

# ARTICULATION OF THE UNARTICULATED: A STUDY OF ORHAN PAMUK'S *MY NAME IS RED* IN THE LIGHT OF MULTIPERSPECTIVITY

A.EZHUGNAYIRU

Assistant Professor of English  
St. Joseph's College (Autonomous)  
Tiruchirappalli  
Tamilnadu, India

## Abstract

This article intends to throw light on the various visions of non-human characters that appear in the novel *My Name is Red*. Through the use of multiperspectivity Pamuk permits various characters both human and the non-human to express their views. In the novel *My Name is Red* Orhan Pamuk permits non-human characters like the Dog, Satan, Death, Horse, and even the colour Red, to be the storytellers, relating their own particular stories. Their individual stories strikingly outline their sentiments and their point of view. Orhan Pamuk in his books breaks the account restrictions and draws in himself in an examination. Pamuk unites the gadget of Postmodernism and the edge work of history meeting strong reaction inside Turkish Literary structure. His imaginative works which are Postmodern empower diverse voices to enter the field of substance.

**Keywords: Postmodernism, Non-human, Orhan Pamuk and Multiperspectivity**

Orhan Pamuk through his books endeavours to go past the developed plans, by breaking the narrative limitations and attracting himself in an examination. His excitement for working up an intertextual mastermind is clear through his theoretical arrangements as lively ramifications, motivations, intentional tales and many more. Pamuk's trust in the art of the novel, which brings various things into it, urges his postmodern perspective to get a shape and along these lines his recounted disclosures are worked in a

postmodern way. The postmodern procedure that Pamuk utilizes creates a literary hybridity that entrances the peruser.

Pamuk gives up a political reactionary perspective of the customary Islamic writing and goes for reinterpreting the same. His works portray the Ottoman history in a European setting focusing on the change from the Ottoman Empire to the Middle East. He likewise depicts the twentieth Century Kemalist Revolution and the effect of the considerable number of changes that followed in the present day Turkey. At the point when the authors of the 1970s were enthusiastic about utilizing Realism as their principle scholarly apparatus, Pamuk consolidated the device of Postmodernism and the edge work of history meeting solid response inside Turkish Literary framework.

Postmodern artistic works enable different voices to enter the field of content. It breaks the amazing accounts and incorporates meta-stories into the field of portrayal. Postmodernism commends the assortment of voices and portrayals by giving space to them to enter the field of content. Henceforth, the organized account is neglected and the creator positions himself as an orchestrator of various philosophies.

Orhan Pamuk remains the most forcefully postmodern author in Turkey who has created numerous books. He composes books in various abstract modes from authenticity, innovation and postmodernism. In the greater part of his books. Pamuk shifts his consideration from an account content towards the real portrayal or condition in which the story is created in this way undermining and problematising his account. Pamuk fanatically manages the subjects, for example, character, memory, history, riddle and workmanship with changed story procedures and plot structures.

In Turkey postmodernism stayed as a development for changing and exhuming the models of the previous years. Novelists took postmodernism in their grasp to gauge the weaknesses, disappointments and optimism of different ventures of modernization and to move towards an unbending, all inclusive, Eurocentric chain of command, of advance and improvement. Pamuk sets a tasteful connection between accounts to depict the Turkish Dilemmas in an Ottoman setting. Postmodern accounts generally give a chance to rebuild an abstract content by giving significance from alternate points of view and measurements. Postmodern

writings demonstrate totally extraordinary world as far as substance, shape, specialized style, dialect and so forth.

The metanarratives of history, society, writing, and craftsmanship are addressed and subverted by the postmodern masterminds. Postmodern fiction, comparatively, discovers elective forms in numerous mini-narratives. The unexpected discontinuity is praised in various ways. The fiction without focus plays with peripheries and revels into different strings as opposed to holding fast to one focus. Postmodernism, with its pluralism and variety, enables the novelists to make fictions with different account designs. With a view to deconstructing the current fixities and conclusions in the fiction, the postmodern authors make numerous story styles of portrayal.

A multi-faceted discourse is suggestive of a type of connection among readers and the content. Numerous refined creators know about, and abuse this relationship as a methods for guiding the reader's thoughtfulness regarding a specific part of the perusing knowledge. Orhan Pamuk in his novel *My Name is Red* builds up a multiple narration in which diverse characters talk and express their perspectives.

The novel *My Name is Red* depicts the irritating impact of the European painters in the midst of the religious suppression of 1591. Orhan Pamuk in this novel joins his energy for writing and craftsmanship world together with his account of murder, intensity of workmanship and philosophical astound of Islamic religion. Pamuk in this novel tosses light on the injury left by the miniaturists of the transition period, who were torn between two contradicting belief systems. Pamuk utilizes numerous society stories and innumerable stories of Islamic world in his books. Every story remains an anecdote that seeps into the other. The postmodern impact of Pamuk goes to the extraordinary with the novel *My Name is Red*. The novel enters into the idea of portrayal and reality and investigates the craving for flawlessness in craftsmanship. In Pamuk's novel, craftsmanship can be a pleasurable affair so far as it bolsters the dreams of fulfilment. The various characters and their perspectives in the novel *My Name is Red* make for some disarray, yet they contribute in unwinding the secret behind the killings by venturing through the subtleties of craftsmanship and into the private contemplations of the characters.

In the novel *My Name is Red* Orhan Pamuk allows non-human characters like the dog, the tree, the gold coin, death, Satan and even the colour red, to be the storytellers, recounting their own stories. Their individual stories strikingly delineate their feelings and their perspective. In the account of the novel the body as well as the general population, objects, illustrations and so on contribute their perspectives constructing a multilayered narrative. The storyteller 'dog' is presented by a story teller in a café. The story teller hangs a photo of a dog before the group and attempts to offer voice to the photo. In the section 'I am a Dog', a dog communicates its emotions to the readers. The dog is raised to the level of a qualified onlooker of human moves. The dog storyteller caricatures the Islamic fundamentalism as well as the confined existences of dogs in Christian grounds.

In the section 'I am a Dog', a dog communicates its emotions to the readers. "I am a dog, and because you humans are less rational beasts than I, you're telling yourselves "Dogs Don't talk"...Dogs do speak but only to those who knows how to listen" (12). The Dog observes that in the grounds of the unbeliever Franks, the supposed Europeans, each dog has a proprietor. These poor animals are marched in the city with chains around their necks, they're shackled like the most hopeless of slaves and hauled around in detachment. The 'Dog' narrator expresses its agony saying "

Why do you persist in saying that dogs are impure, and cleaning and purifying your homes from top to bottom if a dog happens to enter? Why do you believe that those who touch us spoil their ablutions?..When the people left their villages for the sedentary life of the city, shepherd dogs remained in the provinces...Yet before the advent of Islam, two of the twelve months of the year were 'months of the dog.(15)

The colour 'red' excessively fills in as a storyteller and talks about its quality in the canvases of the Frankish painters, who made utilization of the shading to make their artistic creation energetic and individualistic. Red says that it is happy to be "fiery and strong" shading, and it additionally considers the way that it is difficult to disclose shading to any individual who can't see it. The colour 'Red' expresses

I'm not afraid of other colors, shadows, crowds or even of loneliness. How wonderful it is to cover a surface that awaits me with my own victorious being! Wherever I'm spread, I see

eyes shine, passions increase, eyebrows rise and heartbeats quicken. Behold how wonderful it is to live! Behold how wonderful to see. Behold: Living is seeing. (186)

The following storyteller of the novel *Satan* reprimands the European experts for showing each solitary detail in their specialty verbalizes the benefits of the Western Renaissance. Satan is depicted in a well disposed way as though communicating its pitiable state and attempting to persuade the reader. Satan says,

Everybody gets caught up in my provoking Eve to eat the forbidden fruit and forgets about how the whole matter began. No it doesn't begin with my hubris before the Almighty either. Before anything else, there's the matter of His presenting man to us and expecting us to bow down to him, which met my quiet appropriate and decisive refusal—though the other angels obeyed (352).

A horse likewise fills in as a storyteller. It takes favour the European style of painting. It feels that it was wrongly delineated in the Ottoman painting and communicates its melancholy.

I'm standing here placid and still; if truth be told, I've been galloping for centuries; I've passed over plains, fought in battles, carried off the melancholy daughters of shahs to be wed; I've galloped tirelessly page by page from story to history, from history to legend and from book to book. (216)

A corpse too takes the narratorial voice and partakes in the social civil argument between Ottoman painting and Western renaissance. The corpse expresses its agony as follows “I made the best illuminations in Our Sultan's workshop, no one could rival my mastery. Through the work I did privately, I earned nine hundred silver coins a month, which, naturally, only makes all of this even harder to bear.”(3)

In the novel *My Name is Red* the plenty of narratives challenge the congruity, walled in area and fulfilment of the story, in this way leaving extensive space for the reader to involve and react. The novel's principle characters tell their very own stories. What is exceptional is that a portion of the storytellers are not living individuals, and some are not human characters by any means. The novel's principle characters tell their very own stories. The different perspectives in *My Name Is Red* serve to make both a riddle with the murder of Elegant and Enishte Effendis and a complex social level-headed discussion. The plan of numerous storytellers and different narrative angles accomplish the impact of open fuss. Correspondingly, the



arrangement of alluded individuals conveys the readers the genuine circumstance of the stories and makes them full friendly. The inventive outline of account voice conveys greater intelligibility to the novel.

### Works Cited

Pamuk, Orhan. *My Name is Red*. Faber and Faber, 2001

Barry, Peter. *Beginning Theory*. Viva Books, 2017

Woods, Tim. *Beginning Postmodernism*. Viva Books, 2018

