

ones that originate from inside of the Islam world and encompass the weakness of the states or the people or the general culture or the management. The main internal factors contributing to challenges of the Islam world are the governments' being under the influence of the superpowers (Imam Khomeini, 2000, v.1, p.22), the inadequacy of the Islamic countries' heads (Imam Khomeini, 2000, v.1, p.393), lack of adhering to the Islamic orders (Imam Khomeini, 2000, v.1, p.393), enforcement of tyrannical rules (Imam Khomeini, 1995, p.74), leaving Islam's verdicts undone (Imam Khomeini, 1995, p.72), lack of agreement between the Islamic nations (Imam Khomeini, 2000, v.9, p.280), management weakness (Imam Khomeini, 2000, v.20, p.340) and foreign goods consumerism (Imam Khomeini, 2000, v.19, p.342). It can be concluded in sum from his highness's speeches that the most important internal factor and problem of the Islam world lies in such areas as management, government, regulations and others of the like (Imam Khomeini, 2000, v.13, pp.83-84).

But, the challenges that have grasped a firm grip of the Islam world from the outside predominantly stem from the imperialist era and the Muslims' lack of proper confrontation with modernity stream and their lack of correct understanding of the reason why the west has made such a progress. So, the external factors before the Islam world can be sought in such issues as statements made regarding the outdatedness of the Islamic verdicts (Imam Khomeini, 2000, v.1, p.379), poverty and misery resulting from imperialism (Imam Khomeini, 2000, v.2, p.253), promotion of imperialist culture (Imam Khomeini, 2000, v.2, p.346), making efforts for wiping out the Islamic teachings (Imam Khomeini, 2000, v.2, p.482), foreigners' domination over the countries (Imam Khomeini, 2000, v.7, p.187), promotion of schism in Islamic communities (Imam Khomeini, 2000, v.9, p.274) and self-alienation of countries' heads in respect to the outside powers (Imam Khomeini, 2000, v.2, p.488). Based thereon, suggestions can be made for the elimination of these challenges, including investigation and study of the truths of Islam (Imam Khomeini, 2000, v.2, p.437), promotion of the human-Islamic culture (Imam Khomeini, 2000, v.2, p.346), paying attention to the holy Quran's teachings (Imam Khomeini, 2000, v.7, p.185), agreement between the states and the nations (Imam Khomeini, 2000, v.9, p.42) and preventing the foreigners from interfering in the countries' destiny (Imam Khomeini, 2000, v.17, p.209).

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## THE TURKISH IDENTITY CRISIS IN *THE NEW LIFE* BY ORHAN PAMUK

*Saman Hashemipour,*

*Assistant Professor at the Department of English Language and Literature, Girne American University, Cyprus.  
ORCID: [orcid.org/0000-0003-1756-3929](http://orcid.org/0000-0003-1756-3929), [smnpour@gmail.com](mailto:smnpour@gmail.com).*

**Abstract.** *The New Life* as a delightful novel of ideas serves as a parable for modern Turkey. This study explores how issues of Turkish identity and social reality set up allegorical events that guide the story. Orhan Pamuk evokes the contemporary problem of national identity in Turkey by managing the main characters to enter the world of the mysterious unnamed book. *The New Life* doubts about all ideological doctrines surrounded Turkey between the tragic absurdities of its past and present, and the hidden clash between Eastern historical values and Westernization by criticizing of globalization and multinational corporate expansion which characterizes Turkey today. Thus, this study attempts to prove the facets that Orhan Pamuk used in his novel to define Turkish national identity.

**Keywords:** Identity, Turkey, Westernization, Orhan Pamuk, Turkishness.

**Introduction.** Like other novels by Orhan Pamuk, identity is a central theme in *The New Life* published initially under the title *Yeni Hayat* (1994). In a dreamlike, surrealistic setting, Orhan Pamuk evokes the contemporary problem of national identity in Turkey. The journey is taken by the male protagonist and his female lover. As gender emblems of society, the novel symbolizes Turkey's search for a new identity. The main characters manage to enter and escape the world of 'the book.' The transformation produced by the book calls for the new life and obtains happiness to achieve personal development. Each reader reads 'the book' and rewrites this whole journey through personal viewpoint which reflects Pamuk's writing strength. 'The book' within the novel, vividly presents nostalgic portraits of Turkey while merging them into a mysterious and elusive journey to reach identity.

Orhan Pamuk (b.1952) as an author, and as a social philosopher, is a writer who is dealing with the difficulties and problems that a Turk has to face in a modern state, trying to discover its place as a cosmopolitan being. Pamuk is an

international figure who is compared to Kafka, Gabriel Garcia Marquez, and Paul Auster. Most of his work is translated into more than fifty languages, winning major international awards, like the Nobel Prize of Literature in 2006. Local feelings in Turkey are different about Pamuk and his works. Some say that Pamuk is not even that good a writer and what he means is overwhelmingly interesting in other languages, but dark and dull in Turkish. Others tell Pamuk's writing offended Turks and made harms for Turkey. However, Pamuk is a historian, and his novels are full of political, cultural, and religious struggles of Westernization and Islamization.

*The New Life* is a self-referential work that continually underscores itself. The anxiety, charm, and passion activated by the book transport at a frightening speed, often leaving the readers confused with the turn of events, leaving the reader with unanswered questions by baffling spaces of truth and imaginary merge, which makes the work more complicated. *The New Life* lives and moves as the book within the book. It resembles the Pavic's *Dictionary of the Khazars* (1988) and Nabokov's *Pale Fire* (1962). The story continues in an astonishing literary way, exploring the influences of Dante on the writing of the book whose title is the same as the novel. As Pamuk announces in his *Other Colours: Writings on Life, Art, Books and Cities* (2008), *The New Life* is a bow to Dante's *La Vita Nuova* (1295): "The New Life caramels I describe in the book are real; they were still producing them when I was a child. Other companies produced imitations, and this is one of the details in the book that I enjoy the most, because *The New Life* is also the name of Dante's novel, and the winds from the book may be faintly felt in mine. In other words, *The New Life* refers to a caramel that was popular all over Turkey during the 1950s and also to a book by Dante." (1, 260)

*The New Life* starts with "I read a book one day and my whole life was changed" (2, 3), and ends with "I knew it was the end of my life. And yet I had only wanted to return home; I absolutely had no wish for death, nor for crossing over into the new life" (2, 296). It seems that the last and the first lines of the book contain a single thought and the rest of the material just protecting the scheme. It means the author knows what the end is when the reader keeps every page waiting for the climax to occur. Pamuk admits the beginning sentence had been on his mind for years: "I had long wanted to begin a novel with that sentence. The hero would resemble me too. The reader would learn nothing of 'the book' the hero had read, only of what happened to the hero after he finished reading it. The reader would then use this knowledge to figure out what book the young man had read." (1, 259)

The protagonist-narrator, Osman, is a 22-year-old Turkish student of engineering in Istanbul, reads a book that changes his life. One day, he sees a strange book in the hands of a pretty girl in the university campus canteen. On his way home that evening, he spots the same book at a cab stand. He reads that book and feels he is on the lip of a more vibrant, fuller, and more joyful life, and decides to seek that new life out. The readers of 'the book' are in danger, because mysterious persons are hunting them down and killing them; but Osman starts a strange journey, riding buses all over Turkey in search of the new life. The time of *The New Life* is vaguely the 1970s or '80s, and the travelling takes place mainly on the most vivid landscapes of the Anatolian pampas, with its vast atmospheres and thin poplars, cold nights, flaying sun, dusty towns, and deserts in a scene like world, where images of love and death play an endlessly on self-pitying songs and horrible road accidents.

Osman continues to read 'the book' and follows it "sentence by sentence" (2, 37). The contents of that mysterious book are unclear, and Pamuk consciously lets us know that it is neither a religious fundamentalist regime's nor a left-wing's political manifesto: "A good book is something that reminds us of the whole world....Perhaps that's how every book is, or what each and every book ought to be....The book is part of something the presence and duration of which I sense through what the book says, without it actually existing in the book...Perhaps it is something that has been distilled from the stillness or the noise of the world, but it's not the stillness or the noise itself" (2, 222). Expand on the subject; it continues as "A good book is piece of writing that implies things that don't exist, a kind of absence, or death....But it is futile to look outside the book for a realm that is located beyond the words" (*ibid.*).

Struggling between fascinating and anxiety, doubtful about his complete submission to the book, "Osman questions his understanding with other reading experiences where the text was almost took on. He mentions having read about someone who read the *Fundamental Principles of Philosophy* in one night and suspicions how in total agreement with the book" (2, 13). He expresses his feeling of people who, after reading books like *Betrayal of Westernization* and *Islam and New Ethos* had "immediately abandoned the tavern for the mosque, sat themselves on those ice-cold rugs doused with rosewater, and began preparing patiently for the next life which was not due for another fifty years" (*ibid.*). He blames people who read books like "*Know Yourself* and *Love Sets You Free*" and can still claim that those books could change their lives (*ibid.*). Osman's anxiety is not just restricted to the isolation he thinks he might face because of 'the book.' He feels the need to experiment the emotionally overwhelming caused by 'the book' against his systematic, scientific training as a student of engineering. The romantic effect of reading and the visceral effect of the book continues throughout the Pamuk's novel, sometimes in the book's presence at other times in proxy.

'The book' in *The New Life* is undertaking the life of the new generation and reminds us of ourselves. For western readers, the unnamed book might be any off-the-shelf genre, an airport novel, or romance. But, the trigger incident is the fact that 'the book' has enemies. For eastern readers, it might be a fundamentalist derivative of a religious book. *The New Life* doubts about all doctrines and beliefs of the Communists, the Islamists, and the Kemalists; and during the questing for identity, it presents nostalgic pictures of Turkey and unfolds the invisible forces that shape people's lives, like Coca-Cola and Marlboros originated in the West and bent on destroying the authentic Turkish culture. Pamuk's novel is about spiritual desire in ideology controlled times which manages to serve arranged shares from the first to the last page. *The New Life* is a book about a book. 'The book', whose subject we never learn, reminds 'the book' of Orwell's *Nineteen Eighty-Four*, infuses the protagonist with light, possesses his thoughts, occupies his every moment

and propels him, finally, on a search for the book's meaning for him and for the new life that it has promised. We witness people turning their lives overturned, pursuing after an unknown aim, traveling to remote settings, traveling in circles, just moving until they find the thing they are sure they will be familiar with when they reach it. It is also an advisory tale about reading. Pamuk is known as a stylist, but the enigmatic book within the book invokes the world's three major Abrahamic religious books, *Alice in Wonderland*, *The Communist Manifesto*, Orwell's *Nineteen Eighty-Four*, and the like. By so many peculiar motives, double-entendres, irregularities, and convergences, *The New Life* measures out its surprises carefully by making one come about several What-ifs and various questions about Life. 'The book' is extraordinarily unclear that makes Pamuk's prose amusing.

The reader is never given any grasps of 'the book' and only is capable of understanding its power through the reactions of the characters. At the end of the novel, we are implying that 'the book' which young Osman reads is the one we were reading throughly. *The New Life* reminds the vintage Yeşilçam or Indian movies. The protagonist departs on a journey to find his imagined lover and the new life. The characters do not live a happy life and are looking for something that they cannot surely hope to find. Osman is on a trip to discover the mystery of 'the book,' and until that day he backs home, he plows through a book. Osman believes at first that the book is written for him: "Someone had already imagined my ideas and put them down" (2, 6). Soon he understands that "the words and their meanings were, of necessity, dissimilar" (*ibid.*). The first reading collapses a distinction between "the world that existed within the book from the book that existed within the world," by the time Osman reaches the last pages he registers the claim that "I too had come up with the same ideas" (*ibid.*). Osman's early interaction with 'the book' gets translated into a search for a congregation of readers. He feels the determination to identify readers who share his literary experience and new territory where readership defines citizenry: "Where was the country in which I'd find the dream that spoke to my heart? Where were those who had also read the book? Where?" (2, 11). 'The book' sometimes appears to Osman as a sin and other times as scripture that links him to the congregation of readers to whom he can bare his soul. On one of his walks in town after reading the book, Osman realizes that he is incapable of relating to anyone but the readers of the book (2, 10).

Readers question themselves about the aim of hero and what is "the new life" that wrecks the protagonists' easygoing existence and why does "the new life" led to collisions, intrigues, and homicide? Pamuk does not answer these questions and steps up multiple confusions that make you question yourselves with all this confusion, obscurity, and outright fancy, whether *The New Life* a novel or a book with a different standpoint? In one way, *The New Life* is not a novel, but a parable. The hero is Turkey itself, caught between the tragic absurdity of his past and the tragic absurdity of his present. The clash between East and West which characterizes Turkey permeates the entirety of the novel. By the end, we filled with Turkey's restless, one-sided, and unending slope for the progress that Osman thinks will not happen without fluctuating between self-destructiveness and spiritual enlightenment. *The New Life* is full of philosophical puzzles make us ponder about the hidden meaning of what we had just read, It comes across with a landscape transformed by a filmy receptivity with endless variations on the theme, sometimes with an almost fascinating effect and ends to an apparent tragedy at the final.

*The New Life* spreads a fundamentalist political literature. Turkey positioned between Christian and Muslim, with a view European and Middle Eastern cultures. *The New Life* is a critique of the changes occurring in society and has the theme of the Western World's present-day search for meaning and purpose in life. When a country confronts radical changes, its cultural endures the same changes. Pamuk studies out present Turkish culture showing an animosity against foreign cultures that triumphed over the past. It is the battle of Westernization against Islamization. Pamuk tries to prove that Turkey was state of happiness and innocence, but has lost its sense of life and collective memory.

The novel is less about finding the object than it is about the journey that articulates a search for intangible things that everyone seeks or expects to recover from life, and exposure why Turk characters feel bitter disappointment, when they believe that their lives are worthless and invalid. Bus-travel which described in *The New Life* changes enormously and although the one who would reflexively consider the changes positive: better selfconsciousness, better illumination, a better society, greater safety, and the likes. At a more general level, similar observations and a similar sensation are deliberating about the change in Turkish culture over the past several decades. Usually, the main characters of *The New Life* were watching replays of Western movies on buses. It shows that Middle Eastern people spend most of their lives in transportation controlled by others, while passively watch the West develops and creates an identity for itself. The identity theme has shown in other ways too. Different references to products and brands that change from being local to mass-products known as the issue of East and West. The narrator travels from dark towns to the lands of billboards, Coca-Cola, and burgers. Pamuk is trying to tell that Turkey is so lost in Westernization and modernization. This society committed suicide despite all the attempts of maintaining its old things and earliest identity. After reading the book, Osman's life changes forever. He gives up his studies and begins to search for the meanings of 'the book,' his identity, and gain experience. He finds peace in the favorite films he watches while traveling on buses across Turkey. He observes the influence of the West, the response of the Turks, the Turkish identity, and the way Turks take care of the past as are continuing into the future. They all lie behind the definition of American Otherness.

*The New Life* is chaotic, upsetting, and unsettling. As Osman himself indices, "The pleasure of reading, which natty old gentlemen complain is lacking in our culture, must be in the musical harmony I heard reading the documents and murder reports" (2, 85). Pamuk writes in a unique style that addresses particular concerns of contemporary Turkish culture. Pamuk tells us that Middle Eastern people live in countries managed by others. They passively watch how the West develops and creates a core identity. Pamuk exclaims that despite all the attempts of preserving past identity,

Turkey is lost in the modernization and Westernization. *The New Life* is an allegorical novel of culture which evokes the contemporary problem of Turkey's national identity in its "new life." The characters show the facets of modern Turkey. Osman painfully realizes that his world is depending on mistaken signs and haphazard habits while life located somewhere in another aspect. It seems he is seeking Turkey's future. He wants to meet the starting point of life, and anytime he approaches this stage of transition, discovers restlessly and somnolent, somnambulist and awake, in eternity and in time, is both in peace and struggle.

*The New Life* is a dramatic story of searching for identity in a lost world. The opening paragraph defines 'the book' that changed the narrator's life. 'The book' has influenced not only on his soul but every aspect of his identity. The protagonist is on a quest of self-discovery; physically he is searching for a book of answers. 'The book' is the journey to find things that everyone expects to see in life, and why people feel disappointment. Some people believe it poses a dangerous threat to the Turkish way of life that it is part of some grand Western conspiracy to impose Coca-Cola and burgers on a Sherbet and Borek loving nation who find them as their cultural logos. These people, in turn, have organized their diffident pawn plan against the Great Conspiracy.

Pamuk introduces the theme of identity in both personal and national scales. The novel is a search for personal identity: "As in secret societies, the creation of an identity—a Sense of 'us'—is of the utmost importance, so you will see the name of the company emblazoned on key chains, fancy notebooks, envelopes, pencils, and lighters they give out as gifts to the rank and file. Those gifts also bear the symbols and logos that create the identity, that sense of 'us.'" (2, 260) In Pamuk's conception, conversations and the sharing of dreams and memories is identity. Osman follows his dreams and memories. Besides, *The New Life* may have been a reaction to the universal question of identity: "But today what unifies Turkey is not language, history, or culture. It is the Arçelik and Aygaz distributors, the football pools, the post offices, and the Butterfly furniture stores. These centralized concerns have networks that spread all across the country, and the unity it struggles is far stronger" (2, 259). The psychological exploration of the West and how it differs from the East captures something deeper than scientific or technical facts, probably a different sense of identity and self-knowledge of the Eastern type.

Reproduction of Turkish political developments conveys the nationwide cultural conflict that Pamuk captures in *The New Life*. The artistic modes of expression of a nation are in endless dialogue with those of other countries. Historical experiences and a shared cultural memory undoubtedly appear in artistic production within the geographical boundaries of a nation, thus amplifying the idea of national identity. *The New Life* forms and informs the narrator's relationship to the author, the co-readers, and the non-reading enemies of the book. Pamuk uses this way to parody his reader's relation to the text before he can create a geographical and cultural divide between the East and the West, only to disintegrate it slowly by the end of the novel. *The New Life* desires its readers to examine their existing relationship with texts in general and, through a complicated parallel move, upsets the reified binary of the East and West. As likely as not, Pamuk mocks the culturally sanctioned ignorance of the readers as they read a novel from the other side of Europe.

From Chapter 6 on, Pamuk narrates a parodied struggle between East and West. 'The book' leaves the promise of the new life behind and surfaces as the object confused in a national and international conflict of political economy marked by cultural difference. Pamuk mentions a character's "struggle against the book, against foreign cultures that annihilate us, against the newfangled stuff that comes from the West, and his all-out battle against printed matter" (2, 83). Pamuk is decisively against those "that promised us [the Turks] the serenity and enchantment of paradise within the limitations set by the world, those which the pawns of the Great Conspiracy mass-produced and disseminated... in their concerted effort to make us forget the poetry of our lives" (2, 132). He shows them responsible for "the Plague of forgetfulness that blows here on the winds from the West, easing our collective memory" (*ibid.*). Concluding his theories against foreign goods, a character believes the great day when history gets rewritten "no quarter shall be given to public opinion, to newspapers, or to current ideas, none to petty morality and insignificant consumer products, like their bottled gas and Lux soap, their Coca-Cola and Marlboros with which the West has duped our pitiful compatriots" (2, 138). He ends his rant, "I am a genius" (*ibid.*).

Hülya Yağcıoğlu in *A Lukacsian Reading of Orhan Pamuk's "The Black Book" and "The New Life,"* describes how Osman makes an effort to discover his identity: "He gets into a bus that functions as a womb and waits to be re-born again... In a state of inertia between sleep and wakefulness throughout his journey, he is in a desperate search for 'salvation without disintegration.' Osman becomes aware of his capabilities and of who he really is towards the end of his so-called 'heroic' quest" (3, 92). She continues "Throughout his travels, he becomes a reader, a lover, a wanderer, an exile, a writer, and, finally, both a murderer and victim... Above all else, because Osman is overcome by the inevitability of reality, this novel is a story of failed maturation, of a degraded quest" (*ibid.*). Andrew Mango in *Orhan Pamuk at the Heart of Turkish Sadness* argues that *The New Life* is about "the meaning of life, about finding oneself. It is about uncertainty and unconsummated desires. It reflects the material, intellectual, sexual and aesthetic frustrations of young people eager for the good things of life—as shown on the screen, in the first place" (4, 359). He continues, "By lighting up the shoddiness in which most of its readers move, it responds to the current mood of self-questioning, not to say, downright pessimism in Turkey. It is the novel of depression, of disappointed hopes" (*ibid.*).

Pamuk's writings exhibit his keen awareness of the Turkish Islamic heritage combined with his engagement with Western thought, and symptomatic culturally unclear transitional period of these changes. The significance of Turkishness and its conflict with Western identity follows an old discussion about the ideal adoption of Western democracy concept, secularism, and political sovereignty in the Turkish cultural identity. Pamuk's works acknowledged

Westernization as an essential factor to measure development, but do not turn their back on the Islamic heritage of Turkey. Turkification, Islamization, and contemporization identify Pamuk's questioning a universal human identity and of his privileging of Turkish Islamic and nationalist difference. Pamuk's writings accepted both Islamic and nationalistic views as integral parts of the Turkish cultural heritage and the anxiety of the loss of the old culture that might occur with their absolutism. Pamuk tries to state Turkish people are interrogated or suggestive at a historic moment of transition. They tend to be somewhat directive, prescriptive, and authoritative, to the extent of being almost logically radical.

**Conclusion.** 'The book' becomes a new reliance, the promise of a new existential plenitude, not momentary and nonfragile as everyday modern life. The symbolism of the work, the search for lost paradise, and the collusion of Western modernity through the traditional values is *The New Life's* main theme. Orhan Pamuk identifies the words of a homogenizing, unifying, and absolutist text of a nation. He shows original identities in the paradoxical critique of globalization and multinational corporate expansion at the end of the twentieth century. The achievement of Pamuk's novel is not a simple portrayal of Turkey's catastrophe of identity between East and West. Pamuk succeeds in seeing a highly sophisticated and harsh but also pleasing and entertaining critique of anti-global economic nationalism.

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## DETERMINATION OF THE EFFECT OF ENTREPRENEURIAL ORGANIZATIONAL CULTURE ON SUCCESSFUL ESTABLISHMENT OF TOTAL PRODUCTIVE MAINTENANCE

*Amir Farbod Farid,*

*Department of Industrial Management, Faculty of Management, Central  
tehran Branch, Islamic Azad University, tehran, Iran, a.f.farid@gmail.com*

**Abstract.** The complexity and turbulence of today's business environment have made organizations enhance their competencies so as to respond to environmental changes. The significance of a culture that encourages creativity and innovation for the attainment of entrepreneurial goals is highlighted more when it comes to responding to considerable changes in the business environment. The objective of the present research was to study the effect of entrepreneurial organizational culture on successful establishment of Total Productive Maintenance (TPM). It was a descriptive-survey study regarding its nature and methodology and was an applied study with regard to its objective. The scale used in this research was a questionnaire distributed among 86 members of the statistical population formed of the personnel. The sample size was calculated using the Cochran formula. Reliability of the questionnaire was calculated to be 0.96 using the Cronbach's alpha coefficient while the validity of the questionnaire was examined based on its face validity and construct validity. The data was analyzed using the SPSS 18 statistical software and AMOS20 software through descriptive and inferential statistical methods. Results suggested that entrepreneurial organizational culture and its components influence successful establishment of total productive maintenance in Isfahan. Some of the aforementioned factors include: boldness, tolerance of creative deviance, underdog aggressiveness, work meaningfulness, risk taking, open communication, cooperation, fun, proactive innovation, and voice.

**Keywords:** Organizational Culture, Entrepreneurship, Entrepreneurial Organizational Culture, Total Productive Maintenance

**Introduction.** Entrepreneurial organizational culture is a common system of beliefs, values, and norms of members of an organization. Such a culture embraces components such as valuing creativity and tolerating creative individuals. According to this culture, innovation and boldness are necessary for using market chances when organizations face survival problems, environmental uncertainty and threats of rivals. Organizations need to institutionalize entrepreneurial culture in order to become entrepreneurial organizations. Organizations should consider human capital a key resource and do their best to maintain and support this resource. In this regard, organizations need to reinforce their innovativeness and create a space for innovative actions taken by their members (McGuire, 2003).

Since entrepreneurial organizational culture influences intellectual and doctrinal bases of personnel and since it is institutionalized in individuals' personalities, it is considered the vital lifeline for the success or failure of all organizational plans. Analytic studies of the modern management literature suggest that most organizational failures in establishment of systems and implementation of new management theories can be ascribed to soft organizational aspects and cultural grounds (Zali et al., 2013). Therefore, establishment of new management systems including Total