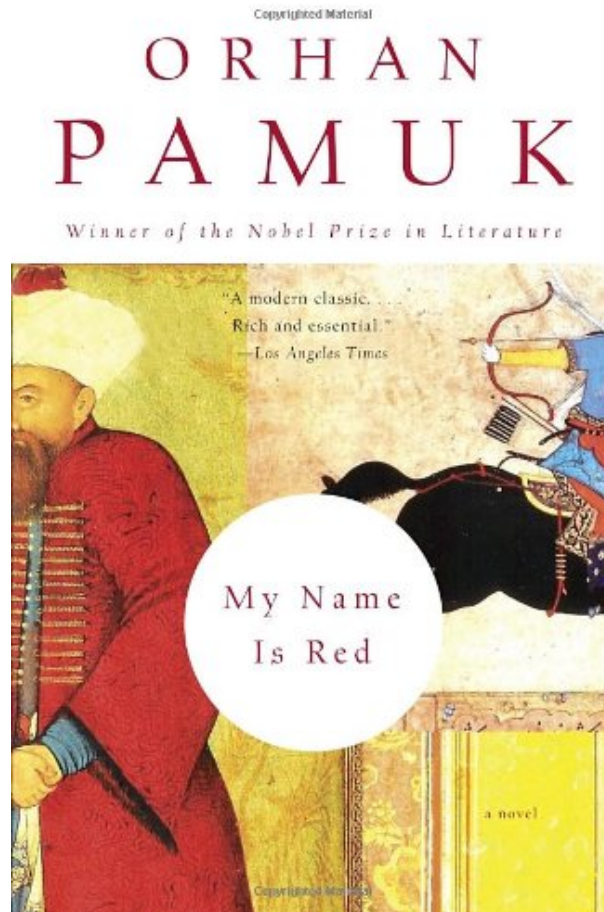


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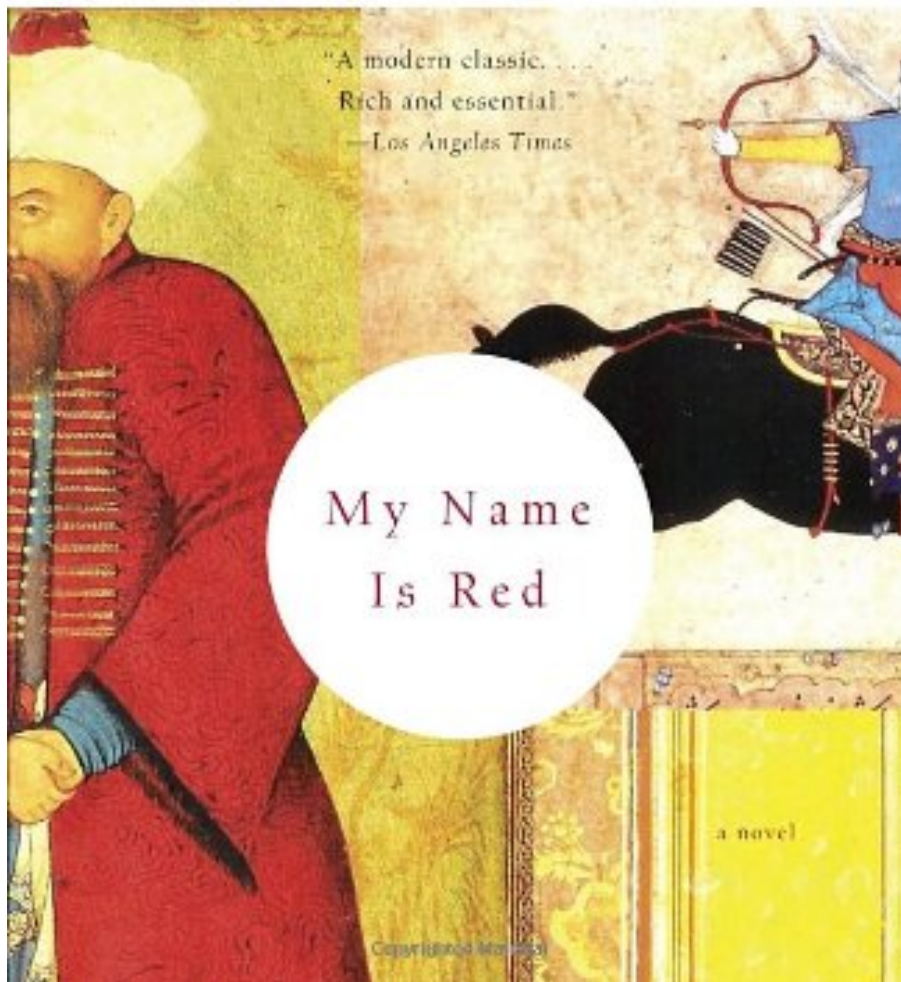
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# ORHAN PAMUK

*Winner of the Nobel Prize in Literature*



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From Publishers Weekly

Acclaimed Turkish novelist Pamuk offers this fascinating murder mystery set against the backdrop of 16th-century Istanbul. The story surrounds a sultan who commissions a book to celebrate his life and times, as well as a set of talented artists hired to recreate the work in the European style. But when one of the artists disappears, the answer to his whereabouts seems to lie in the images themselves. British narrator John Lee reads with a classical tone, drawing on his theatrical experience to create a rousing, epic, but personal reading sure to appeal to a wide range of listeners. Lee reads with such inherent skill that his words seem to be coming straight from memory, recreating Pamuk's ancient world in colorful clarity. A Knopf hardcover (Reviews, Aug. 6).

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From Library Journal

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## MY NAME IS RED BY ORHAN PAMUK PDF

At once a fiendishly devious mystery, a beguiling love story, and a brilliant symposium on the power of art, *My Name Is Red* is a transporting tale set amid the splendor and religious intrigue of sixteenth-century Istanbul, from one of the most prominent contemporary Turkish writers.

The Sultan has commissioned a cadre of the most acclaimed artists in the land to create a great book celebrating the glories of his realm. Their task: to illuminate the work in the European style. But because figurative art can be deemed an affront to Islam, this commission is a dangerous proposition indeed. The ruling elite therefore mustn't know the full scope or nature of the project, and panic erupts when one of the chosen miniaturists disappears. The only clue to the mystery—or crime?—lies in the half-finished illuminations themselves. Part fantasy and part philosophical puzzle, *My Name is Red* is a kaleidoscopic journey to the intersection of art, religion, love, sex and power.

Translated from the Turkish by Erda M Göknar

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#### Most helpful customer reviews

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Nearly 5 stars

By Marko

This is a fantastic book. In my opinion the author fully deserves his Nobel prize. I appreciate his innovative technique of alternatively allowing various characters to assume the role of the narrator in the same scene in consecutive chapters. It's like you get into the mind of each dinner guest in turn. Sometimes such narrator may even be inanimate objects such as a picture on the wall, or a gold coin in the pocket! Once you read the first chapter, which is only about 5 pages, I guarantee you'd be hooked for good. I'd give it 5 stars but for the distasteful, repeated and clearly unnecessary reference to sex with "beautiful boys". Sex with a minor, as in *Lolita*, as long as done in good and non-vulgar taste, in my opinion is acceptable, barely. I do not condone it, but accept it; viewing it as part of literature. In this book, it does not pass this acid test. A marvelous find and a great read except for the final point.

4 of 4 people found the following review helpful.

**A BOOK OF RARE QUALITY**

By Avid Hiker

*RED* is not a quick read. It is a book that demands your full attention. However, that attention will be abundantly rewarded. Pamuk is an author of such great talent that I would rank him with Calvino and Borges. And, like those two great artists, Pamuk presents you with many puzzles, many visions, and vivid details of lives both real and imaginary.

Superficially, *RED* is a murder mystery--and a very fine one--but I doubt that any reader who has gotten beyond the first 15 pages would continue reading merely to solve the mystery. As you read, Pamuk provides you with a great variety of treats: a living picture of Istanbul in 1550, a window into the lives of the master miniaturists of the period, an exploration of the attitudes of Islam towards varying degrees of artistic realism, a finely-nuanced love quadrangle, etc. And, the narrator of each chapter is, fairly often, an object rather than a person. These non-human narrators fit seamlessly into the telling of the story: there is nothing self-conscious about them. My favorite narrator of this kind is a gold piece; you learn where it was minted, where it has traveled, what it might buy, what it feels about being counterfeit--and, of course, how it feels about its role in the larger narrative. This chapter is a tour de force, but then so are the chapters with more usual

narrators.

I cannot imagine the research involved in the creation of such a novel, but Pamuk wears this erudition lightly. When I read this book, I felt as if I had been casually welcomed into listening to the conversation of not one, but several, story-tellers of great fascination.

Another plus: there is no complex vocabulary--merely complex ideas gracefully presented.

This book is very hard to put down, but it is rich in so many ways that it would be a shame to rush greedily through it. Better to savor every page. You will very seldom come across writing this good.

1 of 1 people found the following review helpful.

#### THE LANDSCAPE OF OUR MINDS

By Suzanne

Orhan Pamuk has written the story of Black Effendi and the Ottoman Court Painters during the latter part of the reign of Sultan Murat III (1574-95). In 1591 Black returns to his family in Istanbul after 12 years fighting the Safavid Persians in the East. He hopes to renew his courtship with his beautiful young cousin who is now of age. He also seeks out his fellow apprentices trained in the atelier of the miniaturist Master Osman.

In long talks with his maternal uncle Enishte Effenti, Black learns that there is a significant underground movement among artists who think the time of the miniaturists has run its course. Some of them are secretly exploring the methods of the Franks and Venetians who are using individual style, in direct conflict with Muslim tradition which only allowed the copying of Chinese and Persian models.

Enishte Effenti is despised by Master Osman because Effenti is paying miniaturists (secretly financed by Sultan Murat) to prepare an illustrated manuscript allowing the artists to paint objects "of their own imagining". These divisions of purpose concerning style infect Osman's atelier with murderous results. The murder weapon is a three-hundred-year-old huge, bronze pot "for red". The victim says of his murderer, "his face and his entire body had become bright red from the ink splattering out of the ink pot, and I suppose, from the blood splattering out of me . . . Saddened that the last thing I'd ever see in this world was this man who would be my enemy."

A parallel plot involves Black's endeavors to win the love of his cousin, Enishte Effenti's daughter, who is indecisive and whose evasive words complicate his fate.

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