

## POSTMODERN CHARACTERISTICS IN THE NOVEL *MY NAME IS RED* BY ORHAN PAMUK

Pham Tuan Anh

*School of Education, Can Tho University*

**Abstract.** This study focuses on analyzing postmodern characteristics in *My Name is Red* in two aspects: The postmodern sense of reality and people, and the postmodern narrative techniques used in the work. The research results show that the work by Pamuk is characterized by postmodern literature, restoring a chaotic, fragmented, and non-central world. People in that world also exist in lostness, skepticism, and cognitive distrust. Multiperspectivity and intertextual mechanism are the two main techniques used by the writer in the work. Examining the novel by Pamuk from postmodern theory is the research direction closely following the paradigmatic characteristics of the work, helping to open up many issues that the writer suggests and dialogues with readers.

**Keywords:** Postmodern sensibility, intertextuality, fragment, *My Name is Red*, Orhan Pamuk.

### 1. Introduction

Orhan Pamuk (born in 1952), of Turkish origin, is a great writer of world postmodern literature. Pamuk won the Nobel Prize in Literature in 2006, becoming the first Turkish person to receive the honor. His works bear the mark of postmodern literature, revealing the sense of fractured and fragmented world full of skepticism and cognitive distrust. So far, there have been many projects at home and abroad researching the novel *My Name is Red* by Pamuk and many remarkable results have been achieved. Emilia Parpala and Rimona Afana, in the article *Orhan Pamuk and the East-West Dichotomy*, believe that this novel is a dialogical treatise on the art of painting between the East and the West, addressing the issue of reception and reconciliation of cultural values in contemporary Turkey; at the same time, the authors believe that “*Pamuk questions the explanatory power of current theories in political science or cultural studies, and offers answers to the global politics of interculturalism and transculturation*” [1; p.43]. In the article *Articulation of the Unarticulated: A Study of Orhan Pamuk’s “My Name is Red” in the Light of Multiperspectivity*, Ezhugnayiru points out that this work addresses many issues related to Islamic doctrine, saying that Pamuk has worked very hard in building a character system, in which each character is a fragment of reality, with the existence of separate stories: “*The novel's principle characters tell their very own stories*” [2; p.602].

---

Received September 22, 2023. Revised October 12, 2023. Accepted November 9, 2023.

Contact Pham Tuan Anh, e-mail address: [ptanh@ctu.edu.vn](mailto:ptanh@ctu.edu.vn)

In Vietnam, the author Le Huy Bac, in the article *Pseudo-detective in the postmodern narrative*, has very accurate and convincing explanations about pseudo-detective in *My Name is Red*, and the author of the article also believes that this work has a dual plot, creating “the phenomena of no plot center, no unique narrative line, ... creating multi-value for the work” [3; p.42]. Regarding pseudo-detective, in her master’s thesis *Pseudo-detective in My Name is Red by Orhan Pamuk*, Du Thi Ngoc believes that Pamuk cleverly lures the readers into a maze, stimulating them to explore and decode the text [4]. Tran Thi Dieu Hien, in the article *Mythical Tendency in the novel “My Name is Red” by Orhan Pamuk*, focuses on analyzing the symbolic system in the work based on a comparison and connection between the art of painting in Istanbul and the legend of the Koran, thereby identifying the writing style of Pamuk as associated with the art without borders and the absence of center [5]. In addition to these works, the research on *My Name is Red* in Vietnam has also obtained many achievements through the works by Pham Tuan Anh [6], Tran Thi Quynh Loan [7]... Thus, the novel *My Name is Red* by Pamuk has received special attention from many researchers. The research on postmodern characteristics in the novel *My Name is Red* is the research direction continuing the above achievements, further contributing to a scientific view of the novel by Pamuk – the great writer of Turkish and world postmodern literature. This study focuses on explaining the postmodern characteristics of *My Name is Red* in the following aspects: Postmodern sense of reality and people, and postmodern narrative techniques used in the work.

## 2. Content

### 2.1. Postmodern sense of reality and people

“Postmodern sensibility” is one of the important characteristics of postmodern literature. Conceiving that the world exists in the assembly and assembling of random things, postmodern writers deny the knowability and certainty of real life. Jean Francois Lyotard, in *The Postmodern Condition*, emphasizes the postmodern sensibility as the awareness of the chaos of the world and the cognitive distrust of the people, which leads to the proposal of the “delegitimation” of reality [8; p.155]. In *Postmodern Literature*, Le Huy Bac explains: “Postmodernists view the existence of the world as a mass of chaos. Things and phenomena keep intertwining and overlapping each other, appearing, disappearing, and then reappearing without following any order. That existence is completely random” [9; p. 46]. Postmodern writers perceive the world as a mass of chaos with countless random, scattered, and non-central pieces intertwining each other.

In *My Name is Red*, Orhan Pamuk skillfully creates a chaotic, fractured, and non-central reality. The story takes place at the end of the 16<sup>th</sup> century in Istanbul, Turkey. Before the 16<sup>th</sup> century, due to the influence of Islamic doctrine, traditional miniaturists in Istanbul rejected the laws of perspective, portraiture, style, and signature. They specialized in drawing illustrations for stories in ancient books, especially manuscripts of the Ottoman Empire. Since the 16<sup>th</sup> century, Venetian painting (Italy was introduced to Turkey, leading to dialogic interference and collision between traditional Istanbul miniatures (also known as *Islamic miniatures*) and Venetian painting. This leads to tension and hesitation in affirming the artistic “principles” of contemporary miniaturists and is also the cause of two massacres in the work. Influenced by Islamic doctrine, Islamic miniaturists believed that true miniaturists should paint from the viewpoint of Allah,

imitating the splendor that Allah saw and left behind. Because they painted from the viewpoint of the top of the tower of Allah, the Islamic miniaturists painted everything with the same size, regardless of the distance of the object, which means that they rejected the law of perspective in miniature art. The creativity in art was rejected because the miniaturists believed that only God had this power. This concept was influenced by the Islamic doctrine, holding that God is the only one who has the creation power. Therefore, the Islamic miniaturists rejected “style and signature” in miniature art. They believed that they bring about individual creativity. In addition, the miniaturists also refused to paint portraits of people, because the Islamic doctrine prohibits idolatry.

In dialogue with the Venetian painting, the traditional miniaturists in Istanbul realized that the world in which they lived was gradually becoming confusing, entwined with many problems beyond their ability to solve and understand. The murderer (Zeytin), who was one of the miniaturists in the studio of the King, criticized that Enishte had used Venetian painting techniques to guide the miniaturists in creating the book secretly entrusted by the King. He believed that this deviates from the traditional miniature painting in Istanbul: *“Let me say also that if the situation into which we’ve fallen were described in a book, even the most expert of miniaturists could never hope to illustrate it. As with the Koran – God forbid I’m misunderstood – the staggering power of such a book arises from the impossibility of its being depicted”* [10; p.6]. He said that Enishte had committed religious blasphemy: *“In this picture, objects weren’t depicted according to their importance in Allah’s mind, but as they appeared to the naked eye – the way the Franks painted”* [10; p.477]. Having both criticized and developed a love for Venetian painting techniques, the murderer was torn due to hesitation and lack of certainty in choosing between tradition and modernity/innovation. On the one hand, Zeytin developed a love for the Venetian painting techniques. On the other hand, he believed that he was tempted by Satan and became a sinner of the Islamic miniatures. Zeytin believed that Enishte was the one who spread his sin: *“I’m suffering the torments of the grave without having died. Unawares, we’ve sunk to our necks in sin because of you, and now you’re preaching “more courage”. You’re the one who’s made me a murderer”* [10; p.202]. Zeytin is a murderer with many sins in the work, but he is also a victim of the contemporary history of Istanbul miniatures. The story of Zeytin symbolizes the tragedy of miniaturists torn and conflicted in determining and choosing the artistic “principles” between representation and realism, between portraiture prohibition and portraiture permission, between drawing from the viewpoint from the top of the tower of Allah and drawing in accordance with the law of perspective, the art of Islamic miniature painting and the art of Venetian painting.

People in that world exist as separate, scattered, and non-central fragments. They exist together, but lack connection, leading to a lonely and lost existence. In *My Name is Red*, Osman is a character with opposing ideas who “collided” with Enishte. He criticized Enishte for breaking the traditional style of Islamic miniature painting and importing foreign techniques from the West. Osman felt nostalgic and regretful that the works of art no longer had the same stunning and splendid beauty as before, but on the contrary, were gradually fading, shrinking, and disappearing. He was the Head of the Decoration Department in the studio of the King, administering the drawing of illustrations for the

book *Sur-nama* (a book describing the circumcision ceremony of the prince). He was worried and pained because the traditional miniature painting in Istanbul was gradually fading away, and being shaken by the introduction of the Venetian painting. Like many contemporary Islamic miniaturists, Osman rejected the new to preserve the traditional values: *“The reason we don’t like anything innovative is that there is truly nothing new worth liking”* [10; p.282]. Osman even believed that the death of Enishte is proof of punishment by Allah for those who blaspheme religious doctrine: *“During the funeral of Enishte, whose soul was prematurely taken by God because of his own foolishness, I tried to forget that the deceased had at one time caused me unmentionable agony by forcing me to imitate the European master”* [10; p.283]. In *My Name is Red*, Enishte is an open-minded character who dialogues with Osman. Enishte proactively adapted the external values to foster the traditional Istanbul miniatures. In the end, this character was brutally murdered by Zeytin full of anger. Enishte used to be very loyal to the traditional miniatures in Istanbul. As the ambassador of the King to Venice, Enishte meticulously observed the portraits painted by Venetian masters. He realized that these paintings were “very real”, far different from the symbolic works of the Islamic miniatures: *“The Venetian masters had discovered painting techniques with which they could distinguish any one man from another – without relying on his outfit or medals, just by the distinctive shape of his face. This was the essence of portraiture”* [10; p.32]. He loved the Venetian paintings: *“More than anything, the image was of an individual, somebody like myself. It was an infidel, of course, not one of us. As I stared at him, though, I felt as if I resembled him. Yet he didn’t resemble me at all”* [10; p.31]. Enishte realized that the painting was not necessarily an illustration of an existing story like the traditional Islamic miniatures, but was something separate in itself. Returning home, Enishte successfully persuaded the King to secretly make a book simulating the Venetian painting techniques. After his death, the soul of Enishte left his body, wandering throughout the levels of Heaven, feeling satisfied with his choice: *“As I died surrounded by this festival of color, I also discovered why I felt so relaxed, as if I’d been liberated from a straitjacket”* [10; p.278]. Before Allah, the soul of Enishte respectfully confided: *“Over the last twenty years of my life, I’ve been influenced by the infidel illustrations that I saw in Venice. There was even a time when I wanted my own portrait painted in that method and style, but I was afraid. Instead, I later had your world, your subjects, and our sultan, your shadow on earth, depicted in the manner of the infidel Franks”* [10; p.279].

The East–West cultural collision and dialogue put people in a dilemma, being unable to give clear and accurate direction in reception. Living in that world, people doubt their own nature. Finding the essence is impossible because the world is inherently a mass of chaos with full of random and irrational things. Each person exists like broken pieces assembled next to each other, but are powerless to complete each other. Pamuk has no intention of shaping or reconstructing the reality of life. On the contrary, he accepts chaos, dispersion, and decentralization and restores it into his work.

## **2.2. Some postmodern narrative techniques**

### **2.2.1. Multiperspectivity**

Pamuk skillfully uses Multiperspectivity narrative techniques in *My Name is Red* to restore a chaotic and non-central reality. Corresponding to the words of twenty characters who say “I” (the words of the murderer and Zeytin are not identical), events and details

are narrated and revealed in accordance with the fragmentary nature of the postmodern narrative. In the article *East and West Dialogue in The Novel "My Name is Red" by Orhan Pamuk*, Pham Tuan Anh created a table describing the narrative structure from the viewpoint of the character "I" as follows:

**Table 1. Narrative structure from the viewpoint of the character "I" [6; p. 187]**

No.	Chapter	Character "I"	Chapter No.	Total number of chapters
1	I am a corpse	Zarif	(1)	1
2	I am called Siyah / I am Siyah	Siyah	(2), (7), (11), (20), (22), (27), (33), (36), (40), (42), (49), (52)	12
3	I am a dog	Dog	(3)	1
4	I will be called a murderer	Murderer (Zeytin)	(4), (18), (23), (28), (58), (46)	6
5	I am your beloved uncle	Enishte	(5), (17), (21), (29), (37)	5
6	I am Orhan	Orhan	(6)	1
7	I am Esther	Esther	(8), (15), (25), (39), (53)	5
8	I, Shekure	Shekure	(9), (16), (26), (30), (32), (34), (48), (59)	8
9	I am a tree	Tree	(10)	1
10	I am called "Kelebek"/ People call me "Kelebek"	Kelebek	(12), (44), (55)	3
11	I am called "Leylek" / People call me "Leylek"	Leylek	(13), (45), (56)	3
12	I am called "Zeytin" / People call me "Zeytin"	Zeytin	(14), (43), (57)	3
13	I am a gold coin	Gold coin	(19)	1
14	I am Grim Reaper	Grim Reaper	(24)	1
15	I am Red	Red	(31)	1
16	I am a horse	Horse	(35)	1
17	It is I, Master Osman	Osman	(38), (41), (51)	3

18	I, Satan	Satan	(47)	1
19	We, two dervishes	Dervishe	(50)	1
20	I am a woman	Woman	(54)	1

The alternation of words between the narrative “I”s not only helps the story to be objective but also helps the writer deepen the psychology of the characters, suggesting many levels of meaning for the work. Through 59 chapters, the characters who say “I” in the work include Zarif, Siyah, Dog, Murderer, Enishte, Orhan, Esther, Shekure, Tree, Kelebek, Leylek, Zeytin, Gold coin, Grim Reaper, Red, Horse, Osman, Satan, Ascetic and Woman. Although the first-person narrator narrates the events from an internal viewpoint, in some chapters of the story, the perspective shifting is quite high, making the objectivity of the story no different from the external viewpoint. (*I am a dog*), Chapter 10 (*I am a tree*), Chapter 19 (*I am a gold coin*), Chapter 24 (*I am Grim Reaper*), Chapter 31 (*My Name is Red*), Chapter 35 (*I am a horse*) ... The outstanding point in *My Name is Red* is that Orhan Pamuk skillfully portrays the character suitable for the role that the narrator is undertaking. Playing the role of a murderer (Chapters 4, 18, 23, 28, 46, and 58), Zeytin is a skeptical person with a cognitive distrust of the essence and “principles” of art. He just confesses and confides to the readers about his motive for killing; but cleverly conceals his identity, even challenges the readers to speculate and find the culprit: “*I’ve adopted a second voice, one befitting a murderer, so that I might still carry on as though my old life continued. I am speaking now in this derisive and devious second voice, which I keep out of my regular life*” [10; p.119]. Playing the role of a miniaturist (Chapters 14, 43, and 57), Zeytin is a different person, with full of talent and absolute belief in the Islamic miniatures. He thinks he can paint all the glories of Allah from memory in their purest form, that is blindness. In dialogue with Siyah, Zeytin cited the example of Seyyit Mirek of drawing a horse with a philosophical tone: “*Even the most untalented painter – one whose head is empty like those of today’s Venetian painters – who draw the picture of a horse while looking at a horse will still make the image from memory; because, you see, it is impossible, at one and the same time, to look at the horse and at the page upon which the horse’s image appears*” [10; p.97]. Clearly, Zeytin creates for himself a perfect Carnival identity mask to dialogue with the readers. “Solving” the mask and finding the identity of the character are also provocative challenges in dialogue with the readers.

Using the multiperspective narrative technique, Pamuk creates disruption in the narrative structure, increasing the dialogue effect on many real-life issues. This is a multi-layered narrative structure, integrated like a complex and chaotic matrix but being consistent in artistic thinking. Pamuk brings about a world of brokenness, distrust, and skepticism in resolving social contradictions and conflicts.

### 2.2.2. Using intertextuality mechanism

In *My Name is Red*, the intertextuality mechanism is thoroughly utilized by Pamuk, suggesting many dialogical issues for the work. Julia Kristeva, psychoanalyst and literary critic, is considered the first person to use the term “intertextuality” in the second half of the twentieth century. In the *Theory of Intertextuality Textbook*, Nguyen Van Thuan comments: “*Accepting Bakhtin, Kristeva proposed three dialogic combinations including*

writing subject, addressee, and context. The position of words/text is determined on a coordinate system including horizontal and vertical axes. The horizontal axis represents how the word/text depends on the dialogical relationship between the writing subject and the addressee. The vertical axis represents that the word/text is previously or concurrently oriented in dialogue with the set of literature/texts” [11; p.94]. Kristeva believes that every text is organized as a mosaic of quotations, connected, absorbed, and intersected with other texts or with socio-cultural discourse.

The detail of pricking needles into the right and left eyes by legendary Bihzad and master Osman in *My Name is Red* reminds of a similar detail of the character Sasuke in *The Shunkin Story* by Tanizaki Junichiro. Sasuke used a needle to blind his eyes to preserve the most beautiful memory of Shunkin, and at the same time satisfy this girl because she did not want Sasuke to see her face after beauty was destroyed. The action of Sasuke demonstrates the spirit of promoting beauty, even to the point of worship. Dao Thi Thu Hang comments: “After Shunkin burned her face, Sasuke decided to blind himself to keep the image of a goddess intact in his heart forever [...] Once again, female beauty is defied, worshiped as a supernatural being” [12; p. 62]. In *My Name is Red*, the actions of the legendary Bihzad and the master Osman demonstrate absolute belief in traditional Istanbul miniatures, Allah and Islamic doctrine. Following the example of miniature master Bihzad, Osman blinded himself with a needle to demonstrate his determination and steadfastness in his ideology towards the traditional Istanbul miniatures. In Islamic aesthetics, blindness / blind destiny is the pinnacle of art, proof of recognition of talent from Allah. Answering the question “What separates the genuine miniaturist from the ordinary?” [10; p. 72] from Siyah, the master Osman raised three questions related to style signature, time of miniaturist and time of Allah and blind destiny. Osman believed that blindness / blind destiny was the highest level that a master miniaturist could achieve in art, because blindness helped the miniaturist “see” what emerges from the darkness of Allah. In the journey to find the murderer, Siyah asked the questions that Osman suggested to trace clues from the miniaturists named Kelebek, Leylek and Zeytin. In which, Zeytin cited three parables (ALIF – BA – DJIM) to dialogue with Siyah about blindness and memory, the most outstanding was the parable *Hediye al-Siki-dostluk* (*The gift from a partner*) by the Persian poet named Jami. The story goes that the famous master Sheikh Ali Tabrizi created illustrations for the story *Huserv and Shirin* for King Jihan. Sheikh Ali Tabrizi took many years to create the work. Fearing that Sheikh Ali Tabrizi might create another beautiful work for Uzyn Hasan – the king of a neighboring country, King Jihan intended to kill Sheikh Ali Tabrizi as soon as the work was completed. Fortunately, thanks to the advice from Circassia, the King did not kill the talented miniaturist but only blinded him with a sharp needle that was used to attach feathers to the turban. After that, Sheikh Ali Tabrizi left Herat and joined King Uzyn Hansan. Sheikh Ali Tabrizi told King Uzyn Hasan that he was indeed blind but still remembered every magnificent feature of the manuscript that had been decorated for the past eleven years and could draw it all from memory in its pure form. True to his promise, Sheikh Ali Tabrizi completed a new work for King Uzyn Hasan, no less beautiful than the previous book done for King Jihan. Sharing the same opinion as the master Osman, Zeytin believed that blind destiny is the ultimate happiness for talented miniaturists. Blind

miniaturists can paint pure and beautiful works thanks to their memories. The more enduring the memory of the image, the more complete the miniaturist will reach: “*Wherever the blind miniaturist’s memories reach Allah there reigns an absolute silence, a blessed darkness and the infinity of a blank page*” [10; p.98].

According to the murderer, the issue of “style” became increasingly evident in his thoughts. In Chapter 4 (*I will be called a murderer*), in dialogue with the readers, the murderer meticulously describes a painting by the legendary miniaturist Bihzad – which was painted in accordance with the Herat school, depicting a murder. The painting is an illustration of the love story between Husrev and Shirin. This couple finally got married after countless challenges. The son from Husrev and his previous wife, wanting to usurp the throne, and the beautiful wife of his father – Shirin, sneaked into the bedroom and stabbed a knife into the chest of his father. The blood of Husrev flowed continuously from night until dawn and he died in his bed. The description of this painting was quoted in the poem *Husrev and Shirin* by the Persian poet Nizami Gancevi (1141 – 1209). The detail of the prince sneaking into the bedroom and stabbing a knife into the chest of his father reminds us of the attempt to murder Ouranos by Cronos in Greek Mythology. Citing this story, the murderer confides to the readers the terrible fear that he is facing: “*The horror of waking in the black of night to realize there’s a stranger making faint sounds as he creeps about the blackness of the room! Imagine that the intruder wields a dagger in one hand as he strangles you with the other*” [10; p.21]. After killing the master craftsman Zarif, the murderer felt confused and skeptical about his artistic “principles”. The murderer questioned: “*Does a miniaturist, ought a miniaturist, have his own personal style? A use of color, a voice all his own?*” [10; p.20]. Both trusting the master Osman and wavering due to the influences from Enishte, tradition, and modernity/innovation, raised doubt and cognitive distrust in his heart. The murderer was terrified of the situation that he was in, lost, with no sign of a way out. Perry observes: “*The grasp of innovation by the Muslim in Turkey created a mixed history over the centuries*” [13; p. 135]. Borrowing from the Turkish cultural and social context of the 16<sup>th</sup> century, Pamuk skillfully recreates a chaotic and fragmented world. That world contains countless unsolvable problems, causing the characters much confusion as well as difficulties in solution and determination.

Orhan Pamuk skillfully integrates the epistolary form into the novel *My Name is Red*. The epistolary form appears in Chapters 8, 15, and 25 (*I am Esther*), Chapter 26 (*I, Shekure*), and Chapter 42 (*I am Siyah*). The integration of the epistolary form into the work makes the genre amplitude of the work expand and extend to infinity. The pseudo-detective in *My Name is Red* is reminiscent of the pseudo-detective in *City of Glass* (Paul Auster) and *The Name of the Rose* (Umberto Eco). Discussing pseudo-detective in postmodern literature, Le Huy Bac wrote: “*When postmodernists compose their works in the style of pseudo-detective, they actually “fake plots” or “fake characters”. They keep the purpose of the quest intact by interweaving many themes and plot lines. The purpose is to recreate the life and the darkness with no way out when the detective participates in the quest, and in most cases, the postmodern detective sets the goal of investigating the very ego of the human being*” [3; p. 39]. Discussing the pseudo-detective, E. Parpala and R. Afana said that the novel *My Name is Red* is highly open and intertextual with previous texts: “*Clearly, the central intertextuality refers to Eco’s The Name of the Rose. Its echo*

in *My Name is Red* is synthesized by Shekure on the antepenultimate page: “Thus withered the red rose of the joy of painting and illumination that had bloomed for a century in Istanbul, nurtured by inspiration from the lands of Persia”. Unlike Eco’s nominalism (not the rose, but its name), Pamuk focuses on Red – the color synonymous with life itself” [1; p.45]. In terms of structure, *My Name is Red* is divided into 59 chapters, each chapter narrates the incident through the narrator saying “I”. The work has absolutely no narration or comments from the author. The structure of the novel *My Name is Red* by Orhan Pamuk is reminiscent of the structure of the short story *In a Bamboo Grove* by Akutagawa Ryunosuke. The entire work *In a Bamboo Grove* is assembled from the testimonies/ narrations of seven characters saying “I”, corresponding to seven narrators, including the words of the woodcutter, the words of the traveling monk, the words of the soldier of the district office, the words of the old woman, the words of the robber Tajomaru, the words of the dead man (the spirit), and the words of the girlfriend/wife of such dead man. Approaching the text, the readers feel like they are playing the role of a judge to listen and make the final judgment and conclusion. In *My Name is Red*, through 59 chapters, the characters saying “I” both narrate the incident and confide in many conversational issues with the readers. The words of the characters are like puzzle pieces filling out the plot. Of course, the order of the pieces can be arranged and permuted endlessly based on the postmodern fragmentary narrative technique. This is likened to a “game of language”, revealing the sense of a chaotic, scattered, and non-central world.

### **3. Conclusion**

Orhan Pamuk has a multi-faceted view of life and successfully recreates it in his compositions. He deserved to be a master of world literature. The novel *My Name is Red* displays the sense of Pamuk of a chaotic and non-central reality. People living in that world also become skeptical and cognitively distrustful. Multiperspectivity narrative technique and intertextual mechanism are fully utilized by Orhan Pamuk to create the effect of an imperfect, chaotic, and multi-dimensional world. The work requires the readers to apply their aesthetic experience as well as perception and reading comprehension abilities to decode because the artistic messages and the story possibilities are not clearly visible on the surface of the text. The readers are forced to discover and peel away each hidden layer of meaning in the text. Pamuk suggests and stimulates the readers to reflect on many issues in social life.

### **REFERENCES**

- [1] Parpala, E. & Afana, R., 2013. “Orhan Pamuk and the East–West Dichtomy”. *Journal of Tartu University*, No.18, p. 42 – 55.
- [2] Ezhugnayiru, A., 2018. “Articulation of the Unarticulated: A Study of Orhan Pamuk’s *My Name is Red* in the Light of Multiperspectivity”. *Journal of Jetir*, No.9, p.598-603.
- [3] Le Huy Bac, 2011. “Pseudo-detective in Postmodern Literature”. *Journal of Science, Hanoi University of Education*, No.2, p. 39 – 45.

- [4] Du Thi Ngoc, 2014. *Pseudo-detective in My Name is Red by Orhan Pamuk*. Master's thesis, VNU University of Social Sciences and Humanities.
- [5] Tran Thi Dieu Hien, 2016. "Trends Mythologized in My Name is Red of Orhan Pamuk". *Journal of Science, Sai Gon University*, No.11, p.87-94.
- [6] Pham Tuan Anh, 2023. East and West Dialogue in The Novel My Name is Red by Orhan Pamuk. *Journal of Science, Cantho University*, No.1, p. 184 – 190.
- [7] Tran Thi Quynh Loan, 2011. *The Art of Story Making in Orhan Pamuk's Novel*. Master's thesis, Ho Chi Minh City University of Education.
- [8] Lyotard, J. F., 2019. *The Postmodern Condition*. (Translated by Ngan Xuyen). Knowledge Publishing House.
- [9] Le Huy Bac, 2019. *Postmodern Literature*. Ho Chi Minh City General Publishing House.
- [10] Pamuk, O., 2002. *My Name is Red*. (Translated by Erdag M. Goknar). Alfred A. Knopf A Division of Random House, New York.
- [11] Nguyen Van Thuan, 2019. *Theory of Intertextuality Textbook*. Hue University Publishing House.
- [12] Dao Thi Thu Hang, 2018. *Japanese writers of the 20<sup>th</sup> century*. Ho Chi Minh City General Publishing House.
- [13] Perry, G. E., 2009. *History of the Middle East – 14 centuries of the birth and development of Islam*. (Translated by Nguyen Kim Dan). Religion Publishing House, Hanoi.