Abstract

In 2006, Orhan Pamuk was awarded the Nobel Prize in literature for his fourth published novel, <u>My Name is Red</u>.   From then on, he has established his fame as a novelist, and become one of the most prolific contributors to world literature as well as modern humanity.   Pamuk is an extremely localized novelist, the backgrounds of his several novels are all set in his native country of Turkey, especially in the city where he was born and raised, Istanbul.   His writing always deals with the confrontation of Eastern and Western ideologies, which can be regarded also as part of the "globalization."   And Pamuk is also widely recognized as a postmodern novelist, due to his ample use of postmodern techniques in all of his novels.   Thanks to Pamuk's focus on cultural difference and cultural mingling, and also his avant-garde, postmodernist narrative skill, Pamuk has achieved success as a novelist.

The story of <u>My Name is Red</u>, which takes the form of detective novel, is based upon the cultural and ideological conflicts in the field of Turkish painting and illustration.   This novel is narrated by numerous first-person narrators, who are at the same time characters in the story.   Moreover, in <u>My Name is Red</u>, there are also unexpected narrators, who are in fact "pictures."   Thus, this novel is arguably composed of heterogeneous voices, and therefore in this thesis, it will be analyzed in terms of these voices.

First, I will briefly introduce the background of this novel, its heteroglossia, and postmodern narrative techniques above all the voices of multiple and sometimes unexpected narrators as well as the voice of the author himself.   The first chapter is entitled, "Conflicting Voices."   Here I will point out all the different ideologies and beliefs regarding painting and life in the East and West presented in the novel. Multiple narrators can generate heterogeneous and even conflicting voices, which

constitutes heteroglossia of the novel.   Chapter two, "Postmodern Voices," will focus on Pamuk's postmodernism, moving to a deeper discussion of how he portrays his multiple personae by presenting all of his narrators in the first-person, and making them constantly aware of the presence of the reader.   The third chapter, "Authorial Voices," will discuss Pamuk's authorial intrusion and in general authorial influence in this novel by contrasting his "living" authorial presence with Barthes's "ghostly" author.   This chapter further shows the connection between the author and all the narrative voices he has created.   The final chapter will sum up all the preceding chapters, explaining how Pamuk enhances the tensions and the conflicts of the story with his Bakhtinian and postmodern techniques.   It will also reflect on the true message that Pamuk may be attempting to convey with this novel.
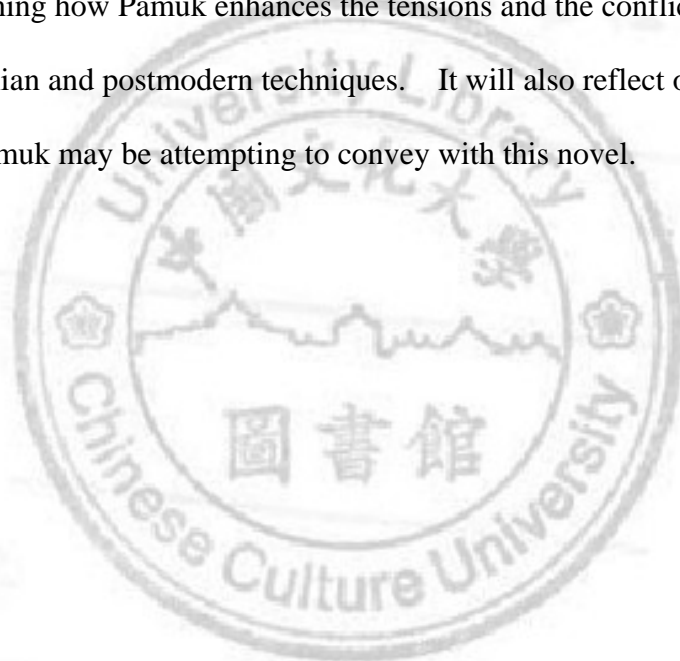
中文摘要

　　奧罕帕慕克創作《我的名字叫紅》一書，該書於 2006 年獲得諾貝爾文學獎後，自此奠定其小說家的名聲。帕慕克的文筆間流露大量當地色彩，故事背景大抵設定在他自己的國家，土耳其，尤其是他的故鄉，伊斯坦堡。帕慕克是一個多產的世界文學跟現代人文領域的貢獻者，因為他的作品總是涉及東西方意識形態的衝突，並且大量的運用後現代小說的描述技巧之下，他普遍地被認為是一個後現代作家。帕慕克的成功乃可歸因於他善於處理文化差異及文化融合的主題及他前衛且後現代的敘事手法。

　　《我的名字叫紅》使用偵探小說的形式格局，脈絡來自於土耳其繪畫裡的文化跟意識形態衝突。這部小說的內容是由複數的第一人稱敘事者描述集結而成，而這些敘事者同時也是小說裡的角色。除此之外，《我的名字叫紅》一書中也包含了令人意想不到的敘事者，而這些令人意想不到的敘事者本質上是圖畫。因此，這部小說可謂是由各種不同的聲音所構成，故本論文也藉由這些聲音來分析此小說。

　　首先，概論的部份會初步介紹小說的背景，以及其中所有敘事者，包括令人意外的敘事者，以及作者本身的聲音裡的眾生喧嘩及在其文章中後現代描述技巧。接著，第一章「衝突的聲音」會點出所有在小說中描繪的意識形態及信仰衝突。因為敘事者是多數的，可以包含各種不同的聲音，甚至是衝突的聲音，而這些聲音也就形成了小說中眾聲喧嘩的現象。第二章「後現代的聲音」會聚焦在帕慕克使用的後現代手法，更深入的去探討這些以第一人稱姿態並且總是注意到讀者的存在的敘事者。第三章「作者的聲音」探究帕慕克的作者介入以及整體對小說的實質影響，經由對比帕慕克的活躍作者存在跟羅蘭巴特所說的鬼魅般的作者。結論部份會結合前述所有章節，解釋帕慕克如何藉由巴克汀式的及後現代的手法強化小說的張力跟衝突。而這章也會提及作者在此小說中真正欲表達的涵義。