



DISSECTING ORHAN PAMUK'S ANALYSIS OF THREE WORKS

Ghanshyam Dadaji Thombre¹, Dr. Ashok Kumar²

¹Research Scholar, Sunrise University, Alwar, Rajasthan

²Research Supervisor, Sunrise University, Alwar, Rajasthan

ABSTARCT

This analysis will focus on Orhan Pamuk's *The White Castle*, *My Name Is Red*, and *Istanbul: Memories of a City* to examine their structural and contextual arrangement. The prospect of depicting identity as the endeavor to capture the aspects that make the 'self' what it is will serve as the primary focus of the investigation. I will analyze the many textual and aesthetic tactics used by Pamuk in his novels in order to express identity as difference via the lens of the theoretical framework provided by the works of Jacques Derrida.

KEYWORDS: Istanbul, story, Hoja, Hoja, Hoja.

INTRODUCTION

Set in Istanbul in the 17th century, this novel gives a fascinating glimpse into that time period. A young Italian scholar is captured by the Ottoman Empire while traveling from Venice to Naples. Soon after, he is sold into slavery to a learned man named Hoja (master), a man around his own age with whom he has a striking likeness physically.

Hoja is the one who reports to the Pasha, who is very interested in his knowledge of science and the globe. Over time, Hoja and the narrator are introduced to the Sultan, for whom they finally create a massive iron weapon. The owner has ordered the slave to educate himself and the other slaves in Western medical and astronomical practices. However, Hoja questions his own and his slave's identities, and if they could swap identities if they were privy to each other's deepest, darkest secrets.

An important issue in *The White Castle* is the power dynamic between slave and master. Throughout the novel, the master, Hoja, makes repeated attempts to assert his dominance over the narrator by making fun of him for his upbringing or his frailty and paranoia as a slave. Hoja, on the other hand, spends an equal amount of time attempting to learn from the Narrator and becomes upset with the narrator when he refuses to share information with him. When the slave and master learn they may trade places, the relationship between them deteriorates further.

Knowledge and its potential is another important subject of *The White Castle*. People tend to think highly of the Narrator and Hoja. However, although initially neither can claim superior knowledge, the narrator's understanding is more up-to-date and grounded in science than Hoja's, which is mediated by a foreign language and further filtered by dogma. Both individuals and their respective worldviews are symbolically represented by the heliocentric and geocentric cosmological theories. In contrast to Hoja, who exploits his knowledge to further his personal objectives, the narrator sees and utilizes his knowledge as a method to assist.

Orhan Pamuk's book *My Name Is Red* (Turkish: *Benim Adm Kırmızı*) was first published in Turkey in 1998 and was translated into English by Erda Göknar the following year. Later, in 2006, Pamuk would be awarded the Nobel Prize in Literature. It was this work, set in the Ottoman Empire in 1591 and focusing on a group of

miniaturists, that catapulted Pamuk to worldwide fame and helped win him the Nobel Prize. Pamuk's writing shows clear traces of the influence of authors like Joyce, Kafka, Mann, Nabokov, Proust, and, most notably, Eco. Since its release, the book has been translated into more than sixty languages. Both the original French edition and the Italian translation earned prestigious awards in 2002: the French Prix du Meilleur Livre Étranger and the Italian Premio Grinzane Cavour, respectively. *My Name Is Red*, written in English, was the recipient of the International Dublin Literary Award in 2003.

As a nod to the novel's place in Pamuk's canon, the Everyman's Library Contemporary Classics reissued Erda Göknaar's translation in 2010. In 2008, BBC Radio 4 aired a play based on the book.

Orhan Pamuk's autobiographical book *Istanbul: Memories and the City* (Istanbul: Hatıralar ve Ehir) is a work of profound melancholy. It discusses the tremendous cultural shift that has shaken Turkey, the never-ending struggle between the present and the past. As so, it serves as a moving eulogy for the institution of the nuclear family. The Bosphorus and Istanbul's relationship with the strait are the primary topics of this book. Maureen Freely translated it into English in 2005.

Pamuk wrote the novel at a time when he was almost clinically depressed. Speaking about it in an interview, he said: "My life was in shambles as a result of a number of factors; I won't bore you with the specifics, but suffice it to say that divorce, the death of my father, professional difficulties, difficulties with this and that, and so on and so forth all contributed to my personal crisis. I was afraid that a bout of despair was imminent if I allowed myself to get too frail. On the other hand, I would get up every morning, take a shower, and then settle down to write, reflecting on the book's beauty as I went." His brother and other relatives were particularly upset by the media's depiction of them. Pamuk said he lost his mother over the book, and he admitted that the book probably made his mother feel bad.

This collection of articles combines the author's recollections of his time spent in Istanbul with those of other authors and artists. Antoine Ignace Melling, a Western artist who created engravings of Constantinople in the 19th century, is the subject of a whole chapter. Yahya Kemal Beyatlı, Reşat Ekrem Koçu, Abdülhak İnci Hisar, Ahmet Rasim, and Ahmet Hamdi Tanpınar are some of Pamuk's favorite Istanbuli authors that inspired him and became characters in his novel. Authors like Gérard de Nerval, Théophile Gautier, and Gustave Flaubert, who wrote travelogues in the West, are some of his favorites.

Photographs by Ara Güler and other professionals were selected by Pamuk for the book's illustrations because of the wistful mood they evoke. There are also other photographs of Pamuk, either alone himself or with his family.

LITERATURE AND REVIEW

Maha Sulaiman (2022) This study analyzes how Michelangelo's views on sculpture and painting in Italy were influenced by Renaissance themes and methods, as well as how these ideas influenced the miniaturist painters of Istanbul. One source of tension in Orhan Pamuk's *My Name is Red* is the collision of Eastern and Western painting styles. The novel's protagonists are miniaturists who have carried on the Persian style of painting into the sixteenth century in Istanbul. People in Istanbul were exceedingly devout, and this led Muslim miniaturists to feel insecure and continually plagued by their own guilt about their work. Artists were seen as attempting to play God by shaping their own unique vision of the universe. The novel's miniaturists are asked to emulate the realistic painting and unique styles of Venetian art. As a result, they have to deal with the anxiety of wondering whether their art is blasphemous. The autobiographical book *The Agony and the Ecstasy* by Irving Stone is compared and contrasted with *My Name Is Red* in this film. The events of the book take place around the same period as those in *My Name is Red*. Specifically, it focuses on Michelangelo, the Florentine Renaissance artist, sculptor, and painter. This research delves into the historical context that formed Michelangelo's artistic outlook. It also discusses how Michelangelo's own interpretation of man was shaped by his religious upbringing and how religion has been the primary source of inspiration for his themes. The impact of Renaissance humanism on art and religion is analyzed in both works.

Sumon Chandra Shell et al (2022) Orhan Pamuk, winner of the Nobel Prize in Literature, unlocks this vast, treasure-filled repository of Ottoman art in his best-known work, *My Name Is Red*. Love, art, and death are at the center of this story of enchantment and disillusion set in late sixteenth-century Istanbul, a city where Eastern and Western cultures converged. Unexpectedly, this historical tale set in the Middle Ages depicts a postmodern

world via its narrative voice. The murder investigation, the cultural clash, and the blossoming romance between Shekure and Black all benefit from the novel's use of many points of view, which heightens the reader's sense of ambiguity by having several characters express their own first-person perspectives only partially. *My Name Is Red*, by the legendary Orhan Pamuk, skillfully combines the postmodern elements of decentralization, fragmentation, and posthumanism because to Pamuk's use of multiperspectivity.

Hülya Yılmaz (2012) The novelist's imagination as an opportunity to modify one's own identity by changing the "other" into the self is at the heart of this chapter, a theme that Orhan Pamuk discussed in his acceptance speech after receiving the 2006 Nobel Prize in Literature. It is the author's belief that "[g]reat literature speaks not to our abilities of judgment but to our capacity to put ourselves in the position of another"². It is the novelist's imagination that gives the limited world of daily existence its particularity, charm, and soul, he declares, adding, "the world to which I aspire to belong is, of course, the world of the imagination."³ Ka, which means "snow" in Pamuk's home language and also refers to the Turkish city of Kars where he unfolds Ka's life in monumental transitions, is a canvas on which Pamuk builds a spiritual existence of particularity and enchantment for his protagonist. Ka's birth identification becomes unique as well, as Pamuk makes him drop both his names, which is illegal according to Turkish law.

Ahmed Hassan Ali Murshed (2022) Writing literature takes both natural ability and the ability to hone one's craft through practice. Natural ability manifests itself in the author's originality, the beauty of their formulations, and the organization of their texts; honed craft is the art of giving voice to one's thoughts, feelings, and observations through language. The purpose of creative writing is to convey a range of human emotions and experiences, and it often reflects the author's originality and reveals something about his character. The creative writer is patient and persistent because he or she knows that their first, second, or even third effort may fail, but that doesn't stop them from trying again and again until they succeed. The ability to use one's wide imagination to generate a decent text that draws readers is the single most crucial trait of the creative writer. When it comes to writing, Orhan Pamuk is both imaginative and well-versed. Whenever he writes on a certain subject, people automatically attribute expert knowledge and knowledge gained through experience to him. His extensive expertise allows him to accurately represent concepts familiar to experts in the field. In his intricate works, he sometimes allows two or more people to recount the same events from different perspectives. In order to depict the characters' mental processes, he employs a variety of storytelling and stream of consciousness techniques. This author allows the reader to freely explore the inner workings of the character's mind and to construct his own narrative based on the numerous perspectives presented. Pamuk views the process of creating a book as a solitary spiritual experience, thus he tries to represent his characters as they seem to him in real life. This presentation will examine Orhan Pamuk's mastery and brilliance as a novelist by presenting specific instances from his body of work.

Ahmed Hassan Ali Murshed (2021) Writing literature takes both natural ability and the ability to hone one's craft through practice. Natural ability manifests itself in the author's originality, the beauty of their formulations, and the organization of their texts; honed craft is the art of giving voice to one's thoughts, feelings, and observations through language. The purpose of creative writing is to convey a range of human emotions and experiences, and it often reflects the author's originality and reveals something about his character. The creative writer is patient and persistent because he or she knows that their first, second, or even third effort may fail, but that doesn't stop them from trying again and again until they succeed. The ability to use one's wide imagination to generate a decent text that draws readers is the single most crucial trait of the creative writer. When it comes to writing, Orhan Pamuk is both imaginative and well-versed. Whenever he writes on a certain subject, people automatically attribute expert knowledge and knowledge gained through experience to him. His extensive expertise allows him to accurately represent concepts familiar to experts in the field. In his intricate works, he sometimes allows two or more people to recount the same events from different perspectives. In order to depict the characters' mental processes, he employs a variety of storytelling and stream of consciousness techniques. This author allows the reader to freely explore the inner workings of the character's mind and to construct his own narrative based on the numerous perspectives presented. Pamuk views the process of creating a book as a solitary spiritual experience, thus he tries to represent his characters as they seem to him in real life. This presentation will examine Orhan Pamuk's mastery and brilliance as a novelist by presenting specific instances from his body of work.

THE STORY OF THE 'I': THE WHITE CASTLE

Turkish novelist Orhan Pamuk writes the historical tale *The White Castle*. The story is told in flashback from the present day to the seventeenth century Ottoman Empire, where the narrator, a young Italian academic, becomes the slave of a Turkish scholar named Hoja, to whom he bears a striking resemblance. The original Turkish publication date was 1985, and the English translation was 1990. Throughout the work, the protagonist and antagonist discuss such topics as freedom, knowledge, and the nature of one's own identity.

In the middle of the 1980s, our narrative begins. In the following text, a historian by the name of Faruk Darvinolu describes how he stumbled onto the story you are about to read. He discovers the manuscript in the governor's archives in Istanbul, Turkey, and is instantly drawn in by the document's striking narrative voice. He looks into the story's origins, trying to confirm the author's existence and the accuracy of the events described in the book. His inquiry finally leads him to an Italian author, but that's as far as it goes. After coming to the conclusion that this tale must be shared, he chooses to release the text for public consumption.

The narrator, a young man from a privileged household who is both intelligent and well-read, visits Naples and then Venice in the seventeenth century. A Turkish armada suddenly appears out of the mist and speeds past the Italian ship. As the Turks round up the rest of the passengers, the narrator fabricates his profession as a doctor to try to gain the good graces of his captors and get a more compassionate sentence. Nonetheless, the Turks still enslave him.

The narrator, now in the custody of the Turkish navy, reports to the pasha. After the pasha complains of difficulty breathing, the narrator offers his services. Even though he is still a slave, the narrator benefits from this. Participating in the preparations for the fireworks show during the wedding of the pasha's son is one of those special opportunities. The narrator had a possible doppelganger named Hoja show up throughout this event. After Hoja takes over as his master, the two put on a fireworks extravaganza for the pasha's enjoyment.

Upon hearing of the happy nuptials, the pasha grants the narrator his freedom on the condition that he convert to Islam. The storyteller says "no." The pasha attempts to convert the narrator via fear by staging a fake execution, but the narrator seems unfazed. The pasha is moved by the narrator's resolve and resolves to send him back to Hoja.

Master Hoja is not known for his compassion. The next moment he can be cold and calculating, but the next he would be hungry for information and determined to climb the corporate ladder at any cost. The narrator teaches Hoja about Western topics as they set up the fireworks show, and Hoja afterwards continues to learn from the narrator about astronomy. In the end, Hoja succeeds in impressing the sultan with the knowledge he learned from the storyteller and is appointed court astrologer.

Hoja shows an interest in the narrator's history in between his aggressive outbursts, and the two of them talk about the sequence of events that brought them to this point in their lives. Each individual looks within to attempt to understand his role in this unfortunate turn of events. While the narrator has no trouble with this, Hoja finds it difficult. He lacks the capacity for introspection and is instead egocentric and brash. As a result, he explodes at the narrator, making the weak argument that he is superior to the narrator because he is Hoja.

Then a terrible epidemic occurs. The narrator is scared of it, and Hoja taunts and mocks him because of it. At one point, it seems like the illness has finally killed Hoja, and the narrator uses this as his chance to escape. However, Hoja survives and eventually finds and re-captures him. Even though Hoja is nasty, he is nonetheless interested in the narrator's history and wants to know more about it.

The deadly epidemic has ceased its rampage. Even if the sultan appoints Hoja court astrologer, Hoja's aspirations only grow once he's there. Now that he has made a good impression on the royal family, he accepts to the sultan's request that he and the narrator create a new, cutting-edge weapon to transform the Turkish military.

They spend the next six years developing their weapon. As they work together, the narrator begins to feel uneasy about how much Hoja knows about him and how interested he is in him. Hoja can mimic his master's speech and actions, leaving the narrator to wonder whether he has become his servant.

Once again, the weapon has been completed. The Turkish military use it in an effort to retake the white fortress in Edirne from Polish forces. The great new weapon, however, is so ineffective that the Poles have time to bring in a large contingent of reinforcements.

Hoja makes the split-second decision to get out of there before things become worse. Both he and the narrator change into new outfits, and Hoja takes on the narrator's persona so that the narrator might adopt his. This former slave, now known as Hoja, is rescued by the sultan and brought back to the palace, where he once again serves as court astrologer. The slave gains his freedom and eventually becomes a writer after the sultan's downfall. After so many years, he still has no idea what happened to his former master, who disappeared into the mists of Edirne.

THE PAINTING OF THE 'I': MY NAME IS RED

A reoccurring tension in "My Name Is Red" is between art as portrayal of the world as God perceives it and art as depiction of the world as the naked eye sees it, as shown by the tree picture, which is a duplicate of one of the images for Enishte Effendi's book. Artists in the Islamic tradition are tasked with producing works that are true to the text and the meaning of the universe God created; hence, the tree on a single page bemoans the fact that he is no longer a part of a book, which is where his significance lies. Upon being asked to describe Ottoman miniatures, Enishte informs Black, "the visuals represent the story's flowering in color" (Pamuk, 26). The pictures describe the narrative instead of words. Even more so, many hold the view that calligraphy is more important than pictures and see paintings as heretical dalliances.

For fear of retribution for showing the actual world, miniaturists argue that the tree should be a representation of God's infinite reality rather than the reality of a single instant. As the goal of miniature painting is to portray the world as God sees it, a talented artist can view the world in only one way: the way God sees it. According to Islam, there is no one greater than God. If you want to do what God does, which is the worst sin, then revealing the identity of the artist is a certain way to achieve it. In the book, master Osman use the "courtesan approach" to analyze the minute aspects of a painting in order to expose the miniaturists. According to him, the artist's trademark is an imperfection that detracts from God's immaculate vision. But according to Enishte Effendi, this attention to detail is not a flaw at all, but rather something to be celebrated as a unique artistic style that emerges from the artist's history, from the depths of the psyche and long-forgotten memories. He believes that fashion is inescapable and that diverse educational institutions inevitably result in unique aesthetics. He gives Black the example of how the great miniaturists of Shiraz and Herat depicted the same subject matter in very diverse ways, choosing distinct settings and positioning the horizon line in entirely new ways.

He concludes that this is the primary motivation for the murder of the Elegant: the stress and uncertainty that come with adopting a new worldview. The tree considers himself to be just as genuine and unique among his forest tree contemporaries as any other tree. The same holds true for European-style pictures; they reveal the subject's identity at a glance. Each of the realistic paintings is uniquely framed. The spectator is better able to identify a certain human, tree, or dog due to the high level of realism and individuality shown. Since realistic painting portrays what the eye sees and has the potential to impact others who look at it, Enishte thinks this is the most natural technique to paint. To start, everything that is, has, or ever will be is of equal value. One page might hold a tree the size of the Sultan. Second, it would have been beneficial to discuss the importance of being yourself. Every artist has their own unique technique for working with shape and color. Furthermore, respect for human worth would be stressed. Simply being alive is a "really wonderful, very strange occurrence," as Enishte Effendi puts it (Pamuk, 108). The European aesthetic has captivated Enishte Effendi. He has Black compose the text to accompany the visuals in a secret book he has commissioned the painters to work for. The aesthetic form comes first in this mysterious book. What makes this tree so special is because it is so rare.

The author said that the widespread influence of European fashion in the court was responsible for this phenomenon. Enishte Effendi, who was sent to Venice by the Sultan as an envoy, became enamored with Western fashion while there. While on his mission to convince the Venetians to give up control of Cyprus, he narrowly escaped being slain. However, he took note of the pictures by Venetian painters that adorned the walls. Enishte was drawn to the pictures because they seemed so genuine, with such careful attention to detail, even though she had no idea of the tales that went along with them. He assumed the Venetian work had been made for the sake of art. He planned to paint a likeness of the Sultan that would capture not just his outside wealth but also his inner riches, his pleasures, and his anxieties for the future of his empire. The Sultan commissioned a hidden book including a picture of himself in European style as a present for the Doge of

Venice, demonstrating the riches and territory under his control. The image was fashioned in the manner of the Franks, a symbol of dominance in the Islamic world. It's a symbolic way of showing the Doge that the Ottomans share his perspective on the world and proving that peace and goodwill between their two countries is feasible. The Ottomans proved they could compete with the Venetians by mastering their techniques, and this book was published to commemorate the Hegira's first millennium.

This kind of storytelling is illuminating since it is reminiscent of both the group dynamics of the workshop and the viewpoints prevalent in European art. We have been given a vivid image of the world and of the clash between two contrasting worldviews. This allows the reader to feel empathy for the characters and get insight into their motivations and experiences.

Among all the characters, Shekure was my favorite. Although she is independent and smart, she is also calculating and cunning; she was in love with Black and Hasan at the same time, and she married Black in order to achieve what she wanted. She longs to have her likeness immortalized in art and her life story written down for posterity. She also thinks it's terrible that women in media are always shown in the same, stereotypical postures. At the conclusion of the book, she describes the greatest challenge facing miniature painters: "the painters replace the delight of sight for the joy of existence".

The painters worked tirelessly and patiently in the studio and on the books. As apprentices, they were often abused by their masters, who would beat and humiliate them. They were trying to create a timeless meaning by depicting the boundless truth of God's viewpoint, but they didn't even know God's point of view. Blindness was seen as God's recompense for a miniaturist's lifetime of hard labor and commitment, since they believed that the purest form of God's glory could be obtained by rote memorization. Bihzad's teacher, Seyyit Mirek, believes that God's vision for His world may be seen via the blindness and memory loss that plagues humanity. Master Bihzad believed he had reached perfection in depicting God's perspective of the universe, so he purposefully blinded himself so he wouldn't have to alter his paintings to suit the preferences of his clientele. Master Osman and Olive, the murdering artist, both refused to adopt a new style and believed that the formulaic answer was the only way to capture the limitless truth. Shekure claims that artists may be able to depict a grin, but not happiness. The Ottoman style provides a common ground for the workshop's artists. That worldview is the source of much of their dignity and respect. Shekure, on the other hand, believes that the truth is in the human feelings and experiences rather than in an idealized reality. Thus, miniaturists get a deeper appreciation for the fact that art is inherently about synthesis, and that the meaning of any one work of art is fluid and subject to individual interpretation.

ISTANBUL: MEMORIES OF A CITY

Not only does Istanbul serve as the physical and metaphorical backdrop to many of Pamuk's books, but it also plays a significant role in the plots of many of his works. Since the city and Pamuk's writings are inextricably linked, so too are the common misunderstandings that arise from them, most of which center on a simplistic East/West divide. Because of its location at the crossroads of two continents—Europe and Asia—the city serves as a seamless representation of the many opposites that play such a key part in Pamuk's work. As a result of Istanbul's split layout, the city has developed into a cultural crossroads where two very different communities may interact and converse with one another, but whose very existence serves to emphasize the gap between them. Pamuk's stance is particularly intriguing because of the challenge it poses to the iconography that has come to represent Istanbul. Instead of using Istanbul to illustrate the city's position as a bridge between East and West, he uses it to challenge the absoluteness of the dichotomy that has come to characterize the relationship between the two. According to the story that Maureen Freely told, the way Istanbul is portrayed in Orhan Pamuk's works as a place of dialogue between Eastern and Western cultures has become so cliched that it is difficult to dispel.

The combined efforts of the program's participants to persuade the host demonstrate the common perception of Istanbul as a cultural and geographical crossroads where the East and the West collide and sometimes clash. Istanbul is seen as the place that organically inspires a 'clash of civilizations,' and this is true both in terms of how it is depicted in Pamuk's works and how it really exists. By using this cliché as a jumping off point, Pamuk questions the artificial conceptions of the East and the West as binaries and undermines the city's status as a venue of harmonic meeting or ferocious conflict between the two opposing civilizations. Pamuk sees Istanbul not as a city of strife but rather one of ambiguity. Istanbul in Pamuk's literature emerges as the pinnacle of the ambivalence that distinguishes all efforts to establish a predefined and single definition of the 'self,' rather than

as a 'bridge' that would facilitate a friendly contact between the two sides of the binary. The significance of Istanbul in Istanbul: Memories of a City goes beyond the East/West divide and has reverberations for how one thinks of oneself. Orhan isn't only painting a picture of Istanbul; he's also dropping hints about what it means to be himself. With an analogy between the city and his own body, he explains where the similarities came from.

I've never left Istanbul – never left the houses, streets and neighbourhoods of my childhood. Although I've lived in other districts from time to time, fifty years on I find myself back in the Pamuk Apartments, where my first photographs were taken and where my mother first held me in her arms to show me the world... But we live in an age defined by mass migration and creative immigrants, and so I am sometimes hard-pressed to explain why I've stayed not only in the same place, but the same building... Conrad, Nabokov, Naipul – these are writers known for having managed to migrate between languages, cultures, countries, continents, even civilizations. Their imaginations were fed by the exile, a nourishment drawn not through roots but through rootlessness; mine, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul's fate is my fate: I am attached to this city because it has made me who I am... I've accepted the city into which I was born in the same way I've accepted my body... This is my fate, and there's no sense arguing with it. This book is about fate...

Similar to his relationship with his own body, the narrator seems to be deeply intertwined with the metropolis he describes. In the same way that Orhan can't just leave his body behind, he also can't just up and leave Istanbul. Orhan's efforts to define his identity mirror his efforts to make sense of the city's disorganized structure. Orhan's wandering across Istanbul and his childhood recollections is not a search for some essential meaning that is uniquely Istanbul's or Orhan's. Instead of seeking for something that already exists in the city, he is trying to find new methods to make it his own. Rather of focusing on Orhan's or Istanbul's specific tale, Istanbul: Memories of a City instead examines the many ways in which we construct our identities. No city can heal our souls, so why should we expect it to? Maybe it's because we're wired to think of our city as an extended family. However, there is the matter of deciding which area of the city we like and coming up with fictitious justifications for our choice.'

CONCLUSION

The ambiguity inside The White Castle's intradiegetic level is a result of the fragmentation signaled by the story's several diegetic levels. The narrative's splintered concept of the 'self' is mirrored by the several narrators present throughout the various diegetic levels. My Name is Red has a similarly fractured perspective across its chapters, each of which is narrated by a different character. There is a sense of disjointedness in the story that is emphasized by the several narrators' voices and the different tales they tell in each chapter. There is a lack of realism in the depiction of characters' faces in both The White Castle and My Name Is Red, however this is not the case in Istanbul: Memories of a City. Pamuk takes a novel tack by showing many different close-up portraits of the same subject. Orhan's face is reimagined in the images, and this act of reinvention defines who he is. Additionally, a comparative approach that looks at the many translations of Pamuk's works might help in creating new avenues of investigation.

REFERENCE:

1. Sulaiman, Maha. (2022). The Image of the Artist in Orhan Pamuk's My Name is Red and Irving Stone's The Agony and Ecstasy.
2. Chandra Shell, Sumon & Binti Hafiz, Asma. (2022). Postmodern Multiperspectivity in Orhan Pamuk's My Name Is Red. 10.20935/AL5892.
3. Yilmaz, H. (2012). The Imagined Exile: Orhan Pamuk in His Novel *Snow*. In: Afridi, M.M., Buyze, D.M. (eds) Global Perspectives on Orhan Pamuk. Literatures and Cultures of the Islamic World. Palgrave Macmillan, New York. https://doi.org/10.1057/9781137039545_8
4. Murshed, Ahmed Hassan. (2022). Orhan Pamuk's Unique Proficiency in Writing Literary Work.
5. Murshed, Ahmed Hassan. (2021). The Prestigious Status of Istanbul in Orhan Pamuk's Literary Form. SMART MOVES JOURNAL IJELLH. 8-20. 10.24113/ijellh.v9i10.11187.

6. Wells, Charles. *The Literature of the Turks*. General Books LLC, 2012. Print
7. Hans, Lukas, Kieser. *Turkey Beyond Nationalism: Towards Post-Nationalist Identities*. London: I.B.Tauris and Co.Ltd., 2013. Reprint
8. Goknar Erdag. Orhan, Pamuk, *Secularism and Blasphemy: The Politics of the Turkish Novel*. Abingdon: Routledge, 2013. Print
9. Afridi, Mehnaz and Buyze, David. *Global Perspectives on Orhan Pamuk Existentialism and Politics*. Palgrave Macmillan, 2012.
10. Boyar Ebru and Fleet Kate. *Social History of Ottoman Istanbul*. Cambridge: Cambridge University Press, 2010.
11. *The Silent House*. Trans. Robert Finn. New York: Alfred A. Knopf, 2012. Print
12. Parpală, Emilia, and Rimona Afana. "Orhan Pamuk and the East-West Dichotomy." *INTERLITTERARIA*, vol. 18, no. 1, 2013, pp. 42–55, DOI: <http://dx.doi.org/10.12697/IL.2013.18.1.03>.
13. *Silent House*. Trans. Robert Finn. New York: Alfred A. Knopf, 2012. Print
14. Cooper, Travis. *Beyond East and West: Political Melancholy in the Works of Orhan Pamuk*. no. May 2013.
15. Naidu, M. Venkaiah. *Journalism Should Mirror Society*. Business Standard. New Delhi. 21 December 2017, p1

