead to a violent collision between the two. In other words, Every single civilization is identified by features such as culture, religion, tradition and a way of living. These features are fundamental and unlikely to be modified because they are the product of many centuries . When someone from specific civilization gets in touch with someone from another civilization ,he will find difficulties to coexist with the other because the way they approach specific issues is fundamentally different and this difference can create a sort of intolerance towards the other, and can cause a conflict between the two.

III. On the Notion of Cosmopolitanism in the Ottoman Empire

Professor Robert Fine, a British sociologist and a scholar in cosmopolitan social theory defined Cosmopolitanism as a concept that attempts to approach one’s society by a universal basis. It shows a supportive attitude towards differences of culture, traditions, religions and politics. Its objective is to enable people to coexist with others within one social frame and to come across the cultural and social limits in order to create a global nation and identity:

¹Albert Camus was a French-Algerian writer best known for his absurdist works, including *The Stranger* (1942) and *The Plague* (1947). He won the Nobel Prize of Literature in 1957.

² .Bernard Lewis (born 31 May 1916) is a British American historian focusing in oriental studies. He is also known as a "the West’s leading interpreter of the Middle East «and "the most influential post-war historian of Islam and the Middle East

Cosmopolitan social theory is a collective endeavour to build a science of society founded on a claim to universalism. Its basic presupposition is that the human species can be understood only if it is treated as a single subject. Within which all forms of differences are recognised and respected but conceptualised as internal to the substantive unity of all human beings. Universalism, based on the global reach of modernity and the ultimate unity of humankind, is both its methodological approach to understanding the world and its normative approach to changing the world (Fine,2007, n.d.).

The word cosmopolitanism is originally Greek. It is composed of Cosmo: natural Universal order ,and polis: society or city. Historically, the Greeks invented the word after starting questioning whether the strangers can live and coexist with the natives. Afterwards, the perspectives of cosmopolitanism gained a great attention among social sciences of the middles ages and after:

The idea of cosmopolitanism existed long before...[i]t started with the ancient Greeks and has since played a pivotal part within social and political thought. In the closing years of the eighteenth century Kant wrote of the cosmopolitan condition as a rational necessity linking nations together on the grounds that in the modern age a violation of rights in one part of the world is felt everywhere. In the early nineteenth century Hegel declared it a matter of infinite importance that a human beings counts as such because he is a human being, not because he is a Jew, Catholic, Protestant, German, Italian, etc...(Fine,2007,n.d.).

After the conquest of konstantiniyye or Constantinople in 1453 at Mehmed II's reign. Rebuilding it and making it the greatest capital in the world was his primary concern . The capital was given the name of Istanbul in 1930 during the Kemalist regime . Geopolitically speaking, the city directly joined the Asia with Europe by two seas. It was the perfect place for the *rendezvous* of “Perso-Islamic, Turco-Mongol, Roman-Byzantine traditions of universal sovereignty”(Necipoğlu, 2010, p. 262).

Mehmed II was famous for his desire to create a diverse empire as well as his political and artistic orientations that were influenced by the Romans. It is during his reign that Istanbul started acquiring a Cosmopolitan nature. His centralized

government members were from everywhere. His governors and Viziers were not entirely Muslims . they were converted Christians who spoke different languages. By systematically promoting *kuls*(converted Christian-born slave servants) to highest posts of his increasingly centralized state, the sultan created a polyglot ruling system no longer dominated by the Muslim-born *Çandarlı* family of grand viziers. His viziers and grand viziers were predominantly *kuls*, not entirely ‘foreign’ to his non-Muslim subjects and European visitors to his courts(Necipoğlu, 2010, p. 262).

Mehmed II made sure to make Istanbul a “site of encounter” (Necipoğlu, 2010, p. 263) of people by exchanging products and trade in order to boost the economy of the place . Ultimately, it was populated by diverse ethnic groups, from different religious backgrounds and this is illustrated in the existence of churches, Synagogues and mosques within one place (Necipoğlu, 2010, p. 263).

Mehmed II’s intention to keep the Byzantine heritage was apparent during his reign’s architecture and art. The integration of the western style was in fact a part of his imperial agenda. He was the first Muslim ruler to experiment the European traditions and culture .More particularly, he experimented the European pictorial techniques of portraiture :

The sultan’s architectural commissions selectively integrated Byzantine, Italian Renaissance, and Timurid-Turkmen elements into the Ottoman tradition as an expression of multifaceted cultural self-identification. His particular responsiveness to the combined classical of Byzantine and the Latin West was part of an imperial project through which he sought to articulate his global vision. Mehmed II was the only Muslim ruler of his time to adopt a western pictorial language and self-representation and, by implication, for the representation of Ottoman dynastic identity. As we shall see, his naturalistic oil-painted and metallic portraits appropriated two media recently invented in the Latin West. [H]is court painter...was trained by a European master in portraiture , a genre which there were no Ottoman tradition (Necipoğlu, 2010, pp. 263,264)

IV. The Art of Miniature Paintings

A miniature is very small painting full of clear details. It has specific techniques, rules and perspectives. The root if the concept ‘miniature’ comes from a Latin term

‘minium’ that has no relation with size but with the Red colour used to stain pictures during the Renaissance. The genesis of the miniature art stretched its roots back in the 3rd century . The most significant miniature of that age was the miniature of Homer’s manuscript Iliad which was called Iliad Picta In the medieval Western tradition . The art of miniature was glorified and developed to other techniques of portraiture . Apart from the European tradition, the Eastern group made the grandest miniatures which are comprised of the Persian and the Chinese miniatures.

IV.1.Portraiture of the Renaissance

The art of Portraiture reached its peaks in Europe during the *Renaissance*. The *Renaissance* is the era of upheavals Europe has ever witnessed from the 14th to the 16th century. The word *Renaissance* originally means ‘rebirth’ in French. This era was defined as an awakening era because radical changes spread over architecture, science and art. The founders of the *Renaissance* or the so called humanists were influenced by the Greek and Roman antiquity and brought much from their philosophy . This is what the English essayist defined the Renaissance period in his book ‘The Renaissance’ as following:

The word Renaissance, indeed, is now generally used to denote the revival of classical antiquity which took place in the fifteenth century, and to which the word first applied, but a whole complex movement, of which that revival of classical antiquity was but one element or symptom[...] And coming after a long period in which so many sources of intellectual and imaginative enjoyment had actually disappeared, this outbreak is rightly called a Renaissance, a revival (Pater, 1877, pp. 1,2).

The Portraiture is a technique of the real representation of the living creatures as they are seen by the naked eye . This technique stretches its roots back to the Romans and the Greeks who illustrated women and men as they are in reality in forms of sculptures. The Renaissance’s painting art was significantly marked by the resurgence of portraiture technique. The master painters of the Renaissance right before the invasion of the portraiture techniques used to paint in simple way ,depicting mainly religious and Christians subjects without any exactness .Afterwards, these master painters radically divorced the conventional techniques and endeavoured to embrace the likeness techniques and paint faces with their imperfections as they are seen . The

Italian painters are the pivot in adopting all these new perspectives. Leonardo Da Vinci 's portrait of the Mona Lisa (See Appendix 1)is one of the grandest stirring portraits humanity has even known . The Renaissance portraits were first made for the aristocratic class and the elites:

The rebirth of portraiture is considered a definitive feature of the Renaissance and marks. More precisely , the early fifteenth century swathe adoption of intensely illusionistic, closely observed facial likeness, including idiosyncrasies and imperfections, to represent elite figures, including artists themselves... By the turn of the sixteenth century, the 'realistic' portrait was widespread. However, other artists , particularly in Italy, reconciled attention to the physiognomic peculiarities of the subject with more generalising visual devices, such as the profile view(especially for women), or the analysis of face and body is smooth, consistently lit geometrical shapes. Such techniques were traditionally understood to attribute universal and ideal qualities to figures (Woodall,1997, pp. 1,2)

IV.2.The Islamic Miniatures

Historically, the Islamic art left its legacy in architecture and literature but not in the visual art of painting, simply because the Muslim had no significant traditions in the art of miniatures . They just acquired the style of the neighbouring civilizations like Persia and Byzantine . Gradually , the Muslims created their own tradition which is a mixture of the other civilizations' fashion. Basically, the miniatures made by the Muslims were found in books. The calligraphers are the first to transform the written text into ornamental paintings.

The Muslim miniature served mainly for embellishments and beauty. It took its inspiration from the existing literary manuscripts and transformed them into pictures and illustrations .Moreover, the content was full of religious and historical evidences as well as a content of in a form of an early version of an encyclopaedia:

[R]ange of books was illustrated during this early period of Islamic painting: medical treaties, books about animals, a few volumes of lyrical poetry. One popular Arabic classic describing the imaginary adventures of

its bohemian hero (the Maqamat of al-Hariri) was illustrated many times and in many different areas of the Islamic world (Sundler, 1976, p. 98).

The religion of Islam plays a dominant role in shaping the traditional style of the Islamic painting .Basically, there is no concrete Quranic verse that forbids the illustration of living things and reality (Sundler, 1976, p. 98). However, It is during the life of Prophet Mohamed peace be upon him that the forbiddance came to be officially stated .The vindication to that prohibition is any representation of living creatures is a competitions against Allah's creativity, and those who do it will be punished at the day of the resurrection . That's what the Prophet's wife Aisha had witnessed:

I bought a cushion having on it pictures (of animals). When Allah's Apostle saw it, he stood at the door and did not enter. I noticed the sign of disapproval on his face and said, "O Allah's Apostle! I repent to Allah and His Apostle. What sin have I committed?" Allah's Apostle said. "What is this cushion?" I said, "I have bought it for you so that you may sit on it and recline on it." Allah's Apostle said, "The makers of these pictures will be punished on the Day of Resurrection, and it will be said to them, 'Give life to what you have created (i.e., these pictures).' «The Prophet added, "The Angels of (Mercy) do not enter a house in which there are pictures (of animals)." (Ahadith, 2009,n.d.).

IV.3.Turkish Miniatures

After The conquest of konstantiniyye in 1453 , Mehmed II attempted to joint both the Eastern and the Western Worlds. This conquest effected the conquerors as well after being influenced by the Byzantine traditions . The assimilation of these new comers' culture with the heritage of the Westerners was inevitable. The art of painting contributed much in making this assimilation concrete. Ultimately, Istanbul became the cradle of a new school of artwork which is the result of mixing three schools of miniatures paintings of three flourishing schools : the school of the Persians whose in Samarcande andTachkent, then Iran in 753, The Ottoman school , and The Italian one.

In the 16th century, Turkish miniature paintings were flourishing like never, The criterion marking this era was the joining of the Eastern painting techniques with its Western counterparts. The two academies of paintings were different. The Venetian school adopted a new technique never attempted before while The Ottoman school was influenced by the traditional Islamic school , the Chinese and the Persian schools (Appendix 2). What mainly defined the Turkish miniaturists are their use of colours and the partial absence of the individual touch and signature of the miniaturist. In other words a Turkish miniaturist was not allowed to leave any hint or sign about his identity in his paintings:

Few of the miniatures are dated. The miniaturist signed his work only if he alone has painted the portrait or the scene. The works were usually anonymous. The head painter used to draw the main composition with thin brushes and then his assistants and pupils painted in part by part. It is difficult to distinguish individual styles(Renda n.d.,n.d.).

In the same era, the European Humanism and secularism started influencing and dominating the artistic workshops of painting The new technique of portraiture appeared and as well as the notion of individual style. These new techniques were easily accessible and introduced to the Turkish miniaturists. They incorporated both the traditional technique with the innovative one. Moreover, new rules were added which substituted traditional rules like the basic rule individual style and signature, and more importantly the ‘blasphemous’ technique of portraiture was finally included in the Turkish miniature. Many Sultans desired to having their portraits made like Murat III (see appendix 3).

V. Secularism and Islamism in Turkey

Turkey in one of the exclusive countries where two extremely different doctrines are obliged to coexist. During the Ottoman Reign, the dominant way of living in Turkey was shaped by the Islamic principles. However, at the beginning of the 20th century Kemal Ataturk brought another mood to the Turkish mentality similar to the French one. By this deed the fundamentalists rejected the news trends and called for an Islamic resurgence.

V.1. On the Notion of Secularism

The common definition of the word secularism is the separation of religion and state. The term ‘Secular’ is derived from the Greek word *saeculum*. It was adopted by philosophers of the Greek and Roman age like Marcus Aurelius. The word was used in the middle ages and after by the intellectual entourage of that epoch. With all its variants and usages, secularism stands in opposition to the pervasiveness and dogma of religion and “indicates a distancing from the sacred, the eternal, and the otherworldly” (Warner, Calhoun and VanAntwerpen, 2010,02).

The revolutions of the 18th century are the main reasons for shaping the intellectual framework of secularism especially the French Revolution. The effective type of secularism appeared during the French Revolution which intensified the necessity to isolate religion and all its foundations in the state affairs. The concept expressing the secularist principles came to be known as *laïcité* founded by French Revolutionists who belong to a club called the Jacobin Club:

The two revolutions of the 18th century, the American and the French, produced two intellectual and constitutional traditions of secularism. One associated with the French Jacobin tradition, was unreservedly antagonistic to religion, and promoted atheism. This situation arose from the historical reality to the revolutionary experience, which involved a joint struggle against despotism and religion, the monarchy and the Roman Catholic Church. This essentially political construction continues under the regime of *laïcité* (Warner, Calhoun and VanAntwerpen, 2010,p.02).

V.1.1.Turkey: The Journey Towards Secularity

Under the Kemalist regime, Turkey witnessed a radical break from the imperial-Ottoman state to a typical secular state. Attaturk altered the previous Turkish model and the religious powers and substituted them by the Westerner rules and codes. Attaturk dethroned the Sultan, eliminated the Caliphate (the authority of religious affairs) and got rid of courts which applied the Islamic law rules. He abolished the traditional educational system and established the nation’s united secular educational system. He substituted the Hijri calendar by the Gregorian one. He also attempted to change the economy of the nation to make it modernized.

More importantly, Attaturk substituted the arabic script with the latin one, this shift hugely intensified the secularity of Turkey .By the turn of 1937 Turkey became officially a secular country by a constitutional amendement.

During the Second Worl War, Turkey adopted an isolationist attitude.However in the post war it bgan explecitely showing support to the West and identifying itself as a being part of the West.It lobbied many European projects and invited America to establish mililitary bases in Turkey.These deeds caused the appearance of atrocious judgements from the non-western Islamic countries who accused Turkey for blasphemy.Turkey after remained clearly supportive to the West in the post cold war, its elite passionatly approved the project of being part of the European Community.

In 1987,Turkey officially applied for membership in the European Union but the demand was to be considered until 1993.Too many country's applications were approved but the Germany, the most active member refused Turkey's.After extended negotiations ,Turkey was partially involved within the European affairs ,however a full membership was not still possible

To justify their refusal,the European officials regarded Turkey as a poor country economicaly and less concerned with the principles of human rights .In fact, it is comonely agreed that the reason behind the opposition is that Turkey in a Muslim country and Europe is not ready to tolerate the entry of a culturally and religiously different nation .Apparently, the Turkish President Ozel understood how things were going he declared in 1992 to Huntington that : “the real reason is that we are Muslims , and they are Christians but they don't say that”(Huntington,1993,42). While the Eurpeans commented that Turkey was too muslim and too culturally different.

The secularization of Turkey resulted a desire among its citizen to seek for the Western way of living as an attempt to modernity . They believed that they cannot be modern unless they immitate the Europeans in their way of life .Women played a pivotal role is shaping the secular agenda because too many reforms were made in their favour . They finally became emancipated from the patriarchal principles . They unveiled themseleves and began looking and living like the Europeans .Even the governments provided them with more civil rights as well as the equality with men:

In Turkey's modernizing programs, women are depicted as the builders of a "new life", a modern way of living both in the private and the public spheres. The representation of this modern life appeared in photographs as unveiled women, women in athletic competition, women pilots, women professionals, and women with men, both in European clothing. Even the body-language and the body-posture of the women portrayed were different from what they had been before the reform ... women thus became the primary conveyors of this new way of living, both in the private and the public domains. (Göle, 1997, 51)

V. 2.Re-Islamization

In his book, Huntington states that the phenomenon called the Islamic Resurgence is taking place which is the return of a great number of Muslims to Islam as their source of "identity, stability, legitimacy, development, power, and hope, hope epitomized in the slogan 'Islam is the solution'." (Huntington, 1996, p.109). This Resurgence calls for the urgent settling of the Islamic civilizations among the West and finding solutions not in the western way but in the revitalized Islamic one. It is also to accept modernity and at the same time to reject western culture and having a complete devotion to 'Quran and *Sunnah*' as the sole guides in the modern world.

This phenomenon is seen as "an intellectual, cultural, and political movement". (Huntington, 1996, p. 109), which shaped the majority of Islamic states and the behaviour of Muslims who became more religiously observant. However, this Islamic awakening can be given the name of Islamic 'Fundamentalism', a term used by academics and Westerners, which is commonly given the characteristics of a political system and the source of the new Islamic ideas, practices, and the increase of the Islamic-oriented governments.

V.2.1.Islamic Resurgence in Turkey

When Turkey was busy to be part of Europe and cooperating with the Soviets, its domestic identity was threatened. The radical shift from a local-Islamic way of living to a typical secular state created cultural gaps between Turkey's citizens, more precisely, between those who were taught to live like the Europeans and those Islamists. National crisis increasingly started competing the Kemalist Secularism and

paved the way for the the Islamic Resurgence starting from 1950's to the 1980's(Göle, 1997,52). This Islamic movement in Turkey came to appear as a reaction to those who believe that modernity is conditioned by secularity .

At the Rise of Islamic trends, Islamic style and practices were back,mosques began preaching over the glorification of the Islamic heritage. Women wore back the veil . The control of sexes was back again. Alcohol was prohibited in some places . Even the Turkish leaders endeavored to embrace fundamentalist orientations. Ultimately , the mood of the Turkish politics has changed . All these reforms reinforce the idea that the islamic resurgence in Turkey appeared as a political regime that aims to control the social and cultural norms from the secular regime ,and that the Islamists” aimed to promote not cultural Islam but Islamism, a political religious ideology that maintains that a Muslim can practice ‘proper’ Islam only in a state and society governed by *sharia*” (Baren,2010, n.d.).

VI. Torn Turkey: Secularism Vs. Islamism

A torn country is a country that has a fair degree of homogeneity but still its people are divided and confused whether their country belongs to one civilization or another. “The people of torn countries agree on who they are but disagree on which civilization is properly their civilization”.(Huntington, 1996,138).In fact the leaders of torn countries have the desire to shift to another civilization more precisely adopting the Strategy of Mustafa Kamel Atatürk under ot the “Kamalist Strategy” (Huntington, 1996, p. 138) ,which urges to redefine their culture and institution by denouncing all what is non-western and seeking modernization in the Western way.

A torn country can be identified by two phenomena and attributes .It is considered as Bridges which joins two extremely different cultural characteristics For Turkey it is in the East and the West but what is Best? A question which raises a serious torn country's identity problems .

If a torn country wants to have a successful shift,Huntington put three major requirements. First its ,political and economic elites must willingly cheer this radical shift .Second the population must be ready to embrace the move.Third,the predominant populace of the receiving countries must show hospitality to the new convert. The redefinition of culture will obviously take time if not hard “politically,

socially, institutionally, and culturally” (Huntington, 1996, p. 139) ,not to mention the possibility of a failure.

As Russia and Mexico ,Turkey is “of course, the classic torn country which since the 1920s has been trying to modernize, to Westernize, and to become part of the West.” (Huntington, 1996, p. 138).

The Islamic resurgences clashes with the secular-oriented mentality of the Turks . This clash is because these two sides approach the way people should live differently. The French-Turkish sociologist Nilüfer Göle argues that “Islamists and secularists are fighting over control of a cultural model of Turkish identity which has roots in class conflicts”(Göle,1997,53) .She also thinks that “Islamic became the political expression of a conflictual link between Islamic Turkish identity and a secular Western modernity”(Göle, 1997,53). The shift in the way of living , values from the Islamic trend to a Secular culture gave birth to cultura disparity and the emergence of social stratification and ultimately a social inequalities in term of economic power. According to Göle , the cultural habits and the ways of living that the Secularists and Islamists are in serious clash because, must not be approached as frivolous , however, they are the shapers of power and social stratification . She also argues that the adoption of the Western lifestyle at the detriment and exclusion of the Islamic habits is the core reason through which a clash is raising between the Secularists and Islamists:

Hence, this author posits that it is in this realm of “habitus”, cultural codes and life-styles, that the power struggle between Republican elites and Islamists is taking place. In other words, the question of life-styles is not a trivial matter of fashion ,trends, and individual choices but reveals much more complex relations of intersubjectivity, stratification, and power[...]Western, secular life-styles have distinguished the Republican elites from the parochial elites attached to more traditional, local and religious manners and customs. Social recognition and social status, rooted in the exclusion of the Islamic life-world ,is the main social and political bone of contention between secularists and Islamists 5Göle, 1997,p.52).

VII. Conclusion

This chapter endeavoured to highlight the significance of the vital concepts and terminologies of this research like the terms related to the clash of civilizations and it enlightened us that this concept has already been adopted before Huntington. Moreover, history shows that Turkey has always been a cosmopolitan nation because of the geographical reasons as well as its acquisition of the Byzantine heritage after Mehmed II invaded it. This chapter demonstrated that the difference between the Islamic pictorial art and the Renaissance portraiture is fundamental. Thus, The Turkish workshops adopted them both. This chapter also exhibited that Turkey witnessed successfully a radical break from the traditional Ottoman heritage and became secular. This shift definitely modified the local Turkish identity. Secularity in Turkey resembles the secularity in France and other Western countries .In order words, Atatürk 's project of modernity through secularism can be approached as an attempt of westernization. As far as the Turkish identity was concerned, some Islamic groups stood against the modernization project at the detriment of the Islamic Turkish heritage and called for an Islamic resurgence. These fundamental cultural and political diversities classified Turkey as a torn nation. Each side attempts to shape the Turkish identity and way of life in his ways which ultimately caused a clash between them.

Chapter Three

I. Introduction

This chapter attempts to answer the problematic of this research and to check whether Orhan Pamuk succeeded in embodying the theory of the Clash of Civilizations in his novel of My Name is Red . But first it is important to examine the contexts of the novel in order to make credible judgments about the validity of the clash of civilizations in the novel. In order to proceed, this chapter ,first, attempts to introduce the novelist Orhan Pamuk as well as his repetitive themes he adopts in all his novels. Moreover, it will give an insight into Pamuk 's visions concerning the clash of civilizations . Furthermore, this chapter introduces the novel of My Name is Red as well its themes and discusses the major contexts of the novel specifically, the setting of Istanbul and the contexts of the artwork of paintings . Finally, it endeavours to check whether it is plausible to trace the validity of Huntington's theory if the novel's artistic discourse as well as to check whether Orhan Pamuk implicitly or explicitly left his visions in his fictions.

II.Orhan Pamuk's Views

Orhan Pamuk is considered as controversial figure in the intellectual arena as well as the political one. His audacity in unveiling some taboo subjects about Turkey gained him fame and made him known in the Turkish local readership as well as the global one.

II.1. Biography

Orhan Pamuk was a Turkish novelist and writer , born in 1952 in Istanbul within a large family (in which he was inspired in his novels like *Cevdet Bey and His Sons* and *The Black Book*). He grew up in a westernized district of Nisantasi. From his childhood he was a lover of painting and art. He studied in the Secular American Robert College in Istanbul and when he graduated he studied architecture and was a graduate in journalism from Istanbul University. At the age of 23 Pamuk gave up everything and decided to devote himself to writing (Orhan Pamuk Site, 2016,.n.d.).

Orhan Pamuk's first novel was *Cevdet Bey and His Sons* published in 1982. The plot of the novel reveals somehow an autobiography of him. The novel was awarded two literary prizes: Kemal prize and Milliyet prize. In the following year ,Pamuk

published his second novel *The Silent House* which in its French translation in 1991 won *Prix de la Découverte Européenne*. Pamuk's *The White Castle* (1985) brought him in the global arena after its translation in many languages. It was in the same year when Pamuk went to the United States as a visiting scholar in Columbia University, and it was there where he wrote his famous novel *The Black Book* through which he describes his city Istanbul. *The Black Book* enlarged the fame of Pamuk locally and internationally, and it awarded him the French prize of *the Prix France Culture*. In 1990, Three pages story in *The Black Book* was adopted as a movie entitled *Hidden Face* (Orhan Pamuk Site, 2016,n.d.).

In 1994, Pamuk published his novel *The New Life . My Name Is Red*, about the Ottoman and Persian miniaturists and their ways of seeing the world was vis a vis the Venetians' way of seeing it was published in 1998. This novel was awarded the French *Prix du meilleur livre étranger*, the Italian Grinzane Cavour (2002) and the International IMPAC Dublin literary award (2003).

Orhan Pamuk experimented "(his) first and last political novel" (Pamuk,2002,n.d.) *Snow* in 2002. In this novel Pamuk adopted political themes including tension between political Islamists, soldiers, secularists, and Kurdish and Turkish Nationalists. *Snow* was classified as one of the best 100 novels in the year of 2004 by the New York Times. Pamuk was not only a novelist, he was also newspapers and magazines writer in Turkey and abroad. In 2008 Pamuk published *The Museum of Innocence*, and in 2014 he published the best selling in Turkish language *Strangeness In My Mind* (Orhan Pamuk Site, 2016,n.d.).

II.2.Pamuk on the Clash of Civilizations

The central theme of Pamuk's writings are the East-West dichotomy, cultural tensions and the identity of Turkey in the past and in the modern era. He claims that "All of my novels are about identity perhaps[...]since Turkey has always been troubled with identity questions such as are we oriental? are we occidental what are our roots? they are both geographically and culturally both in East and West[...]in Turkey politics,Culture,everything is based on rhetoric of identity" (Pamuk,2009,n.d.). In 2006, He was awarded the Nobel Prize of Literature when the Swedish Academy testified that He "who in the quest for the melancholic soul of his

native city has discovered new symbols for the clash and interlacing of cultures” (Nobelprize.org, 2006,n.d.) .

As a post modern writer, Orhan Pamuk remains one of the controversial writers in modern Turkish literature. His reputation is divided between severe judgments of people and great admiration. He was criticized for his narrating style, language, characters representation and his iconic repetitive setting Istanbul.

Orhan Pamuk’s reputation within the Turkish public opinion is also very controversial and a matter of debate because of his approach and adoption of taboos subjects especially political ones. When he publically condemned in an interview with a Swiss newspaper in 2005 while speaking about the freedom of speech in Turkey that “a million Armenian and 30.000 Kurds were killed in this country and [he is]the only one who dares to talk about” (Pamuk,2005,n.d.), a historical facts which was hidden from the Turkish authorities . After his claim, he was fiercely attacked by the Turkish press and was trialled for ‘denigrating Turkishness’, however, the accusation was dropped. This incident strengthened his classification as a polemic literary figure within the Turkish Artistic and Political arena.

One of the facets of Pamuk ‘s writing is his emphasis in dealing with the cultural interaction and clash particularly in Turkey ,where a mainstream cliché demonstrates that it is located between the East and West. Through his fiction,he attempts to be the linking-bridge that joins the two worlds in his words he states: “I want to be a bridge in the sense that the bridge doesn’t belong to any continents, doesn’t belong to any civilizations, and a bridge has the unique opportunity to see both civilizations and be outside of it .That’s good, wonderful privilege” (Pamuk,2002,n.d.).Pamuk dramatizes the clash between the East and the West or the so called Clash of Civilizations .After the event of the 9/11 , he stated in an interview that : “I don’t be believe in this clash , although it’s happening .when it happened ,when I saw the twin towers...” (Pamuk,2002,n.d.). He claims that the understanding and legitimating the clash is wrong from the West and from where he belongs: the East ,and that he is against any generalizations made about the East and West because according to him I “if [people] believe them too much , then [they] are paving the way for war”(Pamuk,2002,n.d.)

Pamuk condemned the reason of Turkey’s loss of domestic democracy is because its elites ,its media and press believed too much in the “Westeness of the West and

then Eastness of the East” (Pamuk,2002,n.d.).Although Pamuk is purely secularist who at many occasions showed his pro-western position however he condemned the way the Kemalist regime wanted to get rid of religion in order to make Turkey more modern, the reason that pushed many conservatives to resist and rebel against modernizations and ultimately shot and killed ,and whose culture was looked down by the authorities of the modern turkey , rather than caring about their frustration about their lost past (Pamuk,2002,n.d.).

For a peaceful world, Pamuk addresses a lesson to the West and to his readers: to the West – The United States and Europe- especially after the 9/11 terrorist attack not to do “the mistake Turkey had done in the last 80 years.” (Pamuk, 2002,n.d.). That is not to out casting those who are not fit to their culture in their soil and not to use judgmental classifications like ‘fundamentalists, radicals ... etc’ ,terminologies Huntington abundantly used in his theory .And his message to his readers was that what matter is no civilizations but the lives of people within civilizations:

I have been saying to my readers that what is important is not clash of parties, civilizations, cultures, east and West, whatever. But think of that people in other continents and civilizations are actually exactly like you and you learn this through literature. Pay attention to good literature and novels, and do not believe in politicians (Pamuk,2002,n.d.)

III. Introduction to My Name is Red

My Name is Red (MNR) is a Turkish novel was originally published in Turkey in 1998 under the title of *Benim Adım Kırmızı* ,and then was translated to English by Edgar M. Goknar .It was published in the United States and Britain just a week before the 11\9 incident . Orhan Pamuk’s novel is classified as a historical novel serving as parable about the Clash of civilizations, hybridity and Modern Turkey’s search of identity and origin.

The novel demonstrates how Turkey is in need to decide whether it belongs to the East or to adhere to Westernization . This confusion is widely discussed and framed in the novel by a cultural debate centred around the visual artistic world of miniaturists who created conflicts because of a disagreement between two sides each of which proposes a method of representing the world in paintings. One side represents

miniaturists who embrace the Islamic style that suggests seeing the world the way God's eyes do. The other side represents group of miniaturists who favour the Renaissance art of portraiture . More precisely a direct comparison between the East and the West “ the Venetian master and the master illustrators and c calligraphers of Tabriz, mashhad and Aleppo” (Pamuk,2001,p.25). In a conversation Pamuk states:

I tried to tell my story in the manner of these Persian masters. These two distinctive ways of seeing the world and narrating stories are of course related to our cultures, histories, and what is now popularly called identities. How much are they in conflict? In my novel they even kill each other because of this conflict between east and west. But, of course, the reader, I hope, realizes that I do not believe in this conflict. All good art comes from mixing things from different roots and cultures, and I hope My Name is Red illustrates just that (Pamuk,2005,n.d.).

MNR's setting is in the 16th century's Ottoman Empire at the reign of Murat III (1594-95) in Istanbul, at the era when the Islamic pictorial art was threatened by the innovative style of the European Renaissance. The novel deals with love, history and art but is mainly centred around two major themes ,the investigation of two mysterious murderers :of the Sultan 's workshop illuminator Effendi whose death according to him “conceals a conspiracy against our religion ,our traditions and the way we see the world” (Pamuk,2001,P.06) ,and the master miniaturist Enishte Effendi who cheered the Frankish styles and perspectives. The other theme is the contest between the traditional pictorial art and the European innovative pictorial art . The novel is extremely rich with historical figures and references, detailed explanation about the history of art and artistic anecdotes. Pamuk remarkably goes deeper in giving marvellous details about style and techniques of the old Persian masters as well as the Venetian one. Pamuk through adopting the artistic theme in his novel could join the East and the West through small miniatures that eventually turned to be the turning point in relations between the two sides. Indeed, the two atrocious murderers are directly caused because the tension between the traditional way of painting miniatures and the new creative way of the West.

MNR's plot acquires much the attributes of a postmodern structure. The events proceed using various narrators and pertinent voices .Twenty three narrators including

humans: the miniaturists “Stork” ,Olive and “Butterfly” ,and non-human narrators as Satan ,a death Corpse and colour Red . The reader is directly addressed. The novel’s first chapter ‘I am a Corpse’ begins with a voice of the death body of Elegant Effendi who tells how his murderer –who he couldn’t recognize—killed him . In the following chapters whose title is ‘I will be called a murderer’ we are introduced to the murderer who still hides his identity and proposes to the readers to distinguish him from the use of his words. He states: “try to discover who I am from my choice of words and colours, as attentive people like yourselves might examine footprints to catch a thief” (Pamuk,2001,p. 20). Hiding the identity of the murderer and letting the reader discovering who truly was makes the novel a detective and mysterious one (detective story plot). Pamuk used many Islamic references and discourses, he used three Quranic epigraphs ,“To God belongs the East and the West” from the verse of ‘The Cow’ was a pertinent one. Another Quranic reference of ‘The Cave’ verse was used in the chapter of ‘I am a Dog’ . This later narrates his pride as being mentioned in the Koran, he states “ [o]bviously ,anyone would be pride to appear in the Koran. As a dog, I take pride in this chapter” (Pamuk,2001,P.15). Probably, these Islamic references demonstrates the novel being addressed to the Muslim and Turkish readership however, Pamuk publicly claims that his novel’s experimental form is purposefully done to be addressed for the whole readership community, in his interview in 2002 he stated:

The formula I use in my writing is a combination of postmodernist narrative techniques with Turkish traditional literature. In *My Name Is Red*, I tried my best to combine these two to write an experimental, modern, European novel. My formula for writing a novel is this: try to combine two different things that have never been put together before, and do this stylistically (Pamuk,2002,n.d.).

The story is also centred around the return of Black Effendi to Istanbul after twelve years spent in the East (Persia). He is Enishte ’s nephew and apprentice-miniaturist in his workshop .He decided to leave Istanbul after falling in love with Shekure “that belle of belles”(Pamuk,2001,p.28), the daughter of Enishte .Black left Istanbul with broken heart when Enishte realized Black’s extreme passion to his daughter .

At the request of his uncle who needed help, Black said “In that letter, he invited me back to Istanbul, explaining that he was preparing a secret book for Our Sultan and that he wanted my help” (Pamuk,2001,p.09). At his arrival he found his beloved Shekure married Spahi cavalryman husband who had gone for a campaign but never came back again and two sons. When Enishte is murdered, Shekure prevented Black that she will not marry him until he finds the killer of her father.

The book Enishte was commissioned to make for the Sultan was a secret mission. It is much a controversial book because that aims to use the Venetian perspectives and styles .More worse, the book will illustrate the portrait of the Sultan , a deed considered as a blasphemy for the traditionalists . Enishte explains to Black :

My client is in fact, His Excellency Our Sultan, the Foundation of the World. Because his book is secret, Our Sultan has disbursed payment to me under cover of the Head Treasurer. And I have come to an understanding with each of the talented and accomplished artists of Our Sultan’s atelier. I have been in the process of commissioning one of them to illustrate a dog, another a tree, a third I’ve charged with making border designs and clouds on the horizon, and yet another is responsible for the horse. I wanted the things I depicted to represent Our Sultan’s entire world, just as the paintings of the Venetian masters. But unlike the Venetians, my work would not merely depict material objects, but naturally the inner riches, the joys and fears of the realm over which Our Sultan rules ...What kinds of pictures were we making? Why were we illustrating them that way? I can’t really answer you at (Pamuk,2001,pp.29-30).

IV. The Contexts of MNR

My Name is Red deals with many themes .However, the central theme through which Pamuk framed the plot was about the art of miniatures, the life of miniaturists and the direct comparison between the Eastern pictorial art and the Westerns one. Moreover, the novel’s plot also portrays the meeting of the East and West.

IV.1. East School vs. West School

As previously mentioned, MNR gives a great amount of emphasis on the dichotomy of the traditional paintings of the 16th century's Ottoman Empire and the Venetian painting of the Renaissance. Pamuk made a serious analogy and confrontation in his narrative. This confrontation ends with a clash between the miniaturists who sought to adopt the Venetian perspective (Enishte) and those fundamentalists who are stuck to the threatened Ottoman traditional miniature art (the murderer Olive). Providing a further explanation about the difference between the two artistic schools would clarify the inevitability of conflict and clash between them. MNR promptly frames the differences of the two schools, their history, principles, and methods.

IV.1.1. The Turkish School

In the previous chapter, it is discussed that the Islamic religion and the Koran do not reject totally the depiction of the living things. However; other interpretations argue that Islam prohibited likeness and life-like (the justification for the prohibition tends to be that any attempt to represent a living creature is an act of completion with god). In MNR, the traditionalist murderer did not hesitate to use the same justification for this prohibition. He approached the representation life-like thing "like growing arrogant before God, like considering oneself of utmost importance, like situating oneself at the centre of the world" (Pamuk,2001,p.132).

The main function of miniature painting was to back up any given story or a as an embellishment of the text. In other words, the Ottoman miniature paintings didn't seek for a realistic representation of living or non-living creatures. The ottoman miniaturists neither attempted to make a miniature painting independent nor sought individuality and originality, in reality they aimed to depict the world the way Allah sees it. Painting for traditionalists "is the act of seeking out Allah's memories and seeing the word as He sees the world" (Pamuk,2001,p.96).

Pamuk by himself claims in his book *The Other colour* that "paintings in Islamic culture was permissible only to decorate the insides of the books and ... never were these paintings meant to hang on walls, and they never did" (Pamuk,2015, 476). Miniature painting serves to make the pages beautiful and have no function beyond this and what really matters is the text more than the picture. That is what

Enishte Effendi defends when he states “every picture serves to tell a story ...the miniaturist, in order to beautify the manuscript we read, depict the most vital scenes...[o]ur yes fatigued from reading tales, rest upon the pictures. (Pamuk,2001,p.30).Moreover, the miniatures and the text complement each other and the miniaturists should pay a huge attention to the text before starting illustrating:

I remarked how absurd it was that most of the illustrators who depicted the moment when Husrev spied...Shirin bathing in the lake at midnight had whimsically coloured the lovers’ horses and clothes without having read Nizami ’s poem, my point being that a miniaturist who took up a brush without the care and diligence to read the text he was illustrating was motivated by nothing more than greed.” (Pamuk,2001, p.27).

IV.1.2.The Secular School

The Venetian and Frankish miniature paintings at the Renaissance era were quite different from those of the Ottoman ones. The core different is that the Renaissance painting depicted figures either living or non-living realistically as they were created and seen or the so called portraiture method. This method of painting is unique because a painting depicting a certain person is be “different from all other, unique, special” (Pamuk,2001,206) .

In MNR , Enishte was the first character who saw the new techniques adopted by the Venetians ?“two years ago [he] travelled once again to Venice as the Sultan’s ambassador” (Pamuk,2001,30).He was astonished by the length of the portrait that was hanged on a palazzo wall . He was shocked at the full resemblance of the paintings to reality. He commented:

More than anything, the image was of an individual, somebody like myself. It was an infidel, of course, not one of us. As I stared at him, though, I felt as if I resembled him. Yet he didn’t resemble me at all. He had a full round face that seemed to lack cheekbones, and more over, he had no trace of my marvellous chin. Though he didn’t look anything like me, as I gazed upon the picture, for some reason, my heart fluttered as it were my own portrait (Pamuk,2001,p.31)

Unlike the Ottoman paintings whose main significance is to back up the story, the Frankish and Venetian painting stands for and expresses itself without a necessary accompanying text. And its main significance was not to beautify the story. This is what Enishte drew as remark saying that: “what were the narratives that this representation was meant to embellish and complete? As I regarded the work, I slowly sensed that the underling tale was the picture itself. The painting wasn’t the extension of the story at all, it was something in its own right” (Pamuk,2001,p.31).

IV.2.The Meeting of the East and West

As far as MNR’s setting is in Istanbul, “the site of encounter” (Necipoglu,2010, p.263), the East part meets with the West part at many ways and occasions. Through his narratives, Orhan Pamuk depicted Istanbul as a place where both the Eastern bloc interacts economically and culturally with the Renaissance Western bloc.

IV.2.1.Cosmopolitanism in the 16Th c Istanbul

Historically, Istanbul endured a meeting of the Turk with the westerners and the Jewish community of Bagdad, thus it became a multicultural city .In other words, the encounter of Islamic culture with the Jewish and Christian definitely impacted the original Islamic culture and philosophy. The meeting of Islam and other cultures and religions as well as cosmopolitanism were pertinently discussed in MNR. Pamuk demonstrated that Istanbul has become a Cosmopolitan city the fact that resulted a sense of confusion in its inhabitants precisely the miniaturists who stand in between, to either embrace the Frankish and Venetian style of to keep on the old Ottoman one.

When Black Effendi came back from his twelve years exile in Persia, he noticed the drastic change that occurred in Istanbul which became much more cosmopolitan. It is through him that we are informed that the new Cosmopolitan Istanbul’s antique architecture has changed and was altered by a new architecture similar to the neighbouring Western’s .Black says:

Some of the neighbourhoods and streets I’d frequented in my youth has disappeared in ashes and smoke, replaced by burnt ruins where stray dogs congregated and where mad transients frightened the local children. In other areas razed by fire, large affluent houses has been built , and I was

astonished by their extravagance, by windows of the most expensive with bay windows suspended above high walls (Pamuk,2001,p.09).

Another evidence showing that Istanbul has become the place where diverse cultural and religious *rendezvous* take place is the character of Esther the Jew .She is a “clothes peddler”(Pamuk,2001,40). And who from time to time delivers letter from people to their lovers. Esther seems very much integrated in the Istanbul community, and has got a very good relationship with Shekure who trusts her in delivering a secret letter to Black. Moreover, Esther lives peacefully in her house “ in the quaint little Jewish quarter at the mouth of the Golden Horn” (Pamuk,2001,P.42) , a place where the Jewish community lives in harmony .

The other example symbolizing Istanbul’s cosmopolitanism in MNR is the invasion of the Venetian gold Coin. The spread of Venetian coin in the Istanbul signifies the amount of the commercial exchanges between the Turks and the Venetians. However, the Ottoman merchants are fooled by counterfeit gold coins. Black tells that : “[the]Pickle seller who passionately informed me about the cleric from Erzurum said that the counterfeit coins, the new ducats , the face florins stamped with lions and the ottoman coins with their ever- ending silver content—that flooded the market and bazaars” (Pamuk,2001,p.10).

Obviously, the old traditional sentiment of the Islamic belonging didn’t completely disappear in the very cosmopolitan Istanbul. The Islamic heritage marks the identity and culture of Istanbul at every aspect that is why the will of modernization after the interaction with the Europeans was not cheerily welcome by those who are claimed – at least by Huntington—as fundamentalists. In MNR the fundamentalist discourse as many intellectuals may classifies it , is concretely present. The preacher at Bayazid mosque condemns all the ills and misfortunes of people because they deviated from the path of Allah and his prophet Mohamed and because people acted tolerably toward the non –Muslims. Black explains:

A cleric by the name of Nusret, who preached at the Bayazid Mosque and claimed to be descended from Our Glorious Prophet Muhammad, had made a name for himself during this period of immorality, inflation, crime and theft. This hoja, who was from the small town of Erzurum, attributed the catastrophes that had befallen Istanbul in the last ten years—including

the Bahçekapi and Kazanjilar district fires, the plagues that claimed tens of thousands, the endless wars with the Persians at a cost of countless lives, as well as the loss of small Ottoman fortresses in the West to Christians in revolt—to our having strayed from the path of the Prophet, to disregard for the strictures of the Glorious Koran, to the tolerance toward Christians, to the open sale of wine and to the playing of musical instruments in dervish houses (Pamuk,2001,p.10).

IV.2.2.Joining the East and the West in Miniatures

The main significant difference between the Turkish miniature painting and Renaissance painting is in the portrayal of faces. In the Renaissance art, faces appear as they are in reality contrary to the Ottoman art which depicts faces to be all similar. In MNR, it is Enishte who first was introduced to the Venetian style and became enamoured with the new method .Indeed, Enishte 's growing admiration to the new European perspectives in painting pushed him to influence the Sultan to adopt this style in his secret book . Enishte tempted the Sultan that the method of portraiture had spread all over Europe within princes and aristocratic class:

Portraiture had become such a contagion among affluent men, princes and great families who were patrons of art that even when they commissioned frescoes of biblical scenes and religious legends for church walls, these infidels would insist that their own images appear somewhere in the work (Pamuk,2001,p.130).

Obviously, if the Sultan's approval on adopting the European art of portraiture that definitely signifies his approval on a modernity project at the detriment of the traditional methods. Moreover, the book being realized by the West method would definitely imitate their grandeur and power .However, the commissioned book was not supposed only to be realized using one method only that of the West. yet Enishte attempted to mix the traditional style with the new innovative one:

But unlike the Venetians, my work would not merely depict material objects, but naturally the inner riches, the joys ,and fears of the realm over which Our Sultan rules, if I ended up including the picture of a gold coin ,

it was t belittle money ; I included Death and Satan because we fear them[...] I wanted the immorality of a tree, the weariness of a horse, and the vulgarity of a dog to represent His Excellency Our Sultan and His worldly realm (Pamuk,2001,p.27).

V.Clash Of Cultures in Miniatures

In his controversial theory, Huntington hypothesised that the fundamental source conflicts will be primarily because of culture. People will be killing each other because others' cultures are different from their own. Moreover, people will not show any hospitality towards embracing others culture different from their owns. Furthermore. Huntington emphasised on the role of Religion as a turning point factor. Putting MNR under investigations using the principles of Huntington about the clash of civilizations will be profitable .

First of all, the basic of Huntington's thesis is that the primary cause of conflicts will be because of 'culture'. Culture for him is a fundamental factor distinguishing a civilization from another. Moreover, culture is the product of many years and cannot be altered or modified easily. In My name is Red, the very same principles are adopted by Pamuk. The novel discusses the art of painting that obviously and categorically defined people's culture .In other words, Pamuk framed the 'culture' mentioned by Huntington with the pictorial art of miniatures. In MNR, the 16th century Ottoman empire's culture could be definable by the emergence of the pictorial art miniatures. Workshops are spread almost everywhere in the streets of Istanbul and the art of painting is dearest to its people. it is "the silence of thought and the music of sight" (Pamuk,2001, p.71).

In his theory, Huntington extended his analysis about the significance and movements of a Torn Country. He argued that Torn Country will necessarily go through a state of in-between and will urgently have to choose where to belong. Ultimately. Because of geography and economic exchanges the country will certainly choose to embrace the most modern side and principles at the detriment of the traditional principles. However, the populace of the Torn Country will be divided into two categories. The first category will be tempted by the modernity and innovation of any given side and it will be ready to give up its most domestic fundamental credos and embrace the principles of the up-to date civilization. The other category will

definitely stick to the fundamental principles and fiercely refuse any other interaction with any other civilization culturally and religiously different from their own. Logically, the disagreement about the cultural belonging will lead the two categories not to coexist and to live in harmony that is why Huntington drew the conclusion that a torn country is a very fertile land for a cultural clash.

Realistically and contextually, the 16th century's Istanbul of MNR, is a torn place. It joins both the East part of the world composed of Persia and China and the European West which is in its peak of upheavals and development because of the Renaissance. In the novel, The East and the West are met in Istanbul. And this happens due to the economic exchanges and trades. The Venetian gold coin is everywhere in Istanbul. Moreover, the diplomatic relation between the Ottoman Empire and Europe exists, illustrated in the "Francophile" (Pamuk,2001,p.408) Enishte as being an ambassador of the Sultan to the Venetian Doge, who was astonished by the modernity of the Renaissance whose pictorial art changed and flourished by adopting new perspectives such as Portraiture. He thinks that: "the proficiency of the Franks will take centuries to attain" (Pamuk,2001,p.307). So far, Enishte, in MNR is the backer and the bearer of the 'Westernization' project of Ottoman pictorial art. At the result of Enishte's influence over the Sultan that finished by tempting him to "make a portrait of His Excellency in the Frankish style as if He were an infidel king" (Pamuk,2001,p.408), Master Osman, the Head Illuminator, under the order of the Sultan was ordered to paint his portrait using the Frankish and Venetian method. In order not to surrender to and resist the new method and to keep the old painting method, Osman decided to blind himself. Symbolically, Osman illustrates the category that approaches the culture as fundamental matter, and any attempt to modify, to alter or to mix it with another culture is an act of violation, cruelty and infidelity:

At first, Master Osman was unable to determine why this object was sent. But today, he was able to see the ill will and just logic behind this cruel present. After Master Osman understood that Our Sultan wanted to have His own portrait made in the style of the Europeans masters and that you all, whom he loved more than his own children, had betrayed him, he stuck this needle into each of his eyes (Pamuk, 2001, p. 475)

However, the cultural clash becomes more severe and virulent when the religious principles are under the threat. Huntington argues that the religion is not flexible and it is based on religion that people define and categorize themselves. He concluded that “the interaction between Islam and the West [as] a clash of civilization” (Huntington,1993,p.32).

Obviously, The genesis of cultural clash in MNR began when Enishte introduced the Western’s painting method to the traditional painting school of the Ottomans. And when characters like master Osman understood that the traditional pictorial art is threatened by the invasion of the Frankish and Venetian portraiture. However, the invasion of the art of portraiture did not only threaten the stylistic method of the Ottoman miniaturists only, but also their Islamic principles. Islamists prohibited the figuration of any creature because that would challenge Allah.

In MNR, The artistic clash between the Muslim miniaturists and the Christian ones results atrocious and continuous murders. Ironically, both sides are victims of this conflict. Elegant Effendi, the young miniaturist, though he was a typical follower of the traditional pictorial art was found killed because he attempted to resist the expansion and dominion of the Venetian and the Frankish . In the first chapter, his body speaks in the bottom of well saying the his murderer was a deed against the Islam and that he heard that working on the book the sultan Murat III has commissioned was a blasphemous act:

My dead conceals an appalling conspiracy against our religion, our traditions and the way we see the world. Open your eyes, discover what the enemies of the life in which you believe, of the life you’re living, and of Islam, have destroyed me. Learn why one day they might do the same to you. One by one, everything predicted by the great preacher Nusret Hoja of Erzerum , to whom I’ve tearfully listened , is coming to pass. Let me say also that if the situation into which we’ve fallen were described in a book, even the most expert of miniaturists could never hope to illustrate it. As with the Koran—God forbid I’m misunderstood—the staggering power of such a book arises from the impossibility of its being depicted. I doubt you’ve fully comprehended this fact (Pamuk,2001,p.06).

Being frightened by the Nusret Hoja 's preaching , Elegant Effendi told Olive – who was bound to the traditional painting as well that the Sultan secretly , ordered to paint his portrait using the Frankish and the Venetian techniques , the fact that prompted Olive to kill Elegant Effendi under the pretext of spreading false rumours and accusations . In MNR, Olive illustrates those fundamentalists who even reject to think about the probability of being invaded by other cultural principles . He killed Elegant Effendi—though they share the same principles—just because Elegant supposedly thought that the book they are making is desecration vis-a-vis Muslim principles. He said to his following victim Enichte that :

I know that that unfortunate gilder Elegant Effendi was killed [by] slandering you, your book and us , Elegant Effendi was planning to set Nusret Hoja of Erzurum's men upon us. He was convinced that we'd fallen sway to the Devil. He's begun spreading such rumours, trying to incite the other miniaturist working on your book to rebel against you. I don't know why he suddenly began to do this. Perhaps out of jealousy, perhaps he'd come under Satan's influence. And the other miniaturists also heard how determined Elegant was to destroy us all. You can imagine how each of them grew frightened and succumbed to suspicions as I myself had. Because one of their lot was cornered, in the middle of the night, by Elegant Effendi... that artist fell into panic killing that scoundrel and tossing his body into a well (Pamuk,2001.pp. 196,197).

When Olive discussed with Enishte and the latter admitted that what Elegant Effendi had said about the picture containing the portrait of the Sultan was true. He did not hesitate to kill him by bringing down a Red inkpot upon his head .He confessed to Black that he killed Enishte “because he shamelessly forced the great Master Osman into aping the Venetian artist”(Pamuk,2001,p.483)

Olive believes that the murderers he has committed are a heroic act and are worth of consideration. He doesn't show any regret or pity towards his victims . He states that :“This deed, I said—recognizing that I couldn't use the word ‘murderer’—I committed this deed not only for us, to save us , but for the salvation of the entire workshop” (Pamuk,2001, p. 481).

VI. Pamuk's visions

As it is known, Almost all Pamuk's novels deal with the tension of the East and the West, as well as in MNR where he depicted the clash of civilizations theory of Huntington within an artistic debate in the 16th century's cosmopolitan Istanbul . The bloody conflicts of culture which was hypothesized by Huntington is his theory were illustrated wittily by Pamuk by a profound debate and confrontation about the Venetian and Frankish painting techniques and the traditional Islamic ones. This confrontation resulted a clash illustrated in a couple of murderers, whose victims are ironically a backer of the Venetian style and other of the Islamic style. In MNR, Pamuk apparently believes in the existence of a cultural clash ,however; he refutes completely its validity and legitimacy. Pamuk is against the notion of East is East and West is West .H stands for the idea of joining both worlds to have new mosaic styles. The character who portrays his positions is Enishte Effendi , who was astonished by the Frankish and Venetian portraiture and his desire to mix the new style with the old style to have a good piece of art . That is what he said to Olive , the killer:

Nothing is pure, In the realm of the book arts, whenever a masterpiece is made, whenever a splendid picture makes my eyes water out of joy and causes a chill to run down my spine, I can be certain of the following: Two styles heretofore never brought together have come together to create something new and wondrous. We owe Bihzad and the splendour of Persian painting to the meeting of an Arabic illustrating sensibility and Mongol-Chinese painting. Shah Tahmasp's best paintings marry Persian style with Turkmen subtleties. Today, if men cannot adequately praise the book-arts workshops of Akbar Khan in Hindustan, it's because he urged his miniaturists to adopt the styles of the Frankish masters. To god belongs the East and the West . May He protects us from the will of the pure and unadulterated (Pamuk,2001,p.194).

VII. Conclusion

This chapter examines the main areas through which it would be possible to trace the validity of the clash of civilizations' theory within Pamuk's narrative. From the contexts mentioned above, My Name is Red is an appropriate novel to approach it via Huntington's theory because of various reasons. First because pamuk himself

admitted that his novel discusses the tension between the East and West within a debated centred around the artistic world of miniaturists, the European and the Islamic one. Second ,the setting of the novel is exclusively well selected in order to portray the inevitable meeting of the Islamic and the European Worlds in commerce and art . This meeting resulted unavoidable influence of the Venetian and the Frankish portraiture over the traditional artwork of the 16th century's Ottoman Empire. Moreover, the influences of the new methods of painting are fundamentally different from the traditional conventions. When the techniques of portraiture were introduced to the masters of Istanbul, Islamic fundamentalists like Olive regarded this invasion as blasphemy since it is forbidden to portrait the living creature .Arguably, the arguments brought by Huntington to prove that the culture is the determinant factor to create conflicts is valid in Pamuk's novel within a artwork frame of paintings. Moreover, Huntington argued that Islam will be part of these conflicts and this is as well found in MNR. However, Pamuk does not legitimate the clash of civilizations, rather, he suggests that people must coexist regardless the differences.

General Conclusion

The paper's major objective was to examine the Turkish novel of Orhan Pamuk *My Name is Red* from Huntington's theory of the Clash of Civilizations. It is agreed that this novel's central theme is about the lives of miniaturists who do not agree on the way approaching life ultimately a clash between them takes place.

Huntington proposed that after the cold war people's primary cause of conflicts will be because of their cultural and religious identities and that Islamic fundamentalism will be playing a pivotal role in shaping these conflicts. Reading *My Name is Red* from Huntington's perspective can be profitable. Pamuk framed the culture mentioned by Huntington in his novel into a form of an artwork of miniatures which flourished in the 16th century's Ottoman empire. This art which is in form of small miniatures definitely defined the identity of the Turks. Thus, any attempt to alter or modify its principles will be considered as a violation.

This paper draws the conclusion that the arguments brought by Huntington were proven true and credible in *My Name is Red*. More clearly, Huntington argued that an intolerant attitude will be shown by a group of people of a specific cultural background if its culture is menaced to be changed or modified. This is exactly what was seen in *My Name is Red* when Enishte attempted to include the Venetian and the Frankish principles to the traditional artwork of the Turks which resulted in his assassination by a traditionalist.

Huntington's approach towards Islam was very stirring and controversial. He argued that Islam has always been in conflicts with the world and that the clash of civilizations will be between the Western civilizations and Islam. It was illustrated in this paper that the clash of culture took place between the pro western and those Islamic fundamentalists. When the Turkish miniaturists desired to adopt the method of the portraiture in their paintings, the Islamic fundamentalism definitely refused because in Islam the method of portraiture is forbidden. Ultimately, an artistic clash took place in the local workshops of Istanbul between the supporters of the West and the Islamic fundamentalists.

This paper argued that historically, Istanbul had always been a cosmopolitan place and a bridge that joins two continents, civilizations and cultures. However, it is a

good place for the genesis of clash of civilizations .since it's a torn place whose citizens are in state of confusion and not knowing where to belong . However, Pamuk stands against the notion of the necessity of belonging to only one part .He suggests in My Name is Red that purity is the source of all conflicts. Pamuk's attempt to write My Name is Red was not to support Huntington' theory but to make his readers aware of the danger of the clash of civilizations.

Using the new-historicist lenses to interpret 'My Name is Red' came to be approached as a typical historical novel and a novel to teach history with faithfulness that tells a lot about the unsaid about the history of Turkey ,its culture , religion , and artwork.

This paper regards Huntington's Theory of the Clash of Civilizations an appropriate way to study and to analyse Pamuk's '*My Name is Red*' since nowadays Turkey is living in the atmosphere where the latter issue seems to be dominant. However, inasmuch as any research can never achieve its ultimate ends as it could not envelop all the other areas of investigation, other queries may be raised for other researches to carry on the same field such as: Is OrhanPamuk's 'My Name is Red the only novel that portrays the Clash of Civilisations in Turkey? To which extent does Huntington's theory affect researchers and geographers view to the division of the world?

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Appendices

Appendix 1 The portrait of Mona Lisa by Leonardo Da Vinci was made using the European technique of portraiture . the illustration represents the woman as it is in reality.



Source Wikimedia Commons (n.d.). *Mona Lisa*, by *Leonardo da Vinci*. [image] Available at: https://fr.wikipedia.org/wiki/La_Joconde#/media/File:Mona_Lisa,_by_Leonardo_da_Vinci,_from_C2_RMF_retouched.jpg [Accessed 29 May 2017].

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Appendix 2 The Ottoman miniature is a mixture of Islamic and Chinese style. It is made just for embellishment or to back up the text.



SourceG-Portal (n.d.). Islamic Miniatures. [image] Available at: <http://heidfogel-domjan.gportal.hu/gindex.php?pg=37003666> [Accessed 29 May 2017].

Appendix 3 The portrait of Murat III was made in the 16th century when The Ottoman miniaturists started adopting the Venetian and the Frankish Portraiture.



Source Wikimedia Commons (n.d.). A life-size portrait of Sultan Murad III (1574-1595). [image] Available at: https://en.wikipedia.org/wiki/Murad_III#/media/File:Sultan_Murad_III.jpeg [Accessed 29 May 2017].

List of Abbreviations

AEI American Enterprise Institute

MNR My Name is Red

WW1-WW2 World War

Glossary

French Revolution: began from 1789 and ended in the late 1790s In France , a revolutionary rebellion against the absolute Monarchical regime of Louis XVI

Iron Curtain is a term coined by the British Prime Minister Winston Churchill.

Kuls converted Christian-born slaves and servants

Non-Western Civilizations : are the countries that situate in Africa and Asia

The Economic Regionalism: Loosely defined it is a phenomenon in international trade when countries sharing the same geographical location attempt to cooperate economically by proposing agreements and reducing barriers to promote the economy of these countries.

Totalitarianism is a complete centralized governing practiced over its citizens' freedom .

Tsarist empire: Also known as the Russian Empire, it is the Russian political entity on 1721 under the reign of Peter I. Its Capital is Saint-Petersburg.

WW1 ,WW2: The First and the Second World War of the Global Wars that took place mainly in Europe . Its members were from Europe, Japan and America .