

# HİKMET

ULUSLARARASI HAKEMLİ İLMİ  
ARAŞTIRMA DERGİSİ

INTERNATIONAL PEER-REVIEWED JOURNAL  
OF SCIENTIFIC RESEARCH



**ADEKSAM**  
Gostivar  
Makedonya - Macedonia

Yayın yılı/Year of publication: XIII, Sayı/No: 25, Yıl/Year 2015/1



## **HİKMET**

**Uluslararası Hakemli İlimi Araştırma Dergisi**  
**International Peer-Reviewed Journal of Scientific Research**

**Owner of the journal in the name of**

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**ABSTRACT**

This article deals with the issues east - west in two novels: "White Fortress" by OrhanPamuk and "ZonaZamfirova" by StevanSremac. The focus is on the treatment of these two entities as separate categories, according to their significance in the novels, and also according to their importance to the culture of the East and West.

It is determined the analysis of the categories "east" and "west" in the novels "White Fortress" by OrhanPamuk and ZonaZamfirova by StevanSremacod simply because the first claims more treatment of the original to the east and west, in contemplative way, while in the second, these categories are analyzed in terms of their acceptance by the characters, or as already practiced values.

In the novel of the Turkish Nobel laureate, the entities "east" and "west" are analyzed in that way so that first are highlighted the differences between East and West from the perspective of both characters, sympathetic first person - narrator and the Teacher. Among them is highlighted their (physical) similarity, which leads to spiritual and mental similarity (respectively proximity) to finally get to the unique lesson that everyone (should) exist for himself with respect to the others.

In the novel of the Serbian realist, however, these values are not renowned as strictly separated, namely because they are grown up together in the environment in which they are practiced, so both, the eastern and western civilization values are accepted as their own.

The purpose of the article is, by defining in both analyzed novel what is considered as "east" and what is as "West", to indicate the need to outdo the gap between the so-called "Two Worlds", which are essentially the only one and one.

**Keywords:** East, West, Culture, civilization, One of the East, a Westerner.

**ORHAN PAMUK'un "BEYAZ KALE" ve STEVAN SREMAÇ'ın  
"ZONA ZAMFİROVA" ROMANLARINDA "DOĞU" ve "BATI" KATEGORİLERİ**

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**ÖZET**

İş bu metin, Orhan Pamuk'un "BEYAZ KALE" ve STEVAN SREMAÇ'ın "ZONA ZAMFİROVA" romanlarında doğu-batıkonusunu incelemektedir. Söz konusu, sözü edilenlerin ayrı kategoriler olarak romanlardaki sıklığıbir de Doğu kültürü ve Batı kültürünün önemini göz önünde bulundurarak, bunların iki varlık gibi değerlendirilmesidir.

Orhan Pamuk'un "BEYAZ KALE" ve Stevan Sremaç'ın "ZONA ZAMFİROVA" romanlarında doğu-batı konusunu incelemeyi seçmemizin asıl nedeni, ilkinde Doğu ve Batının orijinal ve düşünceye dalarak analiz edilmesine eğilim gösterilmesinden, ikincisinde de bu kategorilerin karakterleri tarafından ne şekilde kabul göreceği açısından veya uygulanan değerler açısından incelenmekteolmasından dolayıdır.

Türk Nobel ödülü sahibinin romanında, "doğu" ve "batı" analiz edilirken, iki karakter olan sepatik ben - anlatıcı ve Öğretmen bakış açısından ilkönce Doğu ve Batının farklarına vurgu yapılmaktadır. Sözü edilenlerde ruhsal ve zihinsel benzerliklere yol açan (bedensel) benzerliklere (veya yaklaşımlara) vurgu yapılmaktadır. Bunun sonucu olarak da, ötekini saygılayarak, herkesin kendisi için var olması (gereksinimi) ders niteliğindedir.

Sırp realist yazarının romanında da, bu değerler kesin olarak birbirinden ayrı gözlemlenmemektedir çünkü onlar uygulandıkları ortamlarda birbiri ile iç içe olmuş, herbiri, doğu medeniyet nişanları ve batı medeniyet nişanları, kendine özgü olarak kabul edilmektedir.

İş bu makalenin amacı, heriki romanda "doğu" olarak neyin ve "batı" olarak neyin değerlendirildiğini tespit etmek ve aslında bir olan, ancak sözde "iki dünya" olarak bahsedilen dünyalar arasındaki farklılıkların giderilmesi ihtiyacına dikkat çekmektedir.

**Anahtar kelimeler:** Doğu, Batı, kültür, medeniyet, Doğu insanı, Batı insanı.

## 1. Introduction

Not to be too general, first I'll define the semantic description of the terms "east" and "west". At this context, they do not rely on a specific theoretical and critical literature, but refer to the string entities on both analyzed novels that less explicitly and more implicitly highlight the differences and similarities between different cultural and civilization common grounds of "eastern" and "western" world.

We are determined for the analysis of these elements in the novel "The White Fortress" by Orhan Pamuk and "Zona Zamfirova" by Stevan Sremac simply because the first promotes more the East and the West with one unique and careful thoughtful dimension, unlike the second, which promotes that from their point of views of their application- and also some already practiced values. After all, in the ZZ from SS due to the prevail of the traditional - patriarchal orientation, the impression on these elements is more concrete.

The Novel of the remarkable Turkish Nobel laureate written in the mid 80s of last century has set out actions located from the magnificent Istanbul of the 17th century.

The Novel though from the Serbian realist, published in the early 20th century, the action has "set" in the city of Nis, in the second half of the 19th century.

In both novels, this chronotopic determination does not present any difficulty to its access, respectively the analysis of the categories "east" and "west" is presented from their point of views as related to its differences and similarities.

Entirely accept and agree with the statement of Orhan Pamuk, who in the aftermath of the novel "The White Fortress" highlights "(...) the divisions of nations and cultures of East and West", claiming that "(...) different colors get detected and then put together"<sup>2</sup>

## 2. East - West in the novel "White Fortress" BY Orhan Pamuk

The quantitative balance of the entities east and west in the novel WF from OP all in all is in 32 samples, "dispersed" into just under 200 pages of printed text, in the Macedonian translation version of this piece.

I-the narrator, everything presented in first person, thus, allowing the reader to expect a greater immediacy of the word, although, when it comes to the categories of East and West, it is not that case. Mainly because they are so indirectly, implicitly "embedded" in the narration that really needs a reading "with repetition". In other words, entities east and west are not visible "at first sight".

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<sup>2</sup> In the following content we'll use the abbreviations WF from OP and ZZ from SS  
Orhan Pamuk: "White Fortress", "Slovo", Skopje, 2006, pg.184

However, despite their "invisibility", their appearance and functionality have a profound legitimacy. Its legality is manifested in the following order:

- Emphasis of the differences between East and West;
- Similarity, respectively "sameness" which necessarily contribute exactly the differences;
- Replacement: The need to be as the "other", i.e to be the other;
- Self-identification: Everyone to exist for himself with respect to the other at the same time.

## **2.1. Differences**

First are highlight the religious differences. So, when Christian captives are introduced to the Sultan in Istanbul, "(...) in all the pillars were prominent flags, under them were put our flags, where their 'kabadahii' were bolstered by arrows backward from the hanging pictures of Mother Mary and crosses" <sup>3</sup>. Only the use of acquired pronouns "ours" and "theirs", powerfully underline the difference between the two worlds and their diversity. That is emphasized also through the different places noting that Christians pray and Muslims worship.

Moreover, at the "representative" of Christians (I-narrator), in whom a change happens in the ruling position, so that he becomes a slave of the master of the Ottomans, in prison, in dealing with education and learning of Turkish, he will be told "(...) for a short time may become a Muslim"<sup>4</sup>. However, that never happened, a fact that serves ultimately to be followed the differences and similarities between East and West.

Apart from the religious aspect, the differences between the "two worlds" are still from cultural and civilization nature. Thus, the sympathetic narrator and the Teacher, the two carrier characters in the novel, from the beginning of their common life together they read and write on a wooden table, not on a low sofa, which raises contempt by others. It is a typical "Western" mark, which later in the 17th century gets accepted on the territory of the Ottoman East.

For a civilization can be considered the difference in the behavior of the man from the West (I-narrator) and man from the East (Teacher) and regarding the plague: the first requires exact solution of the particular problem, the second requires rescue and comfort from God and accepts the fate: "I told what I red for the plague from Hipokrit, Thucydides and Boccaccio, but with that I got even more humiliated, because the Teacher said that he is not afraid of the plague, it was determined by Allah, adding that if the man was told to die, he'll die and it is meaningless my fear and my closing at home (...) If it is written, it'll get to us wherever we are "<sup>5</sup>.Western

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<sup>3</sup>Ilbidem, pag.15

<sup>4</sup>Ilbidem, pg.16

<sup>5</sup>Ilbidem, pg.77



method and practice "(...) to protect ourselves from the plague, the dead need to be poured with lime and our contact with people to be minimized<sup>6</sup>. Or: "it is stupid the man to jump into the arms of the death when there is an opportunity for redemption"<sup>7</sup>.

In the category of differences particularly is emphasized the Western superiority in the field of science, which for the sake of the truth is "offered" by the author respectively the narrator and it is not inserted in the mouth and the thoughts of the man from the West. Specifically, it sometimes happens, our sympathetic narrator to express contempt to the behavior of the people of the East towards the science, mainly based on the behavior of his companion – The teacher. "The West" man finds this from the "(...) the results of his research (The teacher), based on what he was getting from the cheap books and my research."<sup>8</sup>

In this case we are allowed to express our personal opinion, which is the opinion of many well-known scientific world in general as well and that is more confidence is attempted towards the eastern science than to the western science, and that is due to its continuity and efficiency.

Finally, in the differences are inserted also the so called, "Irreconcilable" differences between the "two worlds". That happens twice in the novel. Once when the "Western" man "hunts" the weaknesses of The Teacher and "those like him", expressing that way his "Western" arrogance towards the "eastern world": "With success I accomplished my attempt to expose the weak points in it and the people similar to him. Hence, I hoped that days of my revenge were not far away, not only to him but to everyone else"<sup>9</sup> And secondly, the same such arrogance, only in the opposite direction: The East against The West, this time from the position of power: "Once, when quite hurt me his hand, I noticed that he felt compassion. This was disgusting feeling to someone who did not feel the equality himself."<sup>10</sup>

However, the differences between the two different worlds, despite their size, their rigidity, in this novel, quite spontaneously and easily turn into the opposite of itself –in similarity, at some points identical(= sameness) between the two characters (The man of the West - The narrator and The man from the East –The Teacher) and "both worlds" –The east and The west.

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<sup>6</sup>Ibidem, pg.77

<sup>7</sup>Ibidem, pg.80

<sup>8</sup>Ibidem, pg.57

<sup>9</sup> Ibidem,pg.71

<sup>10</sup> Ibidem,pg.71

## 2.2. The similarities

The Similarity, and then the recognition appear to be inevitable, or perhaps better side - appeared in stories that highlight the differences between someone or something.

Hence, in this novel, the similarity begins at the moment when you first meet the narrator and The Teacher, when the captive from the West is "assigned" to The Teacher, that he has a physical similarity - they resemble each other like brothers - twins . This fact, given at the very beginning of the novel, although it indicates the implicit parallelism between the two eternal and forever different worlds, yet at the same time leads to their closeness, their almost sameness, which at the end of the narrative almost gets relative, respectively is neutralized so that it becomes irrelevant.

Furthermore, this similarity is emphasized through the considerations of the character-narrator that "Sometimes I thought that the teacher as well as I, understand our likeness, so I was curious whether he, like me, looking at me, was looking at himself."<sup>11</sup>

The apparent similarity between the western and eastern man more often is highlighted already at the middle of the novel, likely to affirm, though not explicit enough, the final attitude of the author that the East and West should be "measured" by the same yardstick, that they have the same value.

Regarding the similarity between the man from the East and the West (read! –similarity respectively "sameness" between the East and the West) this way is expressed the public opinion of Istanbul from that time (= the people from "their neighborhood"): "The Neighborhood of the teacher claimed that a "kaurin" Christian is eating on table because he spend money on books (...) that he likes more boys than girls, that I'm his twin brother, for not fasting during Ramadan and the plague came for his sins. "<sup>12</sup>

## 2.3. The "surrogate"

The third stage of treatment the categories east and west of the novel WF from OP, rather their manifestation through narration refers to the obvious "replacements". These replacements are occurring mainly at the level of the characters, and their semantic echo results with the text as a whole.

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<sup>11</sup>Ibidem, pg.55

<sup>12</sup>Ibidem, pg.82

It deals with those Romanesque situations,, as if inadvertently embedded in the narrative, when The Teacher wants to be the man of the West and vice versa, as for what the base exists in fact in the data for their similar physique. In other words, that 'liking', secretly desired "for being the other" or "to be like the other" can be interpreted as: The West desires to be The East and The East longs to be the West.

Here's how it is manifested in the narrative:

"Is everything so happily lived there?" - asks teacher. Or:

"(...) I became you (...) He said that the world sees with my eyes. Eventually he realized what and how they think”<sup>13</sup>

Specifically, living together for almost two decades, The Teacher and the character - narrator inevitably became "different" became like "each other." [The West man increasingly begins and mentally resembles that of the East and vice versa. Finally, at the end of the narrative, they both substitute the workplaces and the residence: The Teacher goes to live in Italy, with the identity of the western man, and the second one, almost "becomes" An East man: "(...) returning to its previous identity that vainly attempted to forget"

In all this, it became obvious the fact that neither of them has succeeded "by force" to make "the other" become like him, but it happens as a result of interaction, supported by living together, where the west man is a slave, and the east man is a master.

This knowledge already brings us to the final stage, when the differences between The East and The West are neutralized.

#### **2.4. Everyone for himself and - respect for the "other"**

This last stage in the treatment of The East and The West as the two entities on the focus in the novel WF of OP is a representing a logical consequence of developments and events.

In this way, an old man by the end of the novel (in this case, it is not important its role in the narrative) will put the following question: "Do you think that man can be happy when he gets someone else's life?".<sup>14</sup>

Here it is how we "translate" this enigmatic replica of the anonymous man, whose age at the same time is a synonym of experience and wisdom: Everyone to remain what it is - your own and unique! No divisions and highlight of the differences, but these differences simply to be treated only as a cultural and civilization values.

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<sup>13</sup>Ibidem, pg.89.90

<sup>14</sup>Ibidem, pg.165

Regardless how patronizing it is , this simplification of the points from the novel of Orhan Pamuk is at least useful and good ...

### **3. The East –The West in the novel "Zona Zamfirova" by Stevan Sremec**

The categories the east and the west from the SS of ZZ novel examines as in the context of the narrative, as in the way they are represented in the same film from 2002. The filmed version made the love story of the beautiful daughter-zone of Haji Zamfir and Manet goldsmiths affable and popular.

Moreover, this opportunity is of particular importance for us because of the fact that we were able to "see" all with our own eyes, which of course, facilitates the access, particularly the insight into it, in the novel and the film this can be defined as western or eastern tradition.

What is the "East" and the "west" in the Serbian realist novel?

Considering that the action takes place in Nis, in the second half of the 19th century, at a time when The South Serbia had just been liberated by the Ottomans, it's logical and almost expected the influence of the Orient to be stronger at the expense of The West.

So, going to Hammam is eastern habit. So "Eastern" is the clothing of the young people - both male and female. For example, Zona Zamfirova this way strolls through the bazaar, "(...) Zona in one of its atlas coat and red trousers that for two or three fingers are discernible under the yellow satin skirt of flowers."<sup>15</sup> Mane again, usually "is worn" this way: "(...) It was nicely worn during the week and even better on Sundays and holidays. It was wearing those tight pants in olive color and thin in the breast, yellow silk cotton shirt and over it her vest and Guncho - again in olive color - so you twist it with trabalos-belt, with a clock hanging on a silver chain"<sup>16</sup> An exception of the dominant east influence on clothing probably makes only the clothes of gendarmes, which has more western disposition, a feature that is more "visible" in the film version of the novel.

The Eastern influence is dominant in the architecture too. It is also obvious in the film than in the novel, where particular attention is drawn to the role of the kitchen in the patriarchal homes, through the description of the kitchen in the house of Haji master Zamfir: "The kitchen is generally a little away from the rooms in such master house, so the smell of the cooked food isn't smelled. In this kitchen, children and others happily stay home during the day. The kitchen was

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<sup>15</sup>Stevan Sremec: "Zona Zamfirova", 1908, electronic publishing, pg. 12

<sup>16</sup>Ibidem, pg. 14

most favorite, almost the warmest place, but for the most part of the day, that is a place for children and women. "<sup>17</sup>

With a predominantly eastern marks and relations in the novel (the relations between men and women. Respectively, the text repeatedly emphasizes traditional attitude towards girls children, along with the fact that "women should always suffer." For the sake of the truth, this patriarchal condition of ZZ from SS is exceeded so that the heading heroine is not represented in this "antique" light. In fact, she manages to fight for her right to love, which can somewhat be considered as western influence. In this notation we add the traditional relationship between the boys and the girls, which should always be – from a distance.

The Eastern feature is the "go between" which is four times mentioned in this novel: once the aunt Doka and once the mother Mane "ask the hand of " Zona for Mane, and once the aunt Tasca "ask for the hand" of Mane and once more, indirectly the Haji-Zamfir himself.

The Direct western influence, which, at the time when the action happens in the novel was simply inevitable, is remarkable through the education, when it was stated that Zona learned "German a.b.c.d" through the magazines and print media, a practice that was previously not the case.

#### **4. Comments**

The insight into the categories the east and the west of the novel ZZ from SS has different behavior than in the novel of OrhanPamuk. In fact, there is no implicit statement that there is a tendentious "cut" between "the two worlds", the east and the west, but the features that belong to the one and the other, are simply practiced, lived as such. In the novel by ZZ from SS, they are not subject to any strict separation nor defined as Eastern or Western. This in turn, leads to the conclusion that the area where the events are played is a place equally endured both influences of the different time periods, so that those influences are accepted spontaneously and are considered natural, as their own.

Despite the rationality, contemplation that are of dominant peculiarity in the poetics of OrhanPamuk's novel "The White Fortress", in the novel of Sremac we find a common, everyday and ordinary city life.

After all, the treatment of entities east and west is actually treatment in different contexts, but with the same common points: all is the same, everything is equally valuable. "The two worlds" are essentially one same world. Of course, such a conclusion can be drawn only if one wants to be unprejudiced. Otherwise, probably, as long as the world and life exist, there will always be the eternal division of Europe between The East and The West

Even though we wish not to be so.....

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<sup>17</sup>Ibidem pg18

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