

MY RED HAIR IS MY FREEDOM: IMAGE OF LILITH IN ORHAN PAMUK'S NOVEL, THE RED HAİRED WOMAN

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ABSTRACT: In this study, Gülcihan, a woman character in Orhan Pamuk's *The Red Haired Woman* referring to the image of Lilith who is known as the first wife of Adam in Western Mythology was analysed. In feminist literature Lilith is one of the representatives of femme fatale/fatal woman/diabolic woman with her libertarian spirit. One of the most significant characteristics of Lilith is being an equalitarian/libertarian woman, and the other is her leading to catastrophe through her red hair's fascinating and voluptuous effect. Similarly, Gülcihan in Orhan Pamuk's *The Red Haired Woman* forms her libertarian woman identity through her red hair and she has a fatal effect leading to catastrophes in the novel. In this study, character analysis of Gülcihan in *The Red Haired Woman* has been targeted referring to the analogy of the image of Lilith.

Keywords: Lilith, Orhan Pamuk, *The Red Haired Woman*, Sexual Identity, Fatal Woman.

Kırmızı Saçlarım Özgürlüğümüdür: Orhan Pamuk'un Kırmızı Saçlı Kadın Romanında Lilith İmgesi

ÖZ: Bu çalışmada Batı mitolojisinde Hz. Adem'in ilk karısı olarak geçen Lilith imgesi etrafında Orhan Pamuk'un *Kırmızı Saçlı Kadın* romanında kadın karakter Gülcihan değerlendirilmiştir. Lilith feminist literatürde özgürlükçü yapısıyla femme fatale/ölümcül/şeytan kadın tipinin temsilcilerindendir. Lilith'in en önemli özelliklerinden birisi eşitlikçi/özgür bir kadın olması, diğeri de kırmızı saçlarıyla haz veren büyüleyici bir etkiyle felaketlere yol açmasıdır. Orhan Pamuk'un *Kırmızı Saçlı Kadın* romanında da Gülcihan kırmızı saçlarıyla özgür kadın kimliğini inşa eder ve bu kimliğiyle romanda felaketlere yol açan ölümcül bir etkiye sahiptir. Bu çalışmada *Kırmızı Saçlı Kadın*'da Lilith imgesi üzerinden Gülcihan etrafında bir çözümleme yapılması hedeflenmektedir.

Anahtar Kelimeler: Lilith, Orhan Pamuk, *Kırmızı Saçlı Kadın*, Cinsel Kimlik, Ölümcül Kadın.

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1. Lilith in Mythology

Mythology is, transforming narratives through imaginative power of communities based on fabulous legends in prehistoric periods. Questions like how the world has been created, process of man's existence whose answers are unknown are the ones mythology tries to find meanings in terms of the holy. Campbell states that throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind... Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth (Campbell, 2010: 13).

Lilith, who is the center of our study, emerges in mythology in various descriptions. Vera Zingsem reports various names for Lilith in various nations' mythology as follows: In ancient Sumerian (Mesopotamia) *Lil* meant tempest and wind. *Lilitu*, a Babylonian and Assyrian word has similar meaning to that and means 'female devil or wind ghost'. Hebrew (and Arabic) origin word *Laila* means night and it is therefore etymologically associated with Lilith in traditional tales and translated as Night Ghost. Barbara G. Walker signifies another derivation of name: Lilith derives from Sumerian-Babylonian originated word 'Lilu' which means 'Lotus'. So, she associates Lilith with Egyptian and Indian goddess of Lotus. According to Raphael Patai, 'Kali' is also a derived nickname of Lilith. In India, Lotus is considered as the symbol of not only productivity (especially of female Yoni) and of rebirth but also of spiritual purity (Zingsem, 2007: 15).

The story of Lilith, as knowns as the first wife of Adam in Mythology is like that: When God created the first man, Adam, he thought that loneliness is not a good thing and he creates a spouse made of soil for him. This spouse looks like Adam and her name was Lilith. Soon, Adam and Lilith begin to quarrel. Lilith says that both of them are made of soil and they should be equal, therefore she wants to lay down not under him but on him. So, they cannot agree with each other. "Both Adam and Lilith were created from soil, but during sexual intercourse Lilith's back touches the ground. Adam's back faces to sky. Symbolically earth is matriarchal, and sky is patriarchal (Rosenberg, 2006: 22). Cemile Akyıldız states that earth and sky collocates two different ends; earth has collocations of fertility and productivity and these collocations are more appropriate to the image of woman, but earth has also some negative collocations like death, hell, damnation, evil, secrecy. Sky primarily collocates the divine that is celestial, cleanliness and purity. This is huge difference and Lilith objects that. Lilith not only objects to Adam's being on top during

sexual intercourses but claims to have equal rights in every condition (Akyıldız, 2013: 94).

When Lilith became aware that they cannot get along well with Adam, she call God with his private name and ascends to sky. She had intercourse with gins around her and with the king of gins, Shamael/Devil and gives birth. Adam calls God and wants him to send Lilith back. God sends three angels and orders them to take Lilith back to earth. They catch Lilith but she does not want to return. Angels say her “We will get you drown in the sea”. Lilith demands them to set her free and says that she will have no use but weakening children. “Leave me alone; because I will have no use but weakening children: I was ordered to care newborn baby boys until the eighth day from their birth, baby girls until the twentieth day after birth.” When the angels heard what Lilith said they insisted more on catching her. “I swear for the name of living and existing God (El) that if I see your names and images on Camera, I will not claim right on that child” (Zingsem, 2007: 36). Lilith risks her own children’s death, but she harms newborn babies and puerperal women. “One of the few devils in Old Testament is Lilith, the baby snatcher.” (Messadie, 1999: 396). Therefore, in Jewish Mythology, Lilith has been described as the bad woman who smothers babies at nights. Lilith, turned to a diabolic image of rebellious and libertarian woman, has been punished by God.

What her history suggests is that in patriarchal culture, female speech and female "presumption" — that is, angry revolt against male domination — are inextricably linked and inevitably daemonic. Excluded from the human community, even from the semi divine communal chronicles of the Bible, the figure of Lilith represents the price women have been told they must pay for attempting to define themselves. And it is a terrible price: cursed both because she is a character who "got away" and because she dared to usurp the essentially literary authority implied by the act of naming, Lilith is locked into a vengeance (child-killing) which can only bring her more suffering (the killing of her own children). And even the nature of her one-woman revolution emphasizes her helplessness and her isolation, for her protest takes the form of a refusal and a departure, a flight of escape rather than an active rebellion like, say, Satan (Gilbert-Gubar, 2016: 81).

There are similar belief in Turkish culture: “Alkarası, albastı-incubus or something like nightmare- or something with different names in some regions are believed to injure newborn babies and puerperal women who have just given birth. From part to the present different names were given to such creature who are supposed to injure newborn babies and their puerperal mothers.” (Akyıldız, 2013: 95). Oylubaş on the other hand associates Lilith with Ulu Ana in Turkish Mythology, a negative

archetype of Mother Goddess Al Karısı who haunts puerperal women (Oylubaş, 2014: 438). In his study Orhan Acıpayamlı points out that this creature who is still believed and admitted by the people, owns some feminine characteristics. Such names Al, albastı, and especially alkarısı, alanası, alkızı sign that this entity is female. This spiritual entity fantasized as gin, spirit, Satan is dreamt as the image of dog, cat, goat, calf, fox, spider, bird, bride, male, dead, witch, hair string and semi human and semi-animal figure and considered as an illness influencing mostly puerperal women in their first forty days following their giving birth, seldom pregnant brides, grooms, males, passengers and horses. The spirit mentioned above commonly shows itself as a witch woman imagination (Acıpayamlı, 1974: 75).

2. From Red Haired Lilith to The Red Haired Woman

According to various rumors, color of Lilith's hair, the representative of libertarian/egalitarian/monster type woman in Mythology is red. In Talmud "The female Satan of the nights, Lilith has long hair" (B. Er. 100b) (Zingsem, 2007: 43). "Fire is known as the main element of Lilith. Lilith is often described as a body of a beautiful woman from her head to belly-button and as a column of flame lower than belly-button" (Zingsem, 2007: 47). In his *Faust*, Goethe mentions Lilith as "her tresses are made of golden red" (Goethe, 2014: 110). "Lilith's hair in Sohar is long and red like a rose" (Zingsem, 2007: 57). Vera Zingsem points out that Lilith has a seductive beauty, her hair is long and scented red like a rose (Zingsem, 2007: 286). In addition, Zingsem goes on describing that she has long golden red hair and when she was running through the night her hair was flapping like a comet behind her (Zingsem, 2007: 323).

In this study, Gülcihan, the symbol of libertarian, egalitarian woman in Orhan Pamuk's *The Red Haired Woman* and chose the painting of Dante Rossetti as cover picture. English painter Dante Gabriel Rossetti (1828-1882) painted a lot of woman portraits. In his portraits he signifies a mystical and spiritual meaning to his spouse he lost after a two-year-marriage. According to Rossetti Lilith is not a devil but first woman who combines both eternal love and earthly love. However, after his wife Lizzie's death, Dante Rossetti's angle woman image, according to rumors, is said to turn to a terrible femininity.

In 1869, to retrieve a poetry manuscript he had sentimentally buried with this beloved woman whose face "fill[ed] his dreams" — buried as if woman and artwork were necessarily inseparable — Rossetti had Lizzie's coffin exhumed, and literary London buzzed with rumors that her hair continued to grow after her death, to grow so long, so beautiful, so luxuriant as to fill the coffin with its gold!" As if symbolizing the indomitable earthliness

that no woman, however angelic, could entirely renounce, Lizzie Siddal Rossetti's hair leaps like a metaphor for monstrous female sexual energies from the literal and figurative coffins in which her artist-husband enclosed her (Gilbert-Gubar, 2016: 72).

Gülcihan, who gave her name to *The Red Haired Woman*, has also red hair. Pamuk has frequently stressed the image of red hair. For example, Cem, while reading the story of Rostam and Sohrab in *Shahnameh*, image Turan King's daughter, Tahmina's beautiful hair as red (Pamuk, 2016: 109). As soon as Tahmina meets Rostam who is well-known with his combativeness and heroism, she falls in love with him and wishes to bear a baby from him. Her wish shows that Tahmina can have her own preference through her free will and how she is libertarian. Therefore, Cem imagined Tahmina's hair as red and symbolized so. Pamuk makes use of red color's impulsive and lustful influence.

Another stressed point related to red in the novel is that Anna Magnani who is casting for Oedipus's mother in the movie, *King Oedipus*, one of the films directed by Pier Paolo Pasolini during the film week organized with the sponsorship of Italian Consulate in Istanbul, has red hair. "Even that beautiful and nice Anna Magnani is red haired' said my wife" (Pamuk, 2016: 124). Furthermore, the place where the movie has been shot is red colored. Pasolini shot that movie in Morocco and used local sceneries, red soil and an old, red, ghostlike castle. When Orhan Pamuk names titles of his novels, his using color symbolization cannot be ignored. *My Name is Red*, *Black Book*, *White Castle* and finally *The Red-Haired Woman* signify a special meaning of color in his imagination. Red color in *The Red-Haired Woman* has a widespread effect throughout the novel by means of Gülcihan, the heroine of the novel.

As known, red is the color of love and affection. Kırık says that the most dynamic, the strongest, having the longest wavelength and the most vibrating color is red and this color signifies vividness, happiness, initiative, extraversion, will, power, sexual power, anger, ambition and positivity (Kırık, 2013: 74). Çağan puts forward that red color embodies contrasting feelings like, love and hatred, leaves a refreshing, exciting and tempting effect on a man (Çağan, 1997: 54). Red color also has negative meanings: It contains feelings like egotism, self-satisfaction and possessing. As it reminds blood, death and fire, it is frequently used in horror films (Üster, 1991: 80-81).

Orhan Pamuk in his *The Red-Haired Woman*, has made use of various metaphorical meanings of red color: love, hatred, sexuality, blood, and death. Pamuk, reinforced the fiction with the red color's world of connotation, which begins from the cover of the novel and ends with death, starting with symbolic implications related to love and eroticism. But

this connotation is implied through a negative symbol in the novel. From the very beginning of the novel Gülcihan who reflects her eroticism through her fly-away hair, is presented as a destructive, terminating femme fatale/devil type woman. As the hair of devil in Western Mythology is also described as flaming red reinforces the image of devil woman in the novel (Link, 2003: 88).

Being Gülcihan, as the name of The Red-Haired Woman in the novel also indicates that Pamuk reinforces the name symbolization. The word, *gül*(rose) means a kind of flower in Persian Language, but its secondary meaning is *köz* (cinder) as well (Steingass, 1963: 1092). Therefore, Gülcihan means the one who burn the world and turns it into cinder. That the cinder's color is red and burning is identical to the fatal influence of Gülcihan's destroying around through her red hair. In this study, the red-haired Gülcihan's destructive/terminating evil identity will primarily be focused on via the image of red-haired mythological evil woman, Lilith.

3. My Red Hair is My Freedom: Femme Fatale/Fatal Woman/Devil Woman

Social order is designed upon gender-based structure. This condition provides the continuation of patriarchal order through the suppression of power-holding-party on the powerfulness-powerlessness line. Butler says that naming gender is an act of domination and forcing, it institutionalizes domination and makes rules of it as it creates social reality conditionalizing discoursing /perceptual construction according to the principles of sex differences of bodies (Butler, 2016: 196). Witig, on the other hand states "gender as category obliges sex as social formation of body. Language covers social body with reality layer over layer, but it is not so easy to remove the layer of reality" (Butler, 2016: 196-197). Therefore, social order constructs gender as category on female body and within this construction, female is also formed by a discourse determined by patriarchal system. In feminist literature, woman is considered as femme fatale/devil woman and angel woman. Angel woman type sacrificed herself to her home, husband and children, and has an obedient and passive mood. Fatal/devil type of woman is libertarian, self-determined and has a dominant personality, unlike passive one. Sandra Gilbert and Susan Gubar in their work, *The Madwoman in the Attic* focus on such types: "'Angel at home type' is the ideal type of woman imagined by the man in patriarchal society and her major virtues are honesty, modesty, timidity and innocence. Such angel woman should also be aware that making her husband happy is her task and should devote herself to her home, husband and children. On the opposite end, libertarian, manipulative monster type woman rejects the role imposed by men takes place" (Reported by Moran, 1999: 252-253). Berna Moran defines this classification

as Fatal and Victim types of women: While victim type represents innocent, honest, timid, submissive type who devotes herself to satisfy her man, the opposite type, femme fatale represents libertarian woman who disobeys the authority in man-dominated society (Moran, 1999: 253).

In his novel, *The Red-Haired Woman*, Orhan Pamuk scrutinizes personality of femme fatale/libertarian woman through Gülcihan who fascinates the people around with her red hair. Gülcihan in the novel is identical to femme fatale type of woman. In Western Mythology, Satan's hair's being flaming red causes us to think Gülcihan is identical to the image of such devil type of woman. In addition, formation of Gülcihan's socially gender-based identity based on free and easy woman is also similar to devil's lustfulness. Satan's coming to the earth is characterized as the myth of declining in Western Mythology. Satan turns to a snake and convinces Eve to eat the forbidden fruit and this causes Adam and Eve's declining from the Heaven. Beyond Satan's behavior there lies claiming himself a first angel created from fire, superior to human being who is made of soil. This claim is the sign of his conceit. It is also a revolt against its creator. "Satan is characterized as a wide range of revolt and embodiment of lack of inner freedom. What makes him representative of just materialism is poignant ambition ultimately refusing to obey" (Alt, 2016: 38). Lilith does not accept superiority of Adam either, claiming that she is equal to Adam. Both Satan and Lilith are declined/dismissed from their current status due to their rebellious and liberal manners. Lilith's exposition to the myth of declining like Satan leads her to be defined with the fatal/devil image. Another significant point in terms of myth of decline is that it is effective information of root of evil. "Root of evil lies beneath the possibility of difference and reaches to dismissal" (Alt, 2016: 40). Both Satan and Lilith have been dismissed because of different manners of revolt against current social order, but as they have behaved against common sense, they are known with their evil identities as well. Gülcihan similarly attracts our attention with her uprising, libertarian manner and femme fatale woman identity. The protagonist of the novel is Cem, but it is the one who directs both Cem's and his father's lives is The Red-Haired Woman, Gülcihan. In Pamuk's novel, the place where The Red-Haired Woman first appeared is İstasyon Meydanı (Railway Station Square) to where Cem and his master, Mahmut have gone to buy materials. Cem was fascinated by the red-haired woman as soon as he first met. "There was something unusual, and very alluring, about this woman" (Pamuk, 2016: 22). Cem's life will turn to a different one as he first meets the red-haired woman. From then on, both nature and life were covered with shiny colors. Since the very beginning of the novel Cem's attraction to the red-haired woman is due the attraction of sexual desire. Cem should have been so deeply impressed by Gülcihan's red hair that the name, Gülcihan takes place only in a few pages in the novel. It can be

inferred that the most striking impression is of red hair. The impression of Gülcihan on Cem is so great that the red-haired woman occupies a constant place on Cem's mind. The red-haired woman triggers his unconscious. Cem is ashamed of his feelings as he has felt sexual desire for the first time in his life. "I was a little embarrassed, but not to be dreaming of a woman I didn't even know while doing something that required my undivided attention; rather, I was mortified by my own naïveté and the childishness of these fantasies. For already I was imagining how we would get married, make love, and live happily ever after in a home of our own. (...) Such dreams blossomed all over my mind like wildflowers." (Pamuk, 2016: 32). Cem's association his fantasies related to Gülcihan to wildflowers is his incomplete integration with her in his consciousness. Because, since they have first met Gülcihan seems to look at him cynically as if saying him "I know you!" (Pamuk, 2016: 26). Gülcihan has not limited herself with desires of a male throughout her relationship with Cem. Such attitude caused Cem to tie himself to Gülcihan more passionately. But a body not devoted to a male led jealousy on the other hand. Cem is aware that she will never have a relationship with himself based on loyalty. Her relationship with himself is already a discreet one. Therefore, one of the most important reasons for Cem's leaving his master, Mahmut to die on the bottom of the well is jealousy. Red hair recalls not only pleasure principle but also a wanton woman. In fact, Gülcihan has revolt against society with her red hair. Society perceives red hair in association with a wanton woman. Hence, in the novel, Gülcihan brought her husband, Turgay translations of plays and novels originally written in French or English to show him that the West portrayed red-haired women as fiery, assertive shrews, but he was unimpressed. She read an article entitled "Women According to Men," which a women's magazine had lifted verbatim from an English one. There was a painting of a beautiful red-haired woman with the caption: "Fierce and mysterious." Her expression and the shape of her lips were comparable to hers. She clipped the picture out and stuck it on the wall, but her husband ignored it. "My husband Turgay's horizons had always been much narrower than his leftist and internationalist pretenses implied. According to him, in our country, a red-head was a woman of easy virtue. If she'd chosen to color her hair red on purpose, it was tantamount to choosing that identity. Only the fact that I was an actress mitigated my offense by turning it into a kind of theatrical spectacle" (Pamuk, 2016:182-183). No matter how often Gülcihan tries to emphasize her red-haired existence within the present system she and her image of independent woman is not approved by her husband and by society. Even, the identity she tried to choose is despised. Her red hair is one of the primary causes for being despised. In addition, after Enver's killing his father, according to the news on the papers, his crime is associated with the mother's red hair. "They presented my red hair as proof of

my disreputable character. Never mind that it wasn't my son but his father who'd brought a gun to Öngören and drew it in a fit of rage by the well..." (Pamuk, 2016: 187). In *The Red Haired Woman* father and son relationship has been fictionalized around femme fatale Gülcihan. Mother Gülcihan's hair has been impressing all the people around her. Tura says on that "While culture bans mother-son relationship as a symbolic incest, in fact it bans unmediated satisfaction, Nirvana and death. Death, that is back to the mother is the enemy of cultural life. If unmediated pleasure with mother is not forbidden biological existence will not be able to turn to a cultural subject. 'Paternal Law' as the law of culture is therefore required for culture and it is universal" (Tura 1996: 50). On child's participation in society Freud and Lacan father has an important role. In *The Red Haired Woman*, father's disfunction and mother's fatal personality lead the son to a tragic end. In the novel, Gülcihan's fatal/devil identity is reinforced by incest. However, state of otherness cultural norms tailored for woman attracts our attention here, as well. As Cem slept with his father's lover, his son, Enver, first makes him blind and then kills him. But Gülcihan is not considered as an important figure in terms of incest. Welldone states that she believes etiology of perversion and power policy are intricate, one is psychobiological, and the other is social. What makes such difference of reaction is that society does not consider woman as human utterly. Challenging adoption of mothers' misusing their power may be the consequence of total rejection to overcome such bitter reality. Woman is considered as a semi-object, a useful case for man's perverted action. (Welldone, 2001: 119). Just like the ones Oedipus has experienced. Oedipus's mother Jocasta has never been accused. Responsibility of incest has burdened to the son. Furthermore, the only person who really knew that her son has not been murdered is Jocasta and probability of her knowing her son is higher than that of Oedipus's knowing her mother. But mother, Jocasta is not penalized for incest. The son penalizes himself making himself blind. In *The Red Haired Woman*, while Enver never reacts his mother for incest, penalizes his father killing him. Gülcihan emphasizes her state of being semi-object as follows:

I wasn't yet thirty-five, and already I'd discovered how proud and fragile men could be, the sense of self that courses through their veins. I knew that fathers and sons were capable of killing each other. Whether it was fathers killing their sons, or sons killing the fathers, men always emerged victorious, and all that was left for me to do was weep (Pamuk, 2016: 182).

Gülcihan sense herself and independent person in the novel. Red hair is her own choice. The scene where two redhead women met at the dinner in the novel indicates how Gülcihan is independent woman strikingly. While everybody around dinner table started commenting on the

remarkable coincidence of having two redheads at the same table. Debating whether they were in fact harbingers of good luck or some other kind, suddenly red-haired woman at the far end of the table declared: “I am a natural redhead”. She seemed at once apologetic and proud. “Look, I have freckles on my face and on my arms. My skin is fair, and my eyes are green”. The whole table turned to Gülcihan, eager to see how she would respond. She responds instantly: “You may have been born a redhead, but I chose to become one,” I replied immediately.

Now, I’m not normally one to have such ready answers in life, but I’d given the matter a lot of thought previously. “God blessed you with red hair; what was destiny for you was a conscious decision for me.” (Pamuk, 2016: 175). The reason for Gülcihan’s being so quick-witted on her red hair is her thinking of her red head a lot. This indicates that her redhead is a transformation in her life and a process of transition from objectivity to subjectivity. She decided to dye her hair red by her sudden stimulus. When the hairdresser said that blond would suit her “Dye it red,” I said instinctively. “That’ll look good.” (Pamuk, 2016: 177). Blond hair symbolizes a submissive woman who establishes her existence through her body. Her rejection of blond hair springs from her not describing herself with such identity. Hence, her discreet relationship with Cem’s father first, then marrying to Turgay’s elder brother and then to Turgay, working as a theater actress in a travelling theater group which society disapproves, all are the signs of her resistance against sexist mentality. Gülcihan never describes herself through her body. Therefore, via her red hair she totally rejects all sexist identity definition originating from body-based policies. She has maintained such rejection throughout her life: “For those of us who become redheads later in life, choosing the color is equivalent to selecting a personality. After becoming a redhead, I spent the rest of my days trying to stay true to my choice” (Pamuk, 2016: 175).

Gülcihan’s redhead leads her getting rid of the state of other and actualizing her existence as a liberal individual. Such transformation makes her be decision maker for the decisions related to her own life. Gülcihan is quite pleased with such manner. She thinks her only mistake is insisting her son to meet and know his father: “I have never regretted any of my decisions after the day I dyed my hair red. My only regret is my hopeful insistence that my son meet and get to know his father” (Pamuk, 2016:186). Gülcihan’s regret was not due to her wrong decision, but springs from ‘life’s repetition of legend’, as a liberal person she wants what it should be -her son’s and his father’s meeting and getting to know each other. But the result is failure: the son murders his father.

Gülcihan’s survival as a liberal person makes her an extraordinary one. Hence, her uniqueness attracted Cem’s attention. Cem is jealous of Gülcihan from Master Mahmut. However, while he thinks such a sophis-

ticated theater actress like Gülcihan, would never give a hick like Master Mahmut the time of the day on the one hand, his insides churns with ungovernable rage and suspicion on the other: “Though with her, there was no telling. That’s perhaps I had fallen for her so fast” (Pamuk, 2016: 74). Contrary to an angel type of woman who devotes herself to her man, Gülcihan as a liberal woman, just like Lilith, is conscious of her body and its pleasures. Her easy manner, courageous and even voluptuous treatments at the night they made love indicates that Gülcihan has an awareness of her sexuality not limited by males’ definition. Lilith has also rejected to be submissive while making love with Adam. Tahmina, with a similar awareness, offered Rostam to make love: “After dinner, Rostam had retreated to his room when someone knocked on the door. It was Tahmina, daughter of the shah of Turan; she’d spotted the handsome Rostam at the feast and had now come to declare her love. She wanted to bear the clever, famous hero’s child. The shah’s daughter, tall and slender, had shapely eyebrows, delicate lips, and luscious hair (in my mind, a beautiful shade of red)” (Pamuk, 2016:109). Here, Cem’s visualizing Tahmina’s hair as red just like Lilith and Gülcihan connotes an image of liberal woman who is aware of her pleasures.

4. Eve versus Lilith: Angel-like Woman Type

According to mythology, God does not despair because he could not create an appropriate woman for Adam, and he decides to create a new one. By observing Adam, he shapes the anatomy of a woman. He uses bones, muscles, blood and collagen tissue and covers them all by skin. He also adds hair to its various parts. Adam detests this appearance of Chawah. God takes her away and no one still knows where she is. God again realizes his fault. He tries to create a wife to Adam for the third time. He creates a woman from a rib that he has taken from Adam while Adam is sleeping. God beautifies her with jewels like a bride. Adam likes her. Therefore, the image of woman as free and equal transforms into an obedient, passive and angel-like one.

In *The Red Haired Woman*, the angel-like woman is Asuman, Cem’s mother. She represents the angel-like woman who devoted herself to his husband and children. Though Cem’s father cheats on her with other women, she keeps silent and continues to protect her husband and children. “Perhaps they didn’t love each other. I suspected that my father was attracted to other women, and that many other women were attracted to him” (Pamuk, 2016: 9). To protect her family, Asuman does not react when her husband leaves their house for three years and starts to live with The Red-Haired Woman. In this part, Pamuk compares The Red-Haired Woman/Lilith with the good-wife and mother Asuman/Eve. The first type of woman is a homewrecker while the second one is an abashed woman that still tries to keep family together. On the other hand, Cem’s father is

like: “According to my father, the greatest happiness in life was to marry the girl you’d spent your youth reading books within the passionate pursuit of a shared ideal. I’d heard him tell my mother as much while describing someone else’s happiness.” (Pamuk, 2016: 32) Indeed, his father is talking about his own happiness here. And he experiences this dream with The Red-Haired Woman.

As opposed to The Red-Haired Woman, the other angel-like woman is Ayşe in the novel. Ayşe is a relative of Cem’s brother in law. She registers the Faculty of Pharmacy and her mother wants Cem to help her. Cem does not want the mother of the Red-Haired Woman to learn, so he personally cares about Ayşe on the request of her mother. Ayşe and Cem get emotionally closer; however, when Cem wants sexuality, Ayşe resists and they almost break up. Then, Cem realizes that he cannot have an affair with Ayşe before marrying, so they sooner get engaged and then married. When he introduces Ayşe to his father, he says “You found a girl just like your mother” (Pamuk, 2016: 100) and he approves his son’s wife. His father also gets on well with Ayşe. Here, one can observe that the father and his son are married to the similar types of women. The son is glad to have gotten married with the permission of his father; however, both of the son and the father loves The Red-Haired Woman.

Though Asuman, Cem’s mother, and Ayşe, his wife, are presented as a contrast image to Lilith by being devoted mother and wife in the novel, they are also different in some ways. Asuman is uneducated, jobless and bound to her husband financially; on the other hand, Ayşe is educated, active in work thanks to her cooperation with her husband in their company and financially free. The difference between these two women is a result of the process of change in women’s side in Turkey. The difference in the status of women both in family and society between 1970s-80s and 2000s can be observed in the case of Asuman and Ayşe. However, both women are similar in terms of being a good wife to husband and good mother to children. Asuman accepted when her husband leaves home for three years and turns back to her, and then she never get married again after her husband leaves her again and married to another woman, in the end, she devotes herself to her son. Ayşe’s most wish is to have a child; however, when they cannot, she and her husband take care of their company, Sohrab, like a child. Both women completed self-conception not through their own identity but through either their husband or children. Conversely, The Red-Haired Woman does not care familial values as much as they do. She has an affair with Cem’s father when he is married, and with Cem when she is married. What is more, before having sexual relationship with Cem, she has been aware of the fact that Cem is Akın’s son. Therefore, she is a rebellious woman against all values of the society with her sexual relationships which are quite chal-

lenging against the norms of the public. After getting married, her husband dies and she marries her husband's brother Turgay and then again, she divorces, so that she totally gets rid of the ties of marriage.

Orhan Pamuk has handled the clash between father and son, and life and myth one within the other in association with the red-haired woman, Gülcihan. Human being's quest for his existence in the world, his primitive ontological perceptions emerge with mythology since archaic times. Eliade says that an object or an act becomes real only insofar as it imitates or repeats an archetype (Eliade, 1994: 47). Therefore, while man who attempts to make his existence meaningful was trying to be adapted in history on the one hand, tries to transcend time on the other. Eliade defines the reason for man's effort to transcend time as 'his effort to reach eternity. "Nature recovers only itself whereas archaic man recovers the possibility of definitively transcending time and living in eternity" (Eliade, 1994: 150). Thus, man who locates himself on earth removes the fear of death and nihilism delusion locating himself both on earth and eternity. Also, in *The Red Haired Woman*, the emphasis of "*Life follows myth*" is stated through mythological elements. Hence, after his son was arrested because of murdering his father, Gülcihan tells Cem's wife, Ayşe that all happened is not women's guilt, but myth and history were written so. (Pamuk, 2016: 189).

Orhan Pamuk fictionalized his novel referring to Oedipus Complex making use of mythological tales. Pamuk, referring both the play, *King Oedipus* and Rostam and Sohrab's story in Firdawsi's *Shahnameh*, stresses that both father's and son's mothers are redheads whereas he handles fathers and sons in terms of Eastern and Western cultures. Oedipus kills his father and marries his mother without being aware of the fact that the man he killed was his father, he makes himself blind to penalize himself. In Firdawsi's *Shahnameh*, the fight between Rostam and Sohrab end with Rostam's murdering his son, Sohrab without being aware that they were father and son. In the novel, the father versus son contrast in Eastern and Western cultures has been emphasized by Pamuk referring to independence versus obedience. In the Western culture, the son destroys superior authority by killing his father. In the Eastern one, father maintains his power killing his son.

5. The Owl on Lilith's Shoulders

One of the interesting figures in *The Red Hair Woman* is the owl that is sometimes seen, and it recalls crime, sin and death. Besides representing knowledge, in some literary works, the owl is regarded as an image that means death and bad luck. Lilith also appears with the owl in paintings and the Bible. Taner Aday says that after the relief that is known as Burney Relief was found, the debates on Lilith rose more and

more. It is possible to see whatever is told about Lilith if one studies on Burney. Lilith stands on two lions with her feet which are like an eagle's claw. On her both sides, there are two owls which are bigger than lions. As it is known, the owl represents the wisdom. That she stands on the lions shows her power. Her wings imply her link to sky and the staff in her hands and the crown on her head means her divinity. Her young and fresh female body also represents that she is aware of her sexuality. (Aday, 2013)

Ender Özbay also states his ideas which are not so different from the variety of comments on this issue and he declares that because Lilith leaves Eden Garden before the first sin, she gets free from the mortality that is given as a punishment to Adam, and she is the curse of the world. (Zingsem, 2007: 36-40) Nevertheless, Lillith image in the Bible is presented as an evil figure that accompanies to destruction, disasters and punishment in Isaiah and Eyyub. And generally, either an owl or a snake accompanies her. In the holy book of Jews, Lilith is depicted as a vampire. Though Isaiah also mentions about her, Lilith resembles to Babylonian "demonology". According to it, Lilith is a monster that turns into an owl at nights (Soyşekerçi, 2006).

While depicting Lilith image in *The Red Haired Woman*, Orhan Pamuk also applies the owl figure. The owl is alike another eye that is observing Cem through the novel. In the novel, before The Red-Haired Woman emerges, the ominous singing of the owl is heard. Cem hears the owl's hooting while setting up the tent with Master Mahmut. After seeing The Red-Haired Woman and feeling that magical pleasure, he wonders about who she is and follows her. He spies her house's windows in front of the house. When he notices that her room is dark, he leaves. "I scurried back, gnawed by guilt. My heart was beating fast as I climbed the hill toward the cemetery. I sensed an owl watching me silently from its perch on the cypress tree" (Pamuk, 2016: 37). That the owl is watching Cem on the road to the cemetery is the doomster of the upcoming disasters and death. Lilith is the cause of Adam and Eve's getting dismissed from heaven and being sent to the earth after she makes them eat the forbidden fruit. The lion and the owl on the two sides of Lilith symbolize the fate of humankind. In *The Red Haired Woman*, Gülcihan would be the fate of both son and father.

Conclusion

Lilith is the symbol of the liberal, egalitarian and femme fatale/fatal woman in mythology, in *The Red Haired Woman*, she is represented by Gülcihan who has a destroyer and fatal identity with the effect of magical pleasure that her red hair enables her. Just like Lilith, Gülcihan also enhances the males around her with the effect her red hairs and takes

them to death. Gülcihan, who charms men with pleasure, rejects the passive woman image with her equalitarian and free nature.

In his novel, Orhan Pamuk shapes *The Red-Haired Woman* by evaluating *Oedipus King* by Sophocles and Rostam and Sohrab in *Shahnameh* by Firdevsi and utilizes the understanding of the fatal women in the East and the West by applying Lilith image. Pamuk depicts the egalitarian and liberal woman with the red hair in these both civilizations and creates the fatal and evil woman in his novel. With her red hair, Gülcihan appears in this novel as an image of a fearful and deadly woman like Lilith in the Western mythology and the Red Woman in Turkish culture. Obviously, in both Western and Eastern cultures, the image of the evil woman is considered similar to the women which are sexually fearful because of their liberal and egalitarian natures. And this is the proof of the fact that the evil woman that is classified by her gender is made a stereotype with some similar features in different cultures.

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