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in the mirror
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Doubling and
Autobiography in
John Bunyan's...

June 2000

“Come let us look in the mirror together”: Doubling and Autobiography in John
Bunyan’s *Grace Abounding* and Orhan Pamuk’s *The White Castle*

by

Stephannie Suzanne Gearhart

A Thesis
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This thesis is accepted and approved in partial fulfillment of the requirements for the Master of Arts.

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Date

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Thank you to Dr. Betsy Fifer for her guidance through this exploration of self.

And to my grandmother whose memory continues to inspire, in ways I cannot articulate, my exploration of self.

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ABSTRACT

The autobiographical explorations of the self during the Renaissance were developing in a unique way, but because exploring the self in print remained somewhat taboo, writers in the period struggle as they attempt to write about their inner selves. John Bunyan's *Grace Abounding to the Chief of Sinners* is one 17th century text that deals with the unfolding of selfhood in relation to God and Satan, though it uniquely offers a look at a rather new phenomenon: the split psyche. Orhan Pamuk's *The White Castle* is a contemporary text set in the 17th century that shares several similarities with Bunyan's text as it too confronts the difficulties of writing about the self in the period. In my paper I compare these two works, demonstrating how the texts "mirror" each other. I also consider the differences between the texts and speculate on the importance of these differences as they relate to the 17th century autobiographer. Ultimately, I conclude that the texts are speaking of the same struggles, and the explicitness of Pamuk's text allows us to better understand the struggles Bunyan experiences but cannot articulate.

“Come, let us look in the mirror together”: Doubling and Autobiography in John Bunyan’s *Grace Abounding* and Orhan Pamuk’s *The White Castle*

“He had said to me once that basically every life was like another. This frightened me for some reason: there was a devilish expression on the sultan’s face I’d never seen before, and I wanted to ask what he meant by this. While I looked apprehensively into his face, I felt an impulse to say ‘I am I’. It was as if, had I been able to find the courage to speak this nonsensical phrase, I would obliterate all those games played by all those gossips scheming to turn me into someone else...and live at peace again with my own being.”

Orhan Pamuk, *The White Castle* (123)

“Clearly there is a problem—indeed a mystery—here. Philosophers, theologians, psychologists, and just plain folks have struggled to define and elucidate the nature of the self. It is a topic that intrigues people. The self to which we think we are so close eludes definition and, indeed, becomes more elusive as we attempt to grasp it.”

Jerome David Levin, *Theories of the Self* (1)

Although the term “autobiography” was not coined until the early 19th century by Robert Southy, the desire to write about the self surely began much earlier (Delany 1-2). St. Augustine, for example, wrote extensively about himself in *The Confessions*, where he, as William C. Spengemann suggests in *The Forms of Autobiography*, “set the problem for all subsequent autobiography: How can one know the self?” (32). The challenge of gaining access to the self advanced by Augustine, though perhaps inadvertently, was embraced by several successive writers. It is, however, the autobiographical exploration of the self that occurred during the English Renaissance which revealed a unique pattern of development in the psyche of the individual and in the role of the author. As Paul Delany explains in *British Autobiography in the Seventeenth Century*, several social forces in the period—rather than merely a “lyrical expression of ‘renaissance individualism’”(174)—caused people to begin to write about themselves in an unprecedented way (6). John Bunyan is one of several 17th century

authors who, when writing about his religious experiences in life, illustrates some of the qualities of this new Renaissance ideology as described by Delany. Bunyan's autobiographical text, *Grace Abounding to the Chief of Sinners*, is the story of a man who explores his inner self as he wrestles with Satan and the world around him. Orhan Pamuk's novel, *The White Castle*, written in 1979 but set in the 17th century, shares several similarities with *Grace Abounding*. Most apparently, Pamuk's text is another book intrigued with the exploration of the "insides of men's heads" and the struggles of the self when it is confronted by external and internal pressures in the 17th century. By juxtaposing these two works, I would like to explore the ways in which the texts mirror each other, concentrating mainly on "splitting" within the texts, the importance of reading and writing to the characters, and the methods used to investigate the self. After this, I would like to make some connections between *The White Castle* and Delany's observations about the rise of autobiography in the Renaissance in an effort to offer some new ways for us to consider how 17th century authors, like Bunyan, felt about their emerging role as autobiographers in a time when exploration of the self was not always celebrated and certainly not always easy.

As John Bunyan searches for his "self" in *Grace Abounding*, it is notable that he often experiences a splitting within his mind: two opposing forces are working to undo him internally:

I found two things within me, at which I did sometimes marvel, (especially considering what a blind, ignorant, sordid and ungodly wretch but just before I

was) the one was, a very great softness and tenderness of heart, which caused me to fall under the conviction of what by Scripture they [the people of Bedford] asserted; and the other was, a great bending in my mind to a continual meditation on them, and on all other good things which at any time I heard or read of. (15)

In Bunyan's attempt to understand what kind of life he should lead, he is torn between believing in the way the people of Bedford interpret *The Bible* and interpreting it in his own way. This split within his mind seems a harmless one perhaps, but later in *Grace Abounding* it is apparent that this fixation on the meaning of the Scriptures is one of the main issues that consumes Bunyan and leads him to doubt his soul's salvation.

As he meditates on his soul, Bunyan is also plagued by the possibility that his sins may be exceedingly worse than the sins of other men. This fear, however, is overturned periodically by the belief that perhaps his sins are similar to others' sins. Bunyan alternates between these two extremes rather often and rather quickly. For example, he says, "I seemed now to stand upon the same ground with other sinners and to have as good right to the Word and prayer as any of they. Now, I say, I was in hopes that my sin was not unpardonable, but that there might be hopes for me to obtain forgiveness" (49). In the very next sentence, however, Bunyan writes, "But O how Satan now did lay about him, for to bring me down again!...Yet toward evening of the next day, I felt this word begin to leave me, and to withdraw its supportation from me, and so I returned to my old fears again..." (49). Bunyan's feelings of dread and confidence oscillate; he is split between a self who is certain he will be forgiven and a self, who, tempted by Satan, knows despair and hopelessness.

In another similar instance, Bunyan concerns himself with “the question whether the blood of Christ was sufficient to save [his] soul?” (52). This problem disturbs him, and although he is inspired to remember God’s word (“My grace is sufficient” [53]), still he is concerned:

By these words I was sustained, yet not without exceeding conflicts, for the space of seven or eight weeks; for my peace would be in and out sometimes twenty times a day: comfort now, and trouble presently, peace now, and before I could go a furlong, as full of fear and guilt as ever heart could hold....(53)

The conflict he feels over the issue of the saving power of the blood of Christ leaves Bunyan divided between two extremes: “[S]o my soul did hang as in a pair of scales again, sometimes up, and sometimes down, now in peace, and anon again in terror” (54).

Similarly, in *The White Castle*, the narrator often describes moments when he feels disconnected or split from himself. When, for example, he sees Hoja marching triumphantly in a parade, he discovers that when he is apart from his master, he, like Bunyan, is split:

I should be by his side, I was Hoja’s very self! I had become separated from my real self and was seeing myself from the outside, just as in the nightmares I often had. I didn’t even want to learn the identity of this other person I was inside of; I only wanted, while I fearfully watched my self pass by without recognizing me, to rejoin him as soon as I could. (98)

Later, the narrator realizes that he and Hoja are inextricably connected when he reflects: “I began to believe that my personality had split itself off from me and united with Hoja’s and vice versa, without our perceiving it, and that the sultan, by evaluating this

imaginary [half-Hoja, half-narrator] creature, had come to know us better than we knew ourselves (115).

The longing to be united with the self is a subject with which *The White Castle* is profoundly preoccupied. Bunyan's text is not so forthright, however; it never directly expresses this intense desire to be reunited with the lost self, perhaps because in *Grace Abounding* there is no physical manifestation of the split self as with Hoja/narrator in *White Castle*. Rather, Bunyan's struggle is written as a purely internal, psychic struggle; one that occurs only in spiritual terms. The acknowledgement that the personality, or the interior, is split and that someone (e.g. God and the sultan, respectively) knows the unified person, however, is evident in both texts.

As the search for the self unfolds in Bunyan and Pamuk's books, characters in the two texts are deeply invested in reading and writing. Both Bunyan and the narrator are fond of books and proclaim the significance of the printed word. Bunyan reveals that he was sent to school "to learn both to read and write; the which [he] also attained, according to the rate of other poor men's children, though to [his] shame [he] confess[es], [he] did soon lose that little [he] learned..." (7). Later, though, after he married, he recalls with delight the books his wife had for her dowry:

...though we came together as poor as poor might be, (not having so much household stuff as a dish or spoon betwixt us both), yet she had for her part, *The Plain Man's Pathway to Heaven* and *The Practice of Piety*, which her father had left her when he died. In these two books, I should sometimes read with her, wherein I also found some things that were somewhat pleasing to me....(9)

Bunyan notes that after his marriage he met a poor man who professed the word of God, and who enticed him to look at the Scriptures. After this, Bunyan writes, “wherefore falling into some love and liking to what he said, I betook me to my Bible, and began to take great pleasure in reading, but especially with the historical part thereof...I could not away with [the epistles]...” (12-3). Later, he describes how he “began to look into the Bible with new eyes, and read as [he] never did before...and indeed [he] was then never out of the Bible, either by reading or meditation...” (16).

Like Bunyan, who is clearly a devoted and emotional reader, the narrator in *White Castle* also expresses his love for texts. As the Turks come aboard his ship, he reveals that he acted calmly, as though he expected not a violent seizure of the vessel and its men, but rather a cordial visit from friends. As he prepares for their entrance into his cabin, the narrator makes several interesting remarks about the importance of books:

I went to my cabin, put my things in order...and opening my little trunk rummaged through my books, lost in thought. My eyes filled with tears as I turned the pages of a volume I'd paid dearly for in Florence; I heard shrieks, footsteps rushing back and forth, an uproar going on outside, I knew that at any moment the book would be snatched from my hand, yet I wanted to think not of that but of what was written on its pages. It was as if the thoughts, the sentences, the equations in the book contained the whole of my past life which I dreaded to lose; while I read random phrases under my breath, as though reciting a prayer. I desperately wanted to engrave the entire volume on my memory so that when they did come, I would not think of them...but would remember the colours of my past as if recalling the cherished words of books I had memorized with pleasure. (14)

Even with the threat of being taken captive by the Turks, the narrator clings to his books; he forgets the world around him in order to be comforted by the written word.

He sees himself united with texts; he thinks that the texts can soothe him and allow him

to escape from reality. Like Bunyan embraces the Scriptures (at least some of the time), the narrator firmly believes that the printed word has the power to transform his situation and to improve his life.

Although both texts describe the importance of texts, *Grace Abounding* exalts books that have been written by others, while *White Castle* concentrates mainly on the process of writing. For example, the use of *The Bible* throughout Bunyan's work is astounding. Each page is saturated with Biblical quotations that Bunyan has, we assume, memorized. His close work with *The Bible* is made clear as he explains that when he was perplexed about depending upon God for comfort he devoted quite some time to discovering the answer:

...for thus at that very instant it was expounded to me: *Begin at the beginning of Genesis, and read to the end of the Revelations, and see if you can find that there was any that ever trusted in the Lord, and was confounded.* So coming home, I presently went to my Bible to see if I could find that saying... Well, I looked, but I found it not ... Thus I continued above a year...(20)

Bunyan's devotion to *The Bible* is exceptional, but his dependence upon it leads him more often to confusion and alienation rather than to the comfort and consolation he expects. Again, Bunyan, though loyal to the text, often finds himself divided between two extremes:

The Scriptures now also were wonderful things unto me; I saw that the truth and verity of them were the keys of the kingdom of heaven... [but] O! One sentence of the Scriptures did more afflict and terrify my mind, I mean those sentences that stood against me, (as sometimes I thought they every one did) more, I say, than an army of forty thousand men that might have come against me. Woe be to him against whom the Scriptures bend themselves. (62-3)

For Bunyan, *The Bible* comes alive; it speaks to him and he listens: “then would the text cry, *Return unto me, for I have redeemed thee*. Indeed, this would make me make a little stop, and, as it were, look over my shoulder behind me, to see if I could discern that the God of grace did follow me...” (43). The written word affects Bunyan deeply, and he is sometimes influenced by other books too. For example, Spira’s text was a “dreadful story” that was “to [his] troubled spirit as salt when rubbed into a fresh wound” (41). Bunyan was especially disturbed by the question that Spira asks, “*Man knows the beginning of sin, but who bounds the issues thereof?*” (41) and even becomes physically ill when he thinks of Spira’s move from Protestantism to Catholicism for purely opportunistic reasons (41-2). More positively, however, Martin Luther’s “Commentary on the Galatians” was a text that moved Bunyan. Luther, said Bunyan, was able, in his piece, to do what many other contemporary writers could not:

[F]or those who had writ in our days, I thought (but desire them now to pardon me) that they had writ only that which others felt, or else had, through the strength of their wits and parts, studied to answer such objections as they perceived others were perplexed with, without going down themselves into the deep...[I]n a book of Martin Luther...I found my condition in his experience, so largely and profoundly handled, as if his book had been written out of my heart; this made me marvel....(34-5)

Bunyan, so touched by Luther’s text even comments: “I do prefer this book of Mr. Luther upon the Galatians, (excepting the Holy Bible) before all the books that ever I have seen, as most fit for a wounded conscience” (35).¹

¹ For more on the role of Luther’s text and consciousness in *Grace Abounding*, see Vera J. Camden’s “‘Most Fit for a Wounded Conscience’: The Place of Luther’s ‘Commentary on Galatians’ in *Grace Abounding*.” *Renaissance Quarterly* 50 (1997): 819-49.

Although Bunyan focuses on reading, his comment that those who were writing in the period were not “going down themselves into the deep,” not only praises Luther for his in-depth self-exploration but also offers an invitation to others to take up the challenge to write about themselves/the self in a similar way. In fact, when Bunyan introduces his book, he notes that he has published this rather intimate reflection on his “self” so that “others may be put in remembrance of what [God] hath done for their souls” (2), and he plainly states that the reader “that liketh it [*Grace Abounding*], let him receive it; and he that does not, let him produce a better” (3). Bunyan, it seems, has two purposes here in his preface. First, he proclaims that this work was produced so that others might learn from his life and so shifts the focus of the tale away from himself in order not to appear, as Delany explains, egotistic and self-centered (17). Most importantly, however, in what may appear to be a rather insolent remark, Bunyan condemns his critics while also, implicitly, soliciting others to write about themselves; he dares others to “produce a better” introspective text.

The narrator and Hoja---at Hoja’s prompting--- in *The White Castle* accept Bunyan’s challenge to write about themselves in a deep and meaningful way in order to explore the “true self” that “they” (the public) could never uncover (65). Throughout the novel, the feelings the characters express when writing vacillates between writing as a powerful way to advance in society, a positive way to create a story, a self; and a fearful and demeaning experience coupled with violence and hatred. Writing is both

glorified and vilified in *White Castle*; just as Bunyan experiences comfort and fear in his reading, the narrator and Hoja know both of these opposing forces when writing.

Early in the novel, the narrator, when in prison, meets a fellow slave who convinces him that writing is an act that promises hope and glory. The narrator tells of the one-armed Spaniard:

...he'd lost an arm, but optimistically said one of his ancestors had lived through the same misadventure and survived to write a romance of chivalry with the arm he had left. He believed he would be spared to do the same. In later years, when I wrote stories to live, I remembered this man who dreamed of living to write stories. (20)

The feelings of purpose that accompany writing, the knowledge that authors have a fate, a destiny that drives them to write is something that supports the narrator throughout his life. Writing also becomes a way of advancing socially; those “stories [he wrote] to live” allowed the narrator and Hoja to begin work on the weapon: “Only a month after Hoja had submitted this book [that they had written together], the sultan ordered us to start work on that incredible weapon. We were bewildered by his command, and could never decide how far our success was due to this book” (110).

Writing also served as a vehicle to prove one's manhood and subsequently as a way to dominate and terrify. After the narrator taunts Hoja, saying that he could not explore his inner self to answer the question that had plagued him---“Why am I what I am?” (58)---because “he wasn't man enough to try” (60), Hoja becomes infuriated and forces the narrator to write about himself. In fact, as the narrator recalls, “[Hoja] threatened to feed me less, even to lock me in the room if I did not prove my courage. I

must work out who I was and write it down; he would see how it was done, see how much courage I had” (60). Writing, after this, becomes a punishment rather than a liberating and exploratory activity. The narrator is soon tied to his chair and forced to sit facing Hoja as they write together (66).

Although writing is used as a punishment, it is simultaneously a way of relieving anxiety: “Hoja said, ‘I feel uneasy. My thoughts are heavy. Let’s sit at the table and write.’ Apparently this was the only way he could distract himself” (79). Later in life, for the narrator, writing becomes a way of creating a past and an identity for himself (154). When faced with opposition, the narrator says that he believes that writing about the self is necessary and vital to one’s existence and he refuses to relinquish it. The narrator’s guest, however, says that

...we should search for the strange and surprising in the world, not within ourselves! To search within, to think so long and hard about our own selves would only make us unhappy...we must not allow ourselves to be led astray by the hopes of a one-armed Spanish slave! (154-5)

“He did not even want to think about how terrible the world would be if men spoke always of themselves, of their own peculiarities” (155). The narrator, in spite of this visitor, holds tenaciously to writing about the self, however, and answers, “But I wanted to!” (155).

John Bunyan also “wanted to” and in *Grace Abounding* he made an effort to distinguish between reality and appearance; between the inside and the outside. Early in his story, for example, Bunyan says that on the exterior, it seemed as though he were a faithful and reformed man who had parted from his cursing and whoring. He says,

...my neighbours were amazed at my great conversion, from prodigious profaneness, to something like a moral life...this my conversion was as great as Tom of Bethlem to become a sober man. Now, therefore, they began to praise, to commend, and to speak well of me...But O!...I was nothing but a poor painted hypocrite...." (13)

Although Bunyan enjoys the compliments he receives for his new lifestyle, he knows that inside he has not changed and so his journey to examine the self begins with the realization that the internal and the external do not always mirror each other.²

Likewise, in *White Castle*, Hoja expresses his desire to examine the "insides of our heads" and is intrigued not so much with the physical appearance of his twin, the narrator, but with the "drawers full of learning" that are housed in the mind (53-4). Hoja often denies the physical (22) in favor of obsessing over the "cupboard(s) full of junk we call the brain" (119). Hoja clearly makes a distinction between the inside and the outside as he searches for the answer to his question: "Why am I who I am?" (58) and as he searches for a "deeper truth" (136). Bunyan, also attempting to explain the inner workings of his mind, wants to go "down [himself] into the deep" (34) and admits that in his book, he is "unfolding of [his] secret things" (45).

The difference between a memoir and an autobiography, Delany suggests, is the way the author of the latter attempts to explore his "true self" and to search for that "deeper truth" that Hoja and Bunyan were trying to discover. A memoir, says Delany, is mainly concerned with external events—wars, religious conflicts etc.—and can be thought of

² For more on the treatment of blasphemy and the individual, see Vera J. Camden's "Blasphemy and the problem of Self in *Grace Abounding*." *Bunyan Studies: John Bunyan and His Times*. 1 (1989): 5-21.

as an objective rendering of such events. Autobiography, conversely, is a genre devoted to the subjective experience of events in an author's life; it is often analytical and introspective (2). Writing to reflect on the inner self has two main qualities: autobiography is "primarily written to give a coherent account of the author's life, or of an extensive period or series of events in his life"; also, writing about the self is generally "composed after a period of reflection and form[s] a unified narrative" (1-2).

In the 17th century, man's understanding of his relationship with and in the universe changed; his understanding of his "self" began to look a good deal like our modern conception of self:

In the interval between the end of the classical era and the beginning of modernity in the 17th century, there was a defocusing on the self and much more emphasis on man's relationships within a hierarchy....The Renaissance and Reformation changed that, and the role of the individual self again came to the forefront of Western thought. Indeed, modern philosophy starts with the self.... (Levin 5)

Because of this new way of thinking about the individual self in the period, writing autobiography flourished in Renaissance England in unique ways. More specifically, as the concept of history changed to become more relativist than it had been in the past, England saw a transition from writings about genealogy to those more focused on the individual. As literacy in the upper classes increased and feelings of autonomy were embraced, family histories were written more often with one member of the family functioning as the main character. It was easy for the author of a family history to place himself in the forefront in the context of his family rather than to come forward on his own and, without pretense, devote a book only to himself. Writing about the self was

considered to be egoistic and was not welcomed because it was customary to keep up appearances and to disallow the self to be seen in publication (16-17). The ways in which one might make writing about the self acceptable, then, was to put oneself in subordination to God, the state, family, or community (17).

This development in the history of autobiography is seen in *White Castle* as we hear the narrator tell about his family, his fiancée, and his homeland. When Hoja pressures him to write about himself, the narrator does not immediately write about his inner struggles, his sins, or his theory of life. Instead, when he approaches the task of writing about himself, he begins his story, as was the custom in the 17th century, in relation to his family:

At first I wrote a few pages about my happy childhood with my brothers and sisters, my mother and grandmother on our estate at Empoli....But at first Hoja didn't like what I wrote; anyone could write things like this, he said; he doubted this was what people thought about when they contemplated themselves in the mirror.... (61)

Hoja's displeasure can be read as the embodiment of forces at work to develop the autobiography. Hoja pushes the narrator to write about more intimate issues; he believes that "just as a man could view his appearance in a mirror, he could examine his essence within his own thoughts" (65). Similarly, the desire to "go down...into the deep" was being cultivated by authors like Bunyan in the 17th century and was being explored to differing degrees by other contemporary authors as well.³ In *White Castle*, Hoja serves as the man who not only expresses the sentiments of the developing form,

³ For a comprehensive list of 17th century autobiographies, see Delany pp. 175-85.

but who actually becomes the physical manifestation of the psyche of an author struggling to write autobiography in the 17th century.

One of the consequences of individualism in the Renaissance is “the emergence of men who are able to imagine themselves in more than one role; who stand as it were outside or above their own personalities; who are protean” (Delany 11). Renaissance authors were discovering new ways of thinking about themselves amidst internal struggles. For instance, during the medieval period it was as if good and bad angels were fighting over the souls of individuals. When the conflict was finished, the person either submitted to one force or the other and his personality was left intact. However, during the Renaissance, man experiences a schizophrenic-like state when he has internal conflicts; “his core of selfhood splits and his very identity becomes doubtful” (12).

This splitting occurs because, as Levin remarks:

The old synthesis broke down in the 17th century, to be replaced by the rise of individualism. That individualism was exciting. It led to new opportunities for many people, but it was also threatening because it was achieved at the cost of relatedness. It is no accident that the existence of the self becomes problematic at precisely the time when self becomes self-conscious and intensely aware of separateness. (16)

This separateness that Levin describes is, I would suggest, in part due to the rise of capitalism in the period, which results in a new kind of strained and complex association with God. Before, in the premodern world, “the self had been seen as safely coherent and enduring, deriving its stability from its relationship to God, but now something else was required as a cement” (Levin 16). That “cement” in the 17th century becomes the tenets of capitalism, and as the “old social fabric” was breaking

down in the period, the self began to break down as well: “The fragmentation of society and the fragmentation of the self are contemporaneous” (16).⁴

Both *White Castle* and *Grace Abounding* address this fragmentation as it relates to a strained relationship to God and offer little comfort to those who might try to have both a traditional (i.e. premodern) alliance with God and a successful exploration of the self. Bunyan, as mentioned above, repeatedly refers to his strained relationship to God as he tries to maintain his faith in the midst of a sort of mental breakdown where he fears that his hypocrisy, Satan, and even the word of God function to drive him further from the comfort of God and the unified self he previously knew.

In Pamuk’s text, a similar thing happens as we learn that the narrator, who had not considered his intricate and unconscious self before, lived a pleasant life in Italy where Christianity was practiced. His relationship to God, to his family, and even to himself was, as we can gather from his reflection on times past, part of his functional healthy life. Only in Turkey, however, must the narrator face his “self”; there he must explore the inner depths of the mind he did not know existed. No God like the one he

⁴ Having a “split psyche” and not knowing one’s own identity are relatively new feelings in the 17th century, and are, I believe, closely related to the rise of capitalism in the period. Though these two texts are not primarily concerned with addressing economics directly, they may be hinting at some of the problems of capitalism. For instance, there is a lot of talk about the classes in Turkey in Pamuk’s book, and also Bunyan points out his class position when he notes that he is a “poor man and a tinker.” This connection may prove interesting for a more in-depth study of capitalism and the period. For further reading, see Marx’s discussion of the changes that occurred during the shift from feudalism to capitalism in the *Communist Manifesto*. Also, see his explanation of ‘alienation’ in *Economic and Philosophical Manuscripts of 1844* where he explains how capitalism compels people to think about themselves. Georg Lukacs’s *Reification and the Consciousness of the Proletariat* is also helpful here when thinking about how individuals relate to themselves, each other, and their labor in a capitalist economy. See his explanation of ‘reification.’

knew previously was in Turkey. Instead of religion, Hoja and the narrator concentrate on the mind, on logic, and on scientific endeavors. Although he will not covertly deny his Christianity as the sultan requests, the narrator does not actively practice his religion, and his relationship to God is mentioned less and less as he probes deeper into the exploration of his "self." The God who boldly stated "I Am Who I Am" is replaced in Turkey with a non-religious scientific Hoja—whose name, appropriately, translates into "master"—who, as though groping for the self, desires to know "Why Am I Who I Am?"

The splitting of the personality and schizophrenic-like writing is apparent in both *The White Castle* and *Grace Abounding*; however, in Pamuk's text the splintering of the personality and the appropriation of new roles is addressed more directly than in Bunyan's text. For instance, in *White Castle* it is made clear early on that the two men resemble each other (22), and not long after, both Hoja and the narrator foresee the possibility of exchanging identities. The narrator even comments: "I encouraged him, perhaps because I already sensed then that I would later adopt his manner and his life-story as my own" (63). The narrator then goes on to explain that "A person should love the life he has chosen enough to call it his own in the end; and I do" (63). Clearly, here is the issue of switching identities; of seeing oneself in a different role; and of realizing that one may create his own role in life. This is what Delany describes as the ability that developed in the psyche of the Renaissance writer to place himself in other roles, to imagine himself as another.

Also, as Delany suggests that a schizophrenic-like state accompanies the search for the self, in *White Castle* it is clear that in pursuit of the inner self there is danger of losing one's identity and one's sanity. The struggles that Hoja and the narrator endure because of Hoja's obsessive desire to know the "true self" are disturbing and dangerous. Once when attempting to write about himself, for example, Hoja "flew into a rage: all of his writing had got him nowhere; he'd learned nothing new, and he still didn't know why he was what he was...[the narrator had] made him think pointlessly about things he didn't want to remember" (65). Not only did Hoja rage easily and randomly—in, I might even suggest, a psychotic manner—it is also difficult even for readers to discern if there really are two characters in Pamuk's text or if perhaps there is only one man who, rather than being physically split, is psychically split. Especially when the man who remains in Turkey takes on Hoja's old role (145-161), it becomes increasingly hard for us to believe that throughout the tale there were indeed two separate people. I have argued above that because Hoja is physically present, Pamuk's text explores the struggles of the developing autobiographer more obviously; by voicing those emotions through Hoja, it expresses the emotions a 17th century author might have felt as he was working with this newly-developing genre. Even if we consider here, however, the argument that Hoja is perhaps only another part of the narrator's personality; that only for the narrator did Hoja exist, my suggestion that *White Castle* is more candid about the struggles of the early autobiographer than *Grace Abounding* still holds because for the narrator Hoja was real. Even if there was no second body standing beside him in

front of the mirror, the narrator explicitly created a role for his split psyche; he has given it a body in his story—one so palpable, in fact, that it even has a red bump on it during the plague. And this physical or *external* presence makes it easier for us to understand the *internal* conflict of the 17th century autobiographer. In fact, it is as though Hoja, in his search for the inner self and for the sins that disturb the soul, becomes Bunyan-like. The fears, the struggles, and the psychotic behavior of the narrator's double allow us to understand how Bunyan must have felt as he was exploring his "true self" in a period when British autobiographers had a "habit of self-effacement" (Delany 17) and hid behind the guises of family, state, and religion. Here, we can even imagine the reluctant Bunyan being goaded by Hoja's proposition to "Come, let us look in the mirror together" (82).

In the late 17th century, the philosopher John Locke was preoccupied with identity and the nature of the self. Levin summarizes a portion of Locke's beliefs:

Identity is a complex idea of reflection. [Locke] goes on to give an account of this particular idea of *reflection* and, in so doing, arrives at the concept of personal identity, which is his version of the self. In doing so, he is one of the first to explicitly recognize and acknowledge the problematical nature of personal identity, of the self. (19, my emphasis)

Just as Locke was interested in how reflection is related to the self, so are Bunyan and Pamuk; all three make an attempt to explain how, through reflection, the self becomes available for examination.

What I have done by juxtaposing a contemporary text set in the 17th century and a real 17th century text, is to gesture toward a new way of thinking about the development of the search for the self while continuing this tradition between the self and reflection. As I have placed these pieces side by side, several similarities become apparent—the splitting of the psyche, the importance of reading and writing, and the examination of the inner self in the 17th century. We see that because he is positioned in a period where exploring the self on the page remains somewhat taboo, Bunyan is not yet able to fully articulate his search for the self. Even though Bunyan’s story of struggle appears to be one of the medieval sort—that is, the good versus the bad angel—his text reveals some rather unique qualities that belie his attempt to merely compose a religious document whose primary purpose was to save fellow sinners. *Grace Abounding*, then, is a hybrid text, one on the cusp of a monumental change in the way people would think and write about the self in the 17th century. Examining *White Castle* next to *Grace Abounding* allows us to think about similar kinds of struggles Bunyan points to in his text, and it also permits a more intimate and candid examination of the split psyches of the writers of autobiography.⁵ Pamuk, in 1979, describes in detail what Bunyan, in 1666 could not. Bunyan, it seems, was struggling as Pamuk’s characters do; he desperately wanted, like *White Castle*’s narrator, to say “I am I” and so “live at peace with [his] own being.” But Bunyan’s ability to unfold his “secret

⁵ What I have done here is to illustrate a connection between two texts that are concerned with similar topics. Keeping in mind the issues Pamuk’s book is able to articulate but Bunyan’s cannot, I would like to see this paper expand and lead to a study that further complicates previous works that suggest why autobiography flourished in the 17th century and how it developed from the medieval/religious tradition.

things,” as we in the 20th century might expect of an autobiographer, was not yet developed, but in his struggles with God and Satan, we see the emergence of a new man, of the authorship of the self, and of the battle to determine “Why am I who I am?”

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