



THE STUDY OF FOCALIZATION IN THE NOVEL MY NAME IS RED

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Abstract:

My Name Is Red investigates the accounting procedure that Orhan Pamuk uses to test the subtleties of a homicide secret. *My Name Is Red* is an all-around made work that continues to move its storytellers in each section. This thesis comprises three sections the second being the center part, alongside the presentation and end. The initial section makes sense of what Focalization is and subtleties its significance alongside presenting the creator and his work. The subsequent part investigates how the writer has suggested the procedure of what Focalization in *My Name Is Red*. The closing section sums up the discoveries and examination in the first part. This article plans to illuminate the different dreams of non-human characters that show up in the book

My Name is Red Toss the utilization of Focalization, Pamuk licenses different characters both human and non-human to communicate their views. In the original, *My Name is Red* Orhan Pamuk licenses non-human characters like the Dog, Satan, Death, Horse, and, surprisingly, Red, to be the narrators, relating their own specific stories. Their singular stories strikingly frame their feelings and their perspective. Orhan Pamuk in his books breaks the record limitations and attracts himself to an assessment. Pamuk joins the device of Postmodernism and the edge work of history meeting solid response inside Turkish Artistic design. His creative works which are Postmodern engage assorted voices to enter the field of narrative substance. Focalization is detailed in the book *Narrative Discourse*

by Genette, he helps us to understand the theory with different examples. The researcher has employed all the terms to understand the theory better with the novel *My Name is Red*.

The Study of Focalization in the novel My Name is Red

Gerard Genette instituted the term in 1972, the idea of centralization has been the subject of a lot of discussions, some of which have shown up inside the pages of *Poetics Today*. Centralization is characterized by Genette as a limitation forced on the data given by a storyteller about his characters. His notable triadic typology (zero, internal, and external) depends on a decreasing level of admittance to the brain science of the characters. In the wording of Mieke Bal, inside and outside centralization allude rather to the intra-or extradiegetic locus of the focalizer, and sit around aimlessly with mental penetration. ¹ If we analyze these and different speculations with an eye toward reviewing individual portrayal, in any case, we observe that a significant amendment is altogether. Little consideration has been paid to the issue of centralization in texts where the storyteller and character are similar people. Customary examinations spot on of view has frequently neglected to consider the numerous conceivable outcomes open to the first-person narrator (FPN), who is obviously a made-up creation and not a genuine autobiographer. Even present-day hypothesis is frequently insufficient to oblige these potential outcomes. Since most scholars characterize inner centralization as the introduction of occasions by a person inside the fictitious world, they all find individual portrayal in this classification, probably on the grounds that an FPN is an imaginary person. This definition appears most unsuitable in light of the fact that it likens, for motivations behind centralization, an FPN with a central person who sees however doesn't describe. It ought to be clear that the individual storyteller in fiction, similar to his personal partner, has no less than two prospects available to him.

He has his own, abstract perspective, and he can likewise, as a result of the duality of the subject, embrace the perspective of the legend, his prior manifestation. Prior to chasing after these and different conceivable outcomes, we should survey ongoing discussions on the idea of centralization. Genette recognizes three kinds of limitations. A non focalized text, or zero centralization, implies that the storyteller is limitless spatially and unhindered in mental admittance to the characters. In inward centralization, the storyteller is restricted spatially yet approaches the psyche of the central person. Outer centralization additionally includes a spatial restriction, however, this time the storyteller has no mental honor and is restricted to the job of witness. Genette bargains essentially with Proust as a review model, and he continually separates between the more seasoned storyteller and the youthful Marcel.³ He calls attention to that centralization can be performed either by the storyteller or by the legend, in any case, both are called interior "Multiple internal focus Narrative with multiple internal foci must be distinguished from the narrative with single internal focus: whereas the regulation of information is simple and uniform in the latter case since Narrator." (Genette 214).

This exposition entitled Focalization in Orhan Pamuk's *My Name Is Red* investigates the story procedure that Orhan Pamuk uses to test the subtleties of a homicide secret. *My Name Is Red* is an all-

around created work that continues to move its storytellers in each section. This paper comprises three sections the second being the center part, alongside the presentation and end. The basic section makes sense of what focalization is and subtleties its significance alongside presenting the creator and his work. The subsequent part examines how the creator has suggested the procedure of focalization in *My Name Is Red*. The closing section sums up the discoveries and examination in the previous part.

Orhan Pamuk is a 61-year-old Turk (1952) every now and again hailed as his country's chief writer. He is both cutting edge and top of the line. His distinction, similar to that of the Albanian Ismail Kadare, lingers independently: Western culture-shoppers, it very well might be, don't anticipate that Turkey and Albania should create writers by any means in any event, authors so insightful in the ways of innovation and post-innovation.

Pamuk, the grandson of an affluent production line chief and railroad manufacturer, has been special to compose without expecting to earn enough to pay the rent by it. From a group of specialists, he concentrated on designing, engineering, and reporting, and rehearsed not a single one of them. Until the age of thirty, he lived with his folks composing books that didn't get distributed. At the point when artistic achievement unfolded, he wedded, and presently, living in Istanbul with his better half and girl, he makes; as per a meeting he gave Publishers Weekly in 1994, from eleven PM till four AM and again subsequent to ascending around early afternoon, from two PM till eight. The outcomes have been gigantic: six books that summarize in Turkish the 20th-century novel's significant modes.

His first, *Cevdet Bey And His Sons*, was compared to Thomas Mann's *Buddenbrook*; his next, *The Silent House* an increase described seven day stretch of family connection, recommended to pundits Virginia Woolf and William Faulkner; his third, *The White Castle*, a frightening seventeenth-century story of twofold character, evoked correlation with Borges and Calvino; the fourth, *The Black Book*, a missing-people experience immersed in subtleties of Istanbul was composed, by Pamuk's own confirmation, in view of James Joyce's *Ulysses*; the fifth, *The New Life*, a fanciful first-individual contemporary story, was depicted by an analyst as 'Kafka with a light touch'; and the 6th, *My Name Is Red* (interpreted from Turkish by Erdag Goknar), a homicide secret set in sixteenth-century Istanbul, utilized the craft of small brightening, much as Mann's *Doctor Faustus* did music, to investigate a country's spirit.

In the investigation of the story the term 'focalization' is utilized in a wide range of frequently confused ways. All things considered, the apparently most normal uses of the term allude to focalization either as a fundamental part of portrayal or as a method of narrating in which various and frequently discrepant perspectives are utilized for the show and assessment of a story and its story world. With regards to the two definitions, the perspectival courses of action in focalization accounts might satisfy a wide range of capacities; generally, onethese, they feature the never-ending, epistemologically or philosophically confined nature of individual viewpoints or potentially cause to notice different sorts of contrasts and similitudes between the perspectives introduced in that. Along these lines, focalization much of the time effectively depicts the overall person of individual perspectives or perspectivity

overall. The possibility of focalization, here and there additionally called polyperspectivity is adroitly connected with the thought of viewpoint and perspective. Most understandings infer an implied meaning of this fundamental idea and therefore acquire the semantic unclarity, metaphoricity, and applied majority by and large associated with the thought of viewpoint. Correspondingly, a wide range of implications has been allocated to the term focalization.

Researchers who, for example, talk about perspective as a central condition or inborn plan standard of narrating likewise will more often than not see focalization as a general, intrinsic part of portrayal: As the introduction of a story constantly suggests assorted decisions of choice and projection on various levels, every decision possibly actuates elective viewpoints in this light, focalization isn't viewed as a method of portrayal or show, however as a trademark which is generally something like possibly present in an account and can be foregrounded in different ways. On the off chance that one endeavor to recognize various kinds of focalization, its maybe most unmistakable structure can be seen in the novel described by different characters. The model of this variant is the exemplary epistolary book. In Pamuk's postmodern secret novel *My Name Is Red* (1998), the arrangement must be sorted out from various observer accounts—a design that verifiably recommends that “the main true way to deal with the issue of the truth is one which permits different viewpoints to be heard in banter with one another” (Schonfield 2009:140).

The novel is told from numerous perspectives, every part being told by an alternate storyteller of more than twenty unique voices. The seven human storytellers including a carcass, different storytellers: a canine, a smaller than normal portrayal of a pony, a tree, Death, Red, a gold coin which has “changed hands 560 times” [127]. Part one starts forebodingly, “I'm only a cadaver now, a body at the lower part of the well” [3]. The body is of a miniaturist, an illuminator of valuable compositions, who, as he tells us, has been killed and tossed down a well. The novel is worried about tracking down the guilty party and the intention of the killer. Half are astounding: the embodied components of the wonderful enlightenments painted by a few of the main characters. These are improving and digressive. Different voices have a place with ten characters who tell us, in exchanging sections, their pieces of what is a homicide story, or rather nine characters: the storyteller who calls himself: the killer” is indistinguishable from the other named storytellers. It depends on us to track down which one.

The duplication of storyteller serves the recorded homicide story well. Vulnerability about occasions is sanctioned in the very structure. There is no omniscient storyteller to see reality. A main Victorian experimenter with different storytellers was secret essayist Wilkie Collins. His clever *The Moonstone* is comprised of the declarations of ten characters, utilized in a fittingly scientific way. The answer for the wrongdoing, the burglary of a precious jewel, is to be sorted out from the various accounts. Numerous storytellers additionally serve the authentic part of Pamuk's fiction. A feeling of the past is to be sorted out from discrete tributes instead of the handle by some “advanced” storyteller. One more ongoing illustration of the recorded secret, Iain Pears' *An Instance of the Fingerpost*, similarly utilizes a few storytellers, however many less than Pamuk.

For the contemporary writer, the possibilities permitted by different storytellers can be dumbfounding and in some cases the novel can scarcely cling. Pamuk maintains a strategic distance from these making his non-astonishing storytellers serve one squeezing plot. They describe as though mindful of one another, knowing where to take up the story or leave it. Toward the finish of one part, the Murderer tells how he admitted his responsibility to Enishte, the expert of painters. The following section, described by Enishte, starts a second after the fact, as though holding onto the story mallet, very much like in a hand off race. "A quiet occupied the room when he admitted he'd killed Elegant Effendi" [199]. This impact is incessant all through: character A closures a section showing up at B's home: character B starts his part by opening the entryway

My Name Is Red is itself developed around the individualizing viewpoints; every section offers the confirming first-individual bits of insight experienced by the characters. Pamuk accomplishes by account speculative chemistry the unequivocal comprehension of the two universes, the perishing and the developing. Demise is a subject and is given its own section as a person, following the road of blustery Istanbul. Dark, is accused of finding the killer who-devoted to the more established creative belief has killed one of the deceptive new miniaturists. The incongruity is that the killer double-crosses himself with a particular and noticeable creative style that demonstrates his demise. There can be no getting away from the new world's development among its adversaries. However, there is likewise love- in a scholarly practice what begun with the Persians and was appropriated by the Turks.

This is a significant work with profound roots. A long way from being a simple "verifiable novel", it has extraordinary account drive that joins the over a significant time span as well as the high craftsmanship with a famous allure that has made Pamuk into Turkey's most noteworthy essayist. Here the adoration for Husrev for Shirin lives again as he sees her washing by moonlights; the lute players who go with Hafiz's sonnets reverberate on the page. Furthermore, there is additionally the affection for Black for his bereaved cousin Shekure, and the impact of Shekure's adoration for her youngsters and killed uncle.

As expressed all along, the productivity of the novel totally relies upon the moving storytellers. We hope to start with one storyteller and then onto the next in every part from the hero Black, his affection interest Shekure, his uncle Enishte, different craftsmen in the studio, the mysterious killer himself, a tree, a gold coin, and, surprisingly, a canine. What they uncover is restricted by their own vantage point, in this way it is just part of the way through the story before we can make a decent supposition at the killer's personality. The killer whose character wouldn't be expressly uncovered until the peak insults us perusers. "attempt to find who I am from my selection of words and tones, as mindful individuals such as yourselves would analyze impressions to get a hoodlum" [120]. The portrayal while running its courses through the personalities of each character likewise subtly remembers the killer without uncovering his actual personality, him giving us periodic clues and tending to himself as "killer" in portrayal extraordinarily relegated for the reason.

I am speaking now in this decisive and devious second voice, which I keep out of my regular life. From time to time, of course, you'll hear my familiar, regular, voice, which would've remained my only voice had I not become a murderer. But when I speak under my workshop name, I'll never admit to being a "murderer". Let no one try to associate these two voices, I have no individual style or flaws in artistry to betray my hidden persona. And I must mind what I think about and say... I was always mindful of your gaze. [119]

There the person plays with the thinking and memory of perusers. A portion of Pamuk's different storytellers are non-human. They incorporate a canine and a pony. The first of these is presented by a narrator in a café, who hangs up an image of a canine before the group then gives voice to it. The canine envisions us protesting, "Canines don't talk", however brings up that we evidently accept "a story where cadavers talk and characters use words they could never be aware!" [12]. It is one of the hesitant twists that Pamuk likes, whimsical here since a canine is a very capable spectator of human mores. This canine storyteller mocks the original's Islamic fundamentalist evangelist, yet additionally regrets the limited existence of canines in Christian terrains. Pamuk's equine storyteller gripes about the portrayals of ponies in Islamic craftsmanship, delightful insignias that exist just in a miniaturist's creative mind.

Aside from the dead, Pamuk's unimaginable storytellers infer, similar to the canine and pony, from the enlightenments painted by his primary characters. They are standard components in immortal pictures. So there are even account voices connected to things: a tree, a coin, red (the book's title alludes to the valuable magnificence of the most effectively representative shade). "I'm a Tree" tells how Christian and Islamic specialists contrastingly think about painting a tree. There is the Devil and the Death, the two of them likewise pictorial components in crafted by the miniaturists. "However you know very well that I'm not genuine", says Death, "you're actually seized by frightfulness" [151]. The pieces of the works of art are not "genuine": they are adapted, delegate, and figurative. So are the voices given to them in the book. With Pamuk's controlling arrogance of brightening and its delegate components, the stories of his incomprehensible storytellers would be pompous doodles. Here they are shades of the absolutely real characters. They are dormant pieces of the novel, having no impact on occasions. This isn't sorcery authenticity: the original's characters experience a daily reality such that the laws of likelihood have completely complied. Pamuk has given these voices as the account proportion of those compositions, with their capably conventional components, around whose plans his novel is woven.

This book is especially significant as far as visual portrayal since it features the basic idea of 'perspective'. In his eminent novel, Pamuk erroneously made characters face each other on approaches to seeing and visual portrayal with regards to sixteenth-century Istanbul when it was the capital of the Ottoman Empire. The visual stories of scaled-down painting are expounded in examination with the contemporary Renaissance craftsmanship unfurling the distinctions in the portrayal of countenances, specifically. Style in visual portrayal is treated in the novel as an impression of seeing and imaging the

countenances in their uniqueness and is stood out from the custom of Islamic book enlightenment where all faces seem, by all accounts, to be something very similar. Pamuk's novel, built as an ensemble of various voices, is appropriate in its structure to its topic since it explains the idea of Point of view in fictitious story structure. Through his characters, Pamuk's perusers enter a reality where Renaissance perspectivism - a predominance of vision-defies a definitive vision of visual impairment, introduced in the novel as the self inflicted destiny of the miniaturists at the pinnacle of their vocations. The stress over perspective is subsequently appeared differently in relation to its inverse - the shortfall of vision as incomparable accomplishment inside the Islamic-Turkish practice.

The characters are insightful and understandable, and they convey their thought and convictions effectively, frequently doing as such by tending to the peruser straightforwardly. Despite the fact that the person Elegant Effendi is dead all through the novel, he is plainly attempting to check out of what has befallen him, however not just on an individual scale. Rich really need to comprehend how his general public has moved and he battles to deal with what these changes predict for the longevity of his way of life. This is a feeling reverberated by different characters, including the tree and the canine, yet it is generally capably conveyed by Elegant, who has passed on due to his convictions.

The initial part, "I'm A Corpse" (Pamuk 16) successfully draws the peruser into the first-hand record of homicide and eternity. This is told by the casualty himself, the guildler Master Elegant Effendi, and afterward, the account obligations are given to a few significant characters in the book. We are acquainted by turns with dark Effendi, as of late gotten back to Istanbul after a time of self-exile; a mutt canine, one of the wonderful comic asides; and the captivating Shekure, much-wanted by more than one man. Indeed, even the unknown killer is given his say. A portion of these individual records cross over. Others offer intriguing pieces of information, or maybe neglect to give significant subtleties. As well as exhibiting a deft authorial hand, this consistent change in context outlines only one of Pamuk's bigger topics: the job of craftsmanship in the public eye and religion, frequently questioned by virtue of its innate subjectivity.

By permitting his storytellers to voice such different assessments, Pamuk empowers the peruser to feel for each perspective, even those with a not exactly respectable perspective. As it turns out, the parts related by the café narrator - according to Satan's perspective, to name only one-are particularly splendid. The most powerful cases are to be found in a progression of episodes from the get-go in the novel, in which the focal characters relate a progression of accounts assigned Alif, Ba and Djim. By means of this layered argumentative methodology, we come to see that craftsmanship similar as life itself, in neither X nor Y, yet a more vague Z. Craftsmanship is the blend of custom and progress, vision and visual deficiency - immediately genuine and ideal, earthly and ethereal.

The different perspectives in *My Name Is Red* make both a secret with the homicide of Elegant and Enishte Effendis and 'a complex social discussion'. Very much like the trial miniaturist who represents the articles, invigorate or lifeless, from the item's own viewpoints, Orhan Pamuk likewise violates the conventional comprehension of perspective in the craft of fiction and recounts his story

according to alternate points of view, including individuals, creatures, tones, and bodies. Such a procedure empowers Pamuk to make tension for his thrill ride and lay an extension between the conflicting social upsides of East and West. The way that Pamuk grants numerous storytellers in *My Name Is Red* to recount their rendition of the story permits the peruser to comprehend the clashing perspectives that were created as the miniaturists and their general public came into expanding contact with different societies, in this manner deciphering their imaginative works and joining specific thoughts and components from them into their own work.

Very much created for what it's worth, *My Name Is Red* isn't without its weaknesses. The book has an unrealistic speed: In one day, leads a progression of pay-offs, sails across the Bosphorus, gets a separation through a broad preliminary, gets back to a wedding with the full parade, and approaches dressing and cleaning a cadaver. He even figures out how to press a hairstyle. The aggregate occasions of this original happen in the space of an around multi-week, with a hurriedly brought epilog that rockets ahead a very long time into the future, defacing a generally reasonable tone and setting. Likewise, the disclosure of the killer is random. Hints and theories keep the peruser only inquisitive as opposed to effectively drawn in; fundamental suspects are left immature, their most distinctive qualities overlooked. Eventually, the peruser is directed to assume that the executioner's personality has been made - or perhaps contended into being-as opposed to existing from the beginning. This outcome in familiarity with a creator at work is similar to pulling back the shade to uncover the puppeteer, restricting the satisfaction in a very much built stratagem.

My Name Is Red is likely the most realistic "postmodern" of Pamuk's books, even though it is most promptly an investigation of Ottoman/Islamic history. With its cast of numerous storytellers and its topical spotlight on craftsmanship and the idea of imaginative creation, it is additionally the most enthusiastic of Pamuk's books, its colorful portrayal, generally short parts, and secret plot in its middle keeping the novel at a drawing in pace. What arises is less a chronicled making of the Ottoman Empire than a persuading stylish creation. It permits both writer and peruser to intervene in the human need to make craftsmanship in any case, even in conditions that confine the craftsman's capacity to give full articulation to that need. Indeed, even amidst those commonplace battles and quarrels that beset everybody incorporates the craftsman, in our endeavors essentially to discover some kind of satisfaction in a world that continually takes steps to subvert it.

The creator dials back the portrayal recurrence of the principle stories, yet gives restricted consideration to the minor stories. The different frequencies cause perusers to feel anxious some of the time and afterward loose. Pundits bring up as often as possible that *My Name Is Red* acquires incredible accomplishment in portrayal. The work puts an accentuation on the plan of design, in addition to the portrayal of voice. The plan of numerous narrators and different story points accomplish the impact of public commotion. Correspondingly, the arrangement of alluded individuals carries perusers to the genuine circumstance of the tales and makes them fully amicable. The innovative plan of account voice

carries greater meaningfulness to the book. This is one of the fundamental reasons that the novel was distributed in twenty distinct dialects as genuine work and turned into a smash hit.

For the portrayal of a time, the novel discards the primary time foundation which makes the story have greater reality in importance. From the point of portrayal voice investigation, perusers can understand the creator's exceptional account procedures. The work assembles various account voices and takes on the first individual portrayal which resembles a narrator recounting a story. This is a way imaginative, yet in addition, allows the peruser to feel acquainted with the circumstance. The method of non-fixed-point of limitation point of view made the items in the work richer bountiful. Every storyteller's accounts aren't certain to be valid. In this manner, every one of the storytellers had two sorts of voices. This strategy is helpful for the creator to invest his actual instinct in the energy and cause the entire work to appear to be a story.

A few pre-portrayal and back-portrayal are applied in the book, the portrayal exists for thirteen days and every day naturally goes sequential. 59 sub-sections, separate storytellers portraying every part, push the story like a dashing bar. As the storyteller is different, the perusers for the most part feel structure outline to represent the story pecking order. Because of the extraordinary foundation of the story, Pamuk executed, the 'multi-voice'. 'Multi-voice' permitted each side to struggle to communicate their own thought with the same possibilities, all voice was decently introduced to the perusers, and the decisions are made by perusers all alone.

My Name Is Red contains no less than three portrayal orders. As the secret creator in the portrayal outline, Orhan Pamuk blew a huge air pocket that incorporated all individuals and the story toward the finish of the story, which is the portrayal of first level. The subsequent level is made by individuals in the air pocket who blew all the more little air pockets in various sizes, and more modest air pockets might be situated in little air pockets, which is the third level, the new show happened when individuals were telling.

Pamuk has utilized the fairly uncommon gadget of recounting to the story through numerous storytellers. No two sequential sections are in a similar voice, as a matter of fact. *My Name Is Red* presents characters of a universe of opportunity, where they talk clearly uninhibited and untainted. His characters as well as talk in the story. These particular voices inspire the polyphony of the ethnic life in Istanbul 400 years prior. These changes in perspectives additionally mirror the central worry of the novel; taking a gander at the world according to our perspective versus the purpose in a Supreme Being.

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